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AND PHILOSOPHY OF LITERATURE



FLECIR  
CENTRO INTERUNIVERSITARIO DI RICERCA "FILOSOFIA E LETTERATURA"

September 26-30, 2023

Monopoli, Italy

Diocesan Museum

# RHYTHM, SPEED, PATH

SPATIOTEMPORAL EXPERIENCES IN  
NARRATIVE, POETRY, AND DRAMA

ENN7 + IGEL 2023 + ELIT



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## The conferences

ENN7, the 7th conference of the European Narratology Network, IGEL 2023, the conference of the International Society for the Empirical Study of Literature, and the final meeting of the Empirical Study of Literature Training Network (ELIT) are co-located in Monopoli, Italy.

The common theme is *Rhythm, Speed, Path: Spatiotemporal Experiences in Narrative, Poetry, and Drama*. The aim of the conference is to offer a space for a discussion about the role and enactment of spatiotemporal experiences in narrative, lyrical, and performative works. The focus is on narrative theory in relation to literary studies, theory of versification, performance studies and other relevant domains.

### Organisation

The conferences are jointly organised by [Enthymema, International Journal of Literary Criticism, Literary Theory, and Philosophy of Literature](#), in cooperation with the University of Eastern Piedmont, Italy, and the University of Groningen, Netherlands.

Conference convenors are Stefania Sini (University of Eastern Piedmont, Italy) and Federico Pianzola (University of Groningen, Netherlands).

The scientific committee is composed of Stefania Sini, Federico Pianzola, Wolf Schmid, Ondřej Sládek, Moniek Kuijpers, and Massimo Salgaro.

The organizing committee is composed of Erika Bonardi, Mattia Bonasia, Carlo Caccia, Gaia Porrà, Noa Visser Solissa, Xiaoyan Yang, Ze Yu, and Anja Meyer.

## ENN7 + IGEL 2023 + ELIT

*Rhythm, Speed, Path: Spatiotemporal Experiences in Narrative, Poetry, and Drama*

September 26-28, 2023 – Monopoli, Italy

### Schedule overview

Tuesday 26 September 2023		Wednesday 27 September 2023		Thursday 28 September 2023		Friday 29 September 2023		Saturday 30 September 2023	
09:00 – 11:00	ENN Doctoral Seminar + ELIT Part 1	09:30 – 11:00	ENN Parallel Session 2	09:30 – 11:00	ENN Parallel Session 6	09:30 – 11:00	IGEL Parallel Session 2	09:30 – 11:00	IGEL Parallel Session 6
11:00 – 11:30	Coffee Break	11:00 – 11:30	Coffee Break	11:00 – 11:30	Coffee Break	11:00 – 11:30	Coffee Break	11:00 – 11:30	Coffee Break
11:30 – 13:00	ENN Doctoral Seminar + ELIT Part 2	11:30 – 13:00	ENN Parallel Session 3	11:30 – 12:30	ENN Keynote (Evelyn Gius)	11:30 – 13:00	IGEL Parallel Session 3	11:30 – 12:30	IGEL Keynote (Anežka Kuzmičová)
				12:30 – 13:00	ENN Closing			12:30 – 13:00	IGEL Closing
13:00 – 14:00	ELIT + ENN Doctoral Lunch	13:00 – 14:00	ENN Lunch		NO Lunch	13:00 – 14:00	IGEL Lunch		
14:00 – 15:30	ELIT Part 3	14:00 – 15:00	ENN General Assembly	14:00 – 14:15	IGEL registration	14:00 – 15:30	IGEL General Assembly		
14:00 – 14:30	ENN registration	15:00 – 15:15	Small Break (No Coffee)	14:15 – 14:30	IGEL Opening	15:30 – 15:45	Small Break (No Coffee)		
14:30 – 14:45	ENN opening	15:15 – 16:45	ENN Parallel Session 4	14:30 – 15:30	IGEL Keynote (Neil Cohn)	15:45 – 17:15	IGEL Parallel Session 4		
14:45 – 15:45	ENN Keynote (Stefania Sini)	16:45 – 17:15	Coffee Break	15:30 – 16:00	Coffee Break	17:15 – 17:45	Coffee Break		
15:45 – 16:15	Coffee Break	17:15 – 19:15	ENN Parallel Session 5	16:00 – 17:00	IGEL Poster Session	17:45 – 19:15	IGEL Parallel Session 5		
16:15 – 18:15	ENN Parallel Session 1			17:00 – 19:00	IGEL Parallel Session 1				
18:15	ENN + ELIT Reception	21:00 – 23:00	Music performance (Castle Carlo V, Sala delle Armi)	20:00	Conference Dinner				

## ELIT schedule

The Empirical Study of Literature Training Network (ELIT) aims at training a new generation of innovative and interdisciplinary researchers in the empirical study of literature. It developed a new program that revolves around comprehensive and integrative training that emphasizes the multidimensionality of reading. ELIT stimulates true interdisciplinary research: our doctoral candidates combine theory-driven approaches with various empirical methods. We are collaborating closely with a range of non-academic partners to draw in valuable insights about how reading can fulfil certain societal needs.

<https://www.elitnetwork.eu>

### Tuesday 26th

#### 09:00 – 11:00 ELIT Part 1

Introduction to the ELIT final meeting (Massimo Salgaro)

1. Mesian Tilmatine (Free University of Berlin, Germany - Radboud University, Netherlands) – *Neurocognitive Processing of Textual Cues in Literary Reading*
2. Kirren Chana (University of Vienna, Austria) – *Reading in the City: in Everyday Life*
3. Akshay Mendhakar (University of Warsaw, Poland - University of Vienna, Austria) – *Effect of Text Mining Assisted Reading on Perception & comprehension*

#### 11:30 – 13:00 ELIT Part 2

4. Julia de Jonge (University of Verona, Italy - Vrije Universiteit Amsterdam, Netherlands) – *(Literary Figures) 'Breaking Bad': Fiction Reading and Morality Shifts*
5. Giulia Scapin (Vrije Universiteit Amsterdam, Netherlands) – *Books! The Best Weapons in the World...Against Stigma. The Role of Foregrounding on Empathy and Identification with the Story Character, and Stigma Reduction of Depression*
6. Cristina Loi (University of Basel, Switzerland - University of Stavanger, Norway) – *On How Fiction Impacts the Temporal Dimensions of the Self-concept*

#### 14:00 – 15:30 ELIT Part 3

7. Tine Riis Andersen (University of Stavanger, Norway - Trnava University, Slovakia) – *Shared Reading as a source of power when living with cancer: an evaluation of cancer patient's experiences of an on-site and online reading group*
8. Ma. Lovena Moneva (University of Trnava, Slovakia and University of Basel, Switzerland)– *Reading in Early Childhood Settings: Promoting Socioemotional Development for the Digital Age*
9. Ainur Kakimova (University of Verona, Italy and University of Warsaw, Poland) – *Counterfactuals in Literature: Readers' Perception and Evaluation*

## ENN7 schedule

### Tuesday 26th

09:00 – 13:00 Pre-conference Doctoral Seminar “Perspectives of Historical Narratology”

#### Leader and Keynote Speaker

**Matías Martínez** (University of Wuppertal, Germany)

*Borders of Narrative: Some recent challenges of Narrative Theory*

(Tuesday 26<sup>th</sup>, 09:00-9:45)

Matías Martínez is Professor of German Literature at the University of Wuppertal/Germany. His research interests include narratology, theory of literature, religious literature, Romanticism, and modern poetry. He is founding director of the *Center of Narratological Research/Zentrum für Erzählforschung* at Wuppertal University, co-editor of the interdisciplinary e-journal for narrative research *Diegesis* and co-editor of the book series *Narratologia. Contributions to Narrative Theory* (de Gruyter). Selected publications (since 2010): *Wirklichkeitserzählungen. Felder, Formen und Funktionen nichtliterarischen Erzählens* (co-editor, 2010), *Klassiker der modernen Literaturtheorie* (co-editor, 2010), *Handbuch Erzählliteratur* (editor, 2011), *Fiktionalität und Non-Fiktionalität* (editor, 2016), *Handbuch Erzählen* (editor, 2017), *Einführung in die Erzähltheorie* (co-author, 11th, rev. and exp. ed. 2019), *Der Holocaust und die Künste* (editor, 2nd. ed. 2020), *Postfaktisches Erzählen? Post-Truth – Fake News – Narration* (co-editor, 2021).

#### Doctoral Papers

Elisabeth König (University of Vienna, Austria) - *The Page as Context: Making Rhythm Visible*

Helene Eisl (University of Vienna, Austria) - *Rhythm as Visual Strategy*

Gaia Porrà (University of Eastern Piedmont, Italy) - *Reading the Lively Orality by «Hearing» the Illusory Spontaneity: The Rhythm of the Narrator's Speech in The Adventures of Huckleberry Finn and Le Avventure di Guizzardi*

Mattia Bonasia (Sapienza University of Rome - Sorbonne Université, Italy-France) - *Relationship Writings. Comparison Between Édouard Glissant, Luigi Meneghello and Salman Rushdie*

Kata Varju (Eötvös Loránd University, Hungary) - *Modulations in the Narrative Works of Roberto Bolaño*

Annamaria Elia (Sapienza University of Rome, Italy) - *Literature and the Anthropocene*

## Keynotes

**Stefania Sini** (University of Eastern Piedmont, Italy)

*Energy spent in Orientation: Yuri Tynianov's Motor-Forces Approach to Rhythm*  
(Tuesday 26<sup>th</sup>, 14:45 – 15:45 | Diocesan museum, ground floor)

Stefania Sini is Associate Professor of Comparative Literature and Italian Literature at the Università del Piemonte Orientale (UPO) in Vercelli and Coordinator of FLECIR (Interuniversity Research Center for Philosophy and Literature). She teaches Metrics, Narratology and Rhetoric at the Civica Scuola di Teatro "Paolo Grassi" in Milan. Her research focuses on theory of literature and philosophy of literature. She is specialist of Giambattista Vico, Mikhail Bakhtin, Russian Formalism. She has founded and is Editor in chief of the Journal *Enthymema*.

**Evelyn Gius** (Technical University Darmstadt, Germany)

*Time, Space, and Text: Perspectives from a Computational Narratology*  
(Thursday 28<sup>th</sup>, 11:30 – 12:30 | Diocesan museum, ground floor)

Evelyn Gius is Professor of Digital Philology and Modern German Literature at Technical University Darmstadt and head of the *fortext lab*. Her research focuses on narrative theory, manual annotation, operationalization, segmentation, and conflict. She also leads the development of the annotation platform CATMA and serves as chair of the Digital Humanities Association in the German-speaking areas ("Digital Humanities im deutschsprachigen Raum", DHd) and as co-editor of the *Journal of Computational Literary Studies (JCLS)*.



## Tuesday 26<sup>th</sup>

### 16:15 – 18:15 ENN Parallel session 1

#### FILMIC STYLE AND DEVICES (Diocesan museum, ground floor)

1. Tamás Csöngé (University of Pécs, Hungary) - *Presentism and Cultural Hegemony in Time Travel Films*
2. Jagoda Stamenković (Ministry of Culture of the Republic of Serbia, Serbia) - *Spatiotemporal Expressions of the Identity of Otherness in European Cinema - EFA Awards*
3. Mattia Bonasia (Sapienza University of Rome - Sorbonne Université, Italy-France) - *The Rhythm of Contemporary Italian Novel: Niccolò Ammaniti's Che la festa cominci and Jhumpa Lahiri's In altre parole*
4. Nikita Samsonov (University of Vienna, Austria) - *Narrative and Intermedial Functions of Sound in the Films of Fritz Lang*

#### DIGITAL SPACES (Diocesan museum, first floor)

5. Bartosz Lutostański (University of Warsaw, Poland) - *Rhythm, Speed, Story, and Meme. A Qualitative Analysis of Media Content on an Instagram Influencer Profile*
6. Aigars Ceplitis (RISEBA University of Applied Sciences, Latvia) - *Kinaesthetic Narrativization of Place in 360° Stereoscopic Flânerie*
7. Megan Milota (University Medical Center Utrecht-Utrecht University, Netherlands) - *Thirteen Ways of Looking at an Algorithm: Metaphors and Medical AI*

#### EPIC CONSTANTS AND VARIANTS (Archeological museum)

8. Ondřej Sládek (Institute of Czech Literature of the Czech Academy of Sciences, Czech Republic) - *Czech Structuralists on Rhythm in Epic Literature*
9. Rita Tegon (University of Salamanca, Spain) - *Exploring Time and Consciousness in Homeric Epics: The Strange Encounter of Odysseus and Herakles in the Nekya*
10. Vladimir Ceric (Academy of Technical and Art Applied Studies Belgrade, Serbia) - *Treatment of Space in Epic Fantasy Title Sequences*

## Wednesday 27<sup>th</sup>

### 09:30 – 11:00 ENN Parallel session 2

#### THE ROAD ACROSS MEDIA (Diocesan museum, first floor)

1. Elisa Gambaro (University of Milan, Italy) - *Spatial Patterns and Plot Progression in Beppe Fenoglio's Short Stories*
2. Wibke Schniedermaun (Ghent University, Belgium) - *"I'm just a-roamin' round": Narrative Voice and the Gendered Mobility of the Road in American Popular Music*
3. Renato Gabrielli (Civica Scuola di Teatro "Paolo Grassi", Italy) - *Cars in Theatre, Theatre in Cars. A Case Study: Mobile Thriller*

#### COGNITIVE NARRATOLOGY (Diocesan museum, ground floor)

4. Gunter Martens (Ghent University, Belgium) - *Neurocognitive Narratology and Neurodiverse Narratives*
5. Paolo Remorini (University of Granada, Spain) - *Paralepsis as a Metaleptic Shift of Fantastic Transgression within Apperception Theory*
6. Lieven Ameel (Tampere University, Finland) - *Functions of Literary Space: Tentative Classifications*

#### REVISITING KEY CONCEPTS (Archeological museum)

7. Alexandra Ksenofontova (Free University of Berlin/ EXC 2020 "Temporal Communities", Germany) - *Definitions of Narrative and the History of Time: Causality and Teleology Revisited*
8. Hans Färnlöf (Stockholm University, Sweden) - *Is There a Chronotope of the Short Story?*
9. Bohumil Fořt (Czech Academy of Sciences - Masaryk University, Czech Republic) - *Remarks on Pace and Space in Realist Novel*

### 11:30 – 13:00 ENN Parallel session 3

#### DIACHRONIC NARRATOLOGY (Diocesan museum, ground floor)

1. Wolf Schmid (University of Hamburg, Germany) - *The Evolution of Free Indirect Discourse in German and Russian Literature*
2. Peter Hühn (University of Hamburg, Germany) - *Eventfulness in Medieval and Early Modern English Literature*
3. John Pier (University of Tours and CRAL (CNRS/EHESS), France) - *The Necessity of Diachrony*

#### TIME AND MOTION ANALYSIS (Diocesan museum, first floor)

4. Tatiana Olear (Civica Scuola di Teatro "Paolo Grassi", Italy) - *Psychological Tools for the Time Dramaturgy Analysis*
5. Tata Vepkhvadze (International Black Sea University, Georgia) - *Spatio-Temporal Conceptual Models and Narrative Temporality in The Sound and The Fury. New Approach to Metaphor Interpretation, Embodied Simulation*
6. Kata Varju (Eötvös Loránd University, Hungary) - *Biography in Motion: Modulations in the Biographical Writing of Roberto Bolaño*

#### SOUND AND VISION IN READING POETRY (Archeological museum)

7. Judith Beck and Lars Konieczny (University of Freiburg, Germany) - *Oral/Subvocalizational Reading of Conventional Poetry: Experiencing Rhythmic Compositions and Syllabic Effects*
8. Richard Müller (Institute of Czech Literature, Czech Academy of Sciences, Czech Republic) - *Experimental 'Poetry' of the 1950s and 1960s and New Non-linear Directions of Reading*
9. Melanie Hyo-In Han (University of Surrey, England)- *Fragmented Form and Spatiotemporal Experiences in Transnational Women's Poetry*

#### 15:15 – 16:45 ENN Parallel session 4

#### EXPANSIVE EXPERIENTIALITY IN 21ST-CENTURY STORYTELLING (Diocesan museum, ground floor)

1. Elise Kraatila (Tampere University, Finland) - *Speculative and Grounded Pandemic Narratives – an Experiential Perspective*
2. Riikka Pirinen (Tampere University, Finland) - *Expanding the Scope of Literary Epiphany: from Short Fiction to Real Life Epiphanic Experiences*
3. Markus Laukkanen (Tampere University, Finland) - *Engaging with Expanding Storyworlds – Online Paratexts and Emergent Shared Authorship*

#### RHYTHMANALYSIS AND NARRATIVE (Archeological museum)

4. Maria Tamboukou (University of East London, England) - *From Palbino to Riviera: Narrative Rhythmanalysis of Sofia Kovalevskaya's Literary Writings*
5. Noemi Albanese (University of International Studies of Rome, Italy) - *Aesthetic Dissent through Poetic Devices: Metricalization in Vladimir Gubin's Illarion i Karlik*
6. Carlo Caccia (University of Eastern Piedmont, Italy) - *The Dance Between Instants and Images of Matter: Gaston Bachelard's "Rhythmanalytic" Narratology*

#### 17:15 – 19:15 ENN Parallel session 5

#### MAPPING SPACE (Diocesan museum, first floor)

1. Liz Finnigan (Southern Regional College, Northern Ireland) - *Cognitive Spaces: A Literary Perspective*
2. Alina Bako (Lucian Blaga University of Sibiu, Romania) - *A Matricial Mental and Spatial Pattern: Cities in Romanian Fiction*
3. Aldo Baratta (Sapienza University of Rome, Italy) - *Clashing Chronotopes in Zero K: Between Speculative Imagination and Urban Immanence*

#### NARRATOLOGICAL IDENTITY FROM ANTIQUITY TO POSTHUMAN (Archeological museum)

4. Piotr F. Piekutowski (University of Silesia in Katowice, Poland) - *Fourth-Person Point of View: Spatiotemporal Approach in Olga Tokarczuk's The Tender Narrator Concept*
5. Annamaria Elia (Sapienza University of Rome, Italy) - *Stratigraphies of the Walk and Post-anthropocentric Narratives: the Case of Antonio Moresco*
6. Goda Bulybenko (Independent Scholar) - *Two Pathways Toward the Truth: Endogenous and Exogenous Structure of Autobiography*

7. Roberto Talamo (University of Bari, Italy) - *Space, Time and Identity: Sir Gawain and the Green Knight*

ACTIVE READERS (Diocesan museum, ground floor)

8. Inge Van de Ven and Maxime Scholte Albers (Tilburg University, Netherlands) - *(Dis)Trusting Readers: An Eyetracking Study of Readers' Response to Unreliable Narrators*
9. Valery Timofeev (Saint-Petersburg State University, Russia) - *Quasi-visual Narrative. Speed, Duration, and Path*
10. Giorgina Cantalini (Civica Scuola di Teatro "Paolo Grassi"; Civica Scuola Interpreti e Traduttori "Altiero Spinelli", Italy) - *Gestures and Professional Reading: The Inner Movements that Support Intonations - A Reading Aloud Teaching Practice Based on a Multimodal Approach*

**21:00 – 23:00 Music performance by Roberto Talamo**

**"Rhythm, Time, and Travel in European and American folk singers"**

(Castle Carlo V, Sala delle Armi)

## Thursday 28<sup>th</sup>

### 09:30 – 11:00 ENN Parallel session 6

#### WOMEN'S LIVES (Diocesan museum, first floor)

1. Adjoa Wiredu (University of Surrey, England) - *Hybrid Forms in Natasha Brown's Assembly and Elizabeth Jane Burnett's The Grassling*
2. Delphine Munos (University of Liege, Belgium) - *The Archive, the Repertoire and the Disnarrated: Performing the Colonial Archive in Gaiutra Bahadur's Coolie Woman*
3. Jurga Jonutyte (Vytautas Magnus University, Lithuania) - *Contingency in Articulations of the Vulnerable Self*

#### ILLUSTRATING STORIES (Archeological museum)

4. Giorgio Busi Rizzi (Ghent University, Belgium) - *Wandering, Browsing, Weaving, Entangling, and Getting Lost: Reading Comics Revisited*
5. Nancy Pedri (Memorial University of Newfoundland, Canada) - *Doubled Embodiment and the Temporal Experience of Illness in Comics*
6. Kristián Benyovszky (Constantine the Philosopher University in Nitra, Slovakia) - *Images of uncertain space and time: The Pit and the Pendulum in the light of narrative and illustration*

#### DISPLACEMENT (Diocesan museum, ground floor)

7. Francesca Medaglia (Sapienza University of Rome, Italy) - *The Spatiotemporal Cyclicity of the Circular Narrative of The Good Place*
8. Bernardo Marin Diniz Aires Ferreira (University of Lisbon, Portugal) - *Curious Sights and Heavy Crowns: Lists of Melancholy and Curiosity in Two Travel Narratives*
9. Marco Caracciolo (Ghent University, Belgium) - *Resisting Linearity in Migration Narratives*

## IGEL 2023 schedule

The International Society for the Empirical Study of Literature (IGEL) supports efforts to apply, or facilitate the application of, scientific methods to study the structure and functions of literature as well as the reception of literature.

<https://igelsociety.org>

### Keynotes

**Neil Cohn** (Tilburg University, Netherlands)

*The Grammar of Visual Narrative*

(Thursday 28<sup>th</sup>, 14:30 – 15:30 | Diocesan museum, ground floor)

Neil Cohn is Associate Professor at the Tilburg center for Cognition and Communication. He leads the TINTIN Project funded by an ERC Starting Grant. This project compares the patterns in visual languages used in comics from across the world, and explores their relationships to the structures in spoken languages. He has helped create new emoji 🤔🧠😬🧐🥲, and his work informed the creation of automatically generated news comics at BBC News.

**Anežka Kuzmičová** (Charles University, Czech Republic)

*Q methodology, a whole-person approach to story experience*

(Saturday 30<sup>th</sup>, 11:30 – 12:30 | Diocesan museum, ground floor)

Anežka Kuzmičová works at the Institute of Czech Language and Communication Theory at the Faculty of Arts, Charles University, Prague. My research explores - and empowers - diverse reading experiences, especially in their embodied and imaginative nature. She leads the *Integrating Text & Literacy* (InT&L) research group, working with children aged 9-12, combining qual-quant methods from various disciplines. She has also published on digitisation, imagery, immersion, empathy, and reading environments.

## Thursday 28th

**16:00 – 17:00 IGEL Poster Session** (Diocesan museum, ground floor)

P1. Naji Al Omleh (University of Genoa, Italy) - *Forms and Characteristics of The Unreliable Narrator in Reading La Madre*

P2. Julia Schwerin (Julius-Maximilians-University, Würzburg, Germany) - *The Influence of Paratext on Readers' Perception of Stories and Narrative Experiences*

P3. Tina Ternes (University of Basel, Switzerland) - *Using Networks to Navigate a Corpus of Reading-Reviews. An Explorative Study of Absorption Expressions in Different Genres*

P4. Tine Riis Andersen (University of Stavanger, Norway and Trnava University, Slovakia) - *Shared Reading Groups for Cancer Patients: Findings From the Study*

P5. Ainur Kakimova (ELIT, University of Verona, Italy and University of Warsaw, Poland) - *Counterfactuals in Literature: Readers' Perception and Evaluation*

P6. Giulia Scapin (Vrije Universiteit Amsterdam, Netherlands) - *Books! The Best Weapons in the World...Against Stigma. The Role of Foregrounding on Empathy and Identification With the Story Character, and Stigma Reduction of Depression*

P7. Ma. Lovena Moneva (ELIT, University of Trnava, Slovakia and University of Basel, Switzerland) - *Reading in Early Childhood Setting: Promoting Socioemotional Development in the Digital Age* – online

P8. Kirren Chana (University of Vienna, Austria) - *Reading in the City: in Everyday Life*

P9. Mesian Tilmatine (Free University of Berlin, Germany - Radboud University, Netherlands) - *Neurocognitive Processing of Textual Cues in Literary Reading*

P10. Cristina Loi (University of Basel, Switzerland and University of Stavanger, Norway) - *On How Fiction Impacts the Temporal Self-Concept*

P11. Akshay Mendhakar (University of Warsaw, Poland - University of Vienna, Austria) - *Effect of Text Mining Assisted Reading on Perception & Comprehension*

P12. Toshihiko Kubota (Meiji University, Japan) - *Teaching Grammar with Literature: Re-Evaluating the Two Things that Have Been Left Behind in Modern Language Teaching*

P13. Edsel Parke (University of Wollongong, United Arab Emirates) - *Narrative Identity and The Empirical Reader: A Qualitative Study of Reading and Mental Health in Australia* – online

P14. Madison Bunderson (Stanford University, United States) - *Exploring Brain-Behavior Connections in Narrative Engagement Using EEG Inter-Subject Correlation* – online

P15. Julia de Jonge (ELIT network; University of Verona, Italy; Vrije Universiteit Amsterdam, Netherlands) - *Fiction Reading and Morality Shifts* – online

P16. Victoria Pöhls (Max Planck Institute for Empirical Aesthetics, Frankfurt, Germany) - *Uncomfortable Narrative Experiences* – online

P17. Christine A. Knoop (Max Planck Institute for Empirical Aesthetics, Frankfurt, Germany) - *Performing Systematic Empirical Research in the Arts. A Handbook* – online

### 17:00 – 19:00 IGEL Parallel Session 1

1A. THE SPATIOTEMPORAL IN-BETWEEN OF MUSIC AND LANGUAGE: POETRY - WAYS TO INVESTIGATE PHONEMIC PATHS, SYLLABIC RHYTHMICITY AND METRIC PHENOMENA (SYMPOSIUM) (Diocesan museum, ground floor)

1A.1 Judith Beck (University of Freiburg, Germany) - *Experiencing the Importance of Syllabic Rhythmicity: Oral/Subvocalizational Reading of Conventional Poetry*

1A.2 Courtney Hilton (University of Auckland, New Zealand), - *The Developmental Arc of How Seemingly Musical Pitch and Rhythm Serve to Structure Language Comprehension* – online

1A.3 Tudor Popescu (University of Padova, Italy - University of Vienna, Austria) *Structure-Building in Music and Language, Seen as Harmony x Rhyme Interaction*

1A.4 Filipi Nascimento Silva (Indiana University, United States) - *Exploring the Quantitative Analysis of Rhythmic Patterns in Poetry and Prose Through Machine Learning Techniques* – online

1B. THE VIRTUAL REALITY OF LITERATURE, AND LITERARINESS IN VR (SYMPOSIUM) (Diocesan museum, first floor)

1B.1 Milica Petrovic (University Hospital Frankfurt) - *"If I met myself": Digital Narrative Approach to Experiencing the Self in the Virtual World* – online

1B.2 Sabrina Bartolotta (Catholic University of Milan, Italy) - *Virtual Worlds but Real-world Knowledge: the Metaverse as a Learning Tool*

1B.3 Melanie C. Green (University of Buffalo, United States) - *Pathways to Other Worlds: Narrative Transportation and Virtual Reality*

1B.4 Tilo Hartmann (Vrije Universiteit Amsterdam, Netherlands) and Miguel Barreda (Telefónica Research, Barcelona, Spain) - *One world? Narrative Presence in Stories vs. Sensory Presence in Immersive Environments* – online

1C. NARRATIVE UNDERSTANDING (Archeological museum)

1C.1 Chiao-I Tseng (University of Bremen, Germany) and Emilia Djonov (University of Macquarie, Australia) - *Children's Comprehension of Time in Film* – online

1C.2 Birte Thissen (New York University, United States), Monika Tschense (Max Planck Institute for Empirical Aesthetics, Germany), and Gabriele Oettingen (Gabriele Oettingen (New York University, United States) - *Reading into Flow: Text Comprehension and Flow during Fiction Reading* – online

1C.3 Kobie van Krieken and Enny Das (Radboud University, Netherlands) - *Stories of Loss: Death and the Narrative Structure of Popular Movies*



## Friday 29th

### 09:30 – 11:00 IGEL Parallel Session 2

#### 2A. EMPIRICAL ECOCRITICISM AND CLIMATE NARRATIVES (SYMPOSIUM) (Diocesan museum, ground floor)

- 2A.1 Helena Bilandzic and Anja Kalch (University of Augsburg, Germany) - *How Climate Change Narratives Help to Engage Audiences: Experimental Evidence*
- 2A.2 Julia Winkler and Markus Appel (University of Würzburg, Germany) - *Approaching Climate Change Through Fiction: Do Cognitively Avoidant Individuals Prefer Climate Fiction Over Non-fictional Climate Narratives?*
- 2A.3 Wojciech Malecki (University of Wrocław, Poland) - *The impact of Dystopian and Utopian Climate Fiction on Emotions and Attitudes Toward Climate Action: Evidence from India and US*

#### 2B. READING AND WELLBEING (Archeological museum)

- 2B.1 Franziska Hartung et al. (Newcastle University, England) - *How Can Fiction Improve Health?* – online
- 2B.2 Olivia Fialho (Utrecht University; Huygens Institute, Netherlands) - *Reconceptualizing Processes in Transformative Reading*
- 2B.3 Taleen Nalabandian, Zachary P. Hohman and Molly E. Irelandet (Texas Tech University, United States; Receptiviti)- *Narrative Preferences of Depressed Individuals: A Moderated Serial Mediation Model*

#### 2C. COMPUTATIONAL MODELS OF LITERATURE (Diocesan museum, first floor)

- 2C.1 Ekaterina Tereshko (Huygens Instituut; KNAW, Netherlands) - *Reader's Experience of Style Aspects Reflected in Online Book Reviews: a Tentative Model of Style Perception*
- 2C.2 Mareike Schumacher (Technical University of Darmstadt, Germany) and Marie Flüh (University of Hamburg, Germany) - *From Mining to Profiling: A computational literary case study on gender features in literary texts*
- 2C.3 Maciej Kurzynski (Stanford University, United States) - *The Sublime as a Narrative Technology - A Perspective from Modern Chinese Literature* – online

### 11:30 – 13:00 IGEL Parallel Session 3

#### 3A. EMPIRICAL ECOCRITICISM AND ANIMAL NARRATIVES (SYMPOSIUM) (Diocesan museum, ground floor)

- 3A.1 Amandus Hopfgarten (Friedrich Schiller University Jena, Germany) - *Cat or Hen? The Impact of Narrative Representations of 'Pets' and 'Farm Animals' on Reader Attitudes towards Non-Human Animals*
- 3A.2 Matilda Davidsson (Linnaeus University, Sweden) - *Playing Animal: Player Experiences of Non-Human Beings and Climate Emergency Futures in Video Games*
- 3A.3 Nicolai Skiveren (Aarhus University, Denmark) - *Exploring the Impact of Food Documentaries: A Preliminary Research Design for Two Case Studies in the New Zealand Context* – online

3B. DIGITAL READING EXPERIENCES (Diocesan museum, first floor)

- 3B.1 Moniek Kuijpers (University of Basel, Switzerland)- *How to Investigate Shared Reading in the Age of Digitalization*
- 3B.2 Marijn Koolen et al. (Huygens Institute, Netherlands; KNAW Humanities Cluster, Netherlands) - *How Can Online Book Reviews Validate Empirical In-depth Fiction Reading Typologies?*
- 3B.3 Lore De Greve, Gunther Martens (Ghent University, Belgium) et al. - *Comparing Professional and Platform-driven Critics: A Digital and Sociological Analysis of Literary Gatekeeping and Gatewatching*

3C. THE ROLE OF LITERATURE IN LIFE (Archeological museum)

- 3C.1 Lukas Kosch, Günter Stocker, Hajo Boomgaarden, and Annika Schwabe (University of Vienna, Austria) - *The Auditory Reception of Literature: Experiences and Practices with Audiobooks*
- 3C.2 Velna Rončević (University of Zagreb, Croatia) – *Memories of the future: Literature as a source of the possible* – online
- 3C.3 Willie van Peer (University of Munich, Germany) and Anna Chesnokova (Borys Grinchenko Kyiv University, Ukraine) – *Poeticity as Rhythmicality: Why Invest in it? What are the Returns?*

**15:45 – 17:15 IGEL Parallel Session 4**

4A. FICTIONALITY (Diocesan museum, ground floor)

- 4A.1 Gabriele Vezzani (University of Verona, Italy) et al. - *Genre Expectations and Mentalizing in Fiction vs Non-Fiction: Testing a New Theory of Mind Questionnaire*
- 4A.2 Lena Wimmer (University of Freiburg, Germany) et al. - *Cognitive Effects of Reading Fiction: A Meta-analysis*

4B. WRITING (Diocesan museum, first floor)

- 4B.1 David Ian Hanauer (Indiana University of Pennsylvania and University of Pittsburgh, United States) - *The Contribution of Cognitive Engagement in Eliciting Self-Understanding in Autoethnographic Poetry Writing* – online
- 4B.2 Matthias Springer and Catharina Ertl (Ludwig-Maximilian University of Munich, Germany) - *Construction Grammar, Literariness, and the Limitation Continuum of AI*
- 4B.3 Brigitte Gasser (Lucerne University of Applied Sciences and Arts, Switzerland) - *Inventing the Future by Writing Science Fiction Stories* (Gasser) – online

4C. MINDS AND OTHERS (Archeological museum)

- 4C.1 Paul Sopcak (RWTH Aachen University, Germany), Don Kuiken (University of Alberta, Canada) and Shawn Douglas (University of Alberta, Canada) - *The Mediating Effects of an Explanatory Form of Reading Engagement on the Relationship Between Expressive Enactment and Distinct Moral Outcomes*
- 4C.2 Carmen Bonasera (University of Bologna, Italy) - *Effects of Foregrounding on Readers' Affective Reactions: A Study on Negative Empathy*

4C.3 Victoria Lagrange (Kennesaw State University, United States) - *Individualized Communal Experience: Players of Detroit: Become Human* – online

#### 17:45 – 19:15 IGEL Parallel Session 5

##### 5A. LITERARY READING AND THE MIND (Diocesan museum, ground floor)

5A.1 Marloes Mak (Radboud University Nijmegen, Netherlands), Myrthe Faber (Radboud University Nijmegen - Tilburg University, Netherlands), and Roel Willems (Netherlands Institute for Social Research, Netherlands) - *Different Kinds of Simulation During Literary Reading: Insights from a Combined fMRI and Eye Tracking Study*

5A.2 Andrew Currie (University of Strathclyde, Scotland) - *Autistic Traits and Spatial Imagery in Literary Narrative Reading*

5A.3 Ewa Nagórska, Joanna Rączaszek-Leonardi and Yanna Popova (University of Warsaw, Poland) - *Time Experience during Reading - An Experimental Study*

##### 5B. MODELLING EMOTIONS AND NARRATIVE (Diocesan museum, first floor)

5B.1 Simone Rebora, Marina Lehmann and Anne Heumann (Johannes Gutenberg University Mainz, Germany) - *Sentiment Analysis of German Children's and Young Adult Fiction. Can Dictionary-based Approaches Keep Up with Transformer-based Models?*

5B.2 Giulia Grisot and Berenike Herrmann (Bielefeld University, Germany) - *Is Heidi Really Happier in the Mountains? A Computational Study of Fictional Space and Emotion*

5B.3 Evelyn Gius (Technical University of Darmstadt, Germany), Hans Ole Hatzel (University of Hamburg, Germany), Haimo Stiemer (Technical University of Darmstadt, Germany), and Chris Biemann (University of Hamburg, Germany)- *From Narrativity to Relevance - A Computational Approach Based on Events*

##### 5C. THE MEDIUM AND ITS SPACE (Archeological museum)

5C.1 Bien Klomberg, Irmak Hacimusaoğlu, and Neil Cohn (Tilburg University, Netherlands) - *Running through the Who, Where, and When: A Cross-cultural Analysis of Situational Changes in Comics*

5C.2 Irmak Hacimusaoğlu, Bien Klomberg, and Neil Cohn (Tilburg University, Netherlands) - *Navigating Meaning in the Spatial Layouts of Comics: A Cross-Cultural Corpus Analysis*

5C.3 Rabea Kohnen, Helene Eisl, and Elisabeth König (University of Vienna, Austria) - *Rhythm - A Central Category of Material Narratology*

## Saturday 30th

### 09:30 – 11:00 IGEL Parallel Session 6

#### 6A. READING POETRY (Archeological museum)

- 6A.1 Danil Fokin (University of Warsaw, Poland), Stefan Blohm (Radboud University, Netherlands) and Elena Riekhakaynen (Saint-Petersburh State University, Russia) - *Reading Russian Poetry: An expert-novice study*
- 6A.2 Amir Harash (Tel Aviv University, Israel) and Haviva Ishay (Ben-Gurion University of the Negev, Israel) - *Contemporary Readers as an Interpretive Community – Findings from a Medieval Poetry Reading Experiment*
- 6A.3 Stefan Blohm, Jeroen Dera and Roel Willems (Radboud University, Netherlands) - *Rhyme as reason: Experimental evidence from Dutch verse – online*

#### 6B. EMOTION ARCS AND AUDIENCE RESPONSE (Diocesan museum, ground floor)

- 6B.1 Federico Pianzola, Srishti Sharma and Frank Tsiwah (University of Groningen, Netherlands) – *A Computational Analysis Linking the Emotion Arcs of Books and Reader Response*
- 6B.2 Jana Lüdtke and Arthur M. Jacobs (Free University of Berlin, Germany) - *On a Rollercoaster with Frieder, Jim, Hazel and Harry: Identifying Emotional Arcs in Reader Responses to Children and Youth Books*
- 6B.3 Andreas van Cranenburgh (University of Groningen, Netherlands) - *Annotation and Prediction of Emotion Arcs of Movies*

## Practical information

Monopoli is a little town near Bari in Puglia, a region in Southern Italy. Its characteristic historical centre of early medieval origin overlooks the sea and it's surrounded by high walls facing the Adriatic Sea. During free time, it will be possible for you to admire churches, noble palaces, squares, ancient alleys, the harbour, and even a few beaches.

### Venue

The conference will be held in Monopoli's **Diocesan Museum** (circled in red in the map below), located in the town's historic center, next to the Basilica of the Madonna della Madia.

- Plenary sessions will take place in the great hall on the ground floor, whereas parallel sessions will be held in other rooms upstairs.
- The ELIT meeting and some of the ENN and IGEL parallel sessions will be in the **Archeological Museum** (in pink on the map), a 2 minutes walk from the Diocesan Museum.
- Lunches and the reception on Tuesday 26th will be in the court of the Church of Santa Maria degli Amalfitani (in blue on the map), a 5 minutes walk from the Diocesan Museum.
- The conference dinner on Thursday 28th is at the **Restaurant Porto Rosso** (800 metres from the Diocesan Museum).

### About the venue

Monopoli's Diocesan Museum was established in 2002, in the venues of the ancient Episcopal Seminary, founded originally in 1668. The Museum architecture and its collection testify Monopoli's transculturality: the town has always been a meeting-port between the West and the East, having been under the influence of the Byzantines, the Angevins, the Aragones and the Venetians. The rooms of the Museum display paintings, icons, manuscripts, and various manufactures of great artistic value. The atmosphere is particularly linked to the religious and cultural history of the area, which has been a centre of pilgrimage for several centuries. The conference is obviously a secular event but we thought worthwhile mentioning that religious elements will be visible at the venue.



Address **Diocesan Museum**: [Via Cattedrale, 26, Monopoli \(BA\), Italy](#) (in green)

Tel.: +39 (0)80 748002, Website: <https://museodiocesanomonopoli.com/en/>

**N.B.** The entrance is from **Via Seminario**.

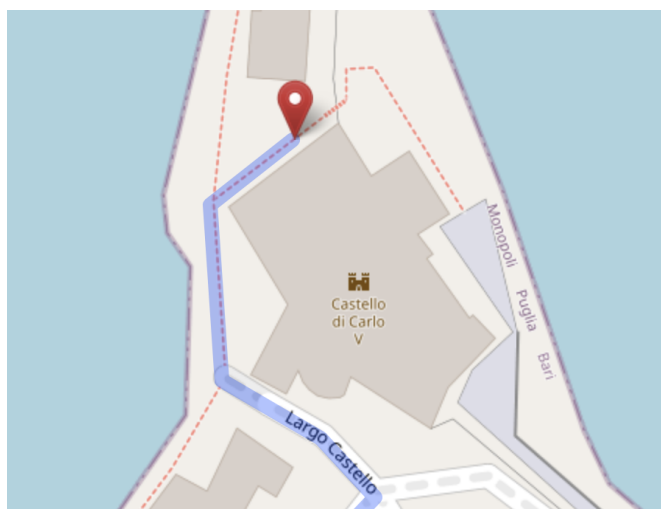
Address **Archeological Museum**: [Via Mulini, Monopoli \(BA\), Italy](#) (in pink)

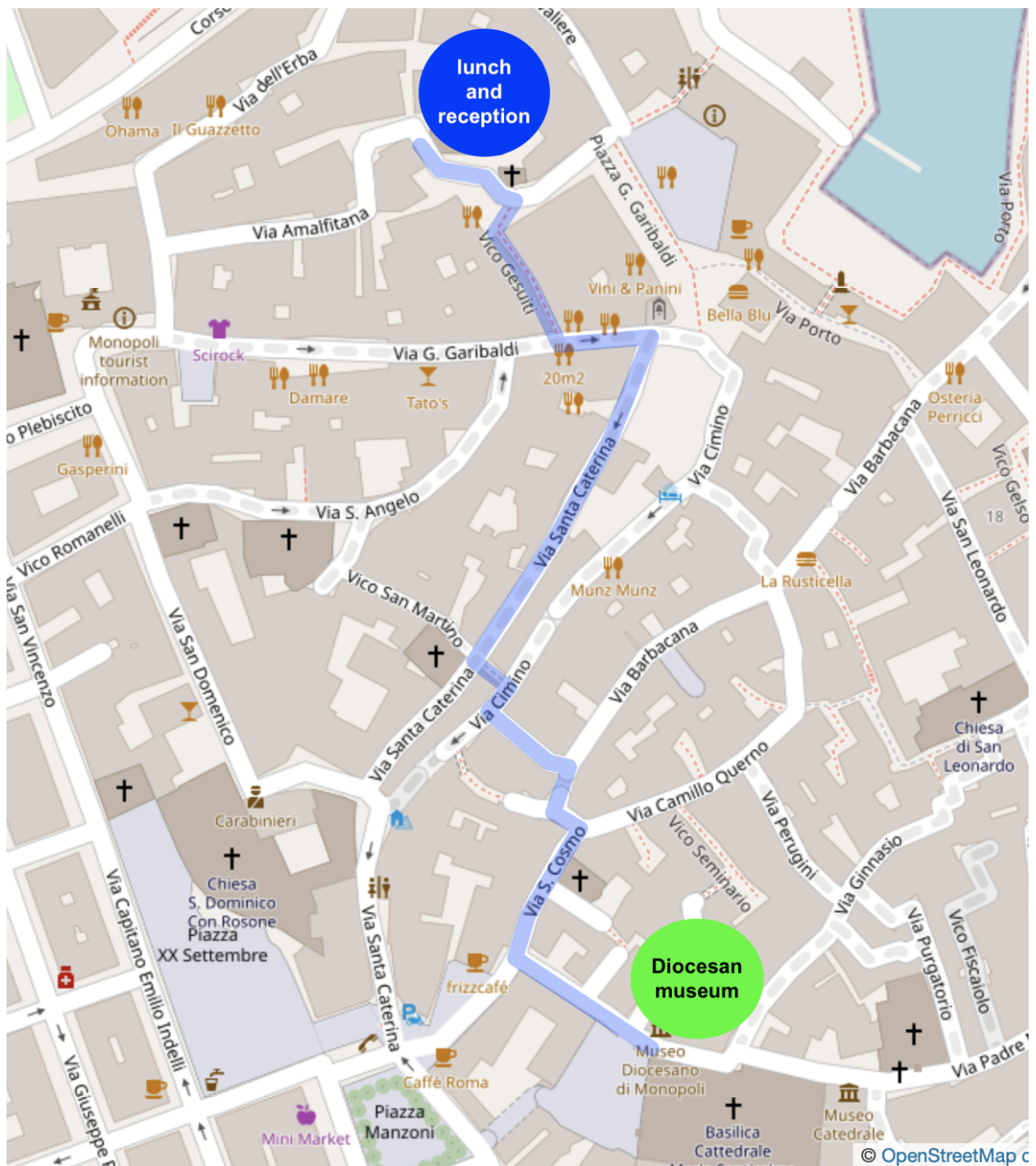
Address for **Lunch and Reception**: Court of [Church Santa Maria degli Amalfitani, Via Amalfitana, Monopoli \(BA\), Italy](#). (See map in the next page for walking directions)

Address for **conference dinner**: Restaurant Porto Rosso: [via Tommaso Moro 2, Monopoli \(BA\), Italy](#)

Address for the **music performance**: Castle Carlo V, Sala delle Armi.

**N.B.** The entrance for the Sala delle Armi is from via Porto (see map below).





All lunches and the reception on Tuesday 26th will be in the court of the Church Santa Maria degli Amalfitani (marked in blue on the map).

It's a 5 minutes walk from the Diocesan Museum, perfect for a break from the sedentary conference activities. Every day, the organisers will guide the group through the narrow alleys of the old town.

## How to reach Monopoli

### By plane

Monopoli is about 45 km from Bari Karol Wojtyła International Airport (BRI) and about 70 km from Brindisi-Papola Casale Airport (BDS). For information on Bari and Brindisi airports: <https://bari.airports.aeroportidipuglia.it/en/>

How to reach Monopoli Railway Station from the airport:

### From Bari Airport (BRI)

1. Get a bus to Bari Central Railway Station. <https://bari.airports.aeroportidipuglia.it/en/da-e-per-gli-aeroporti/type/bus/> or get a train to Bari Centrale FNB. <https://ferrovienordbarese.it/>  
There is a two-minutes walking route inside the station that connects Bari Central FNB to Bari Central Railway Station.
2. Then get a train from Bari Central Railway Station to Monopoli Railway Station (lines to Lecce or to Fasano). <https://trenitalia.com/en.html> or [Taxi](#) and [Rental car](#) services are available to get to Bari Central Railway Station or Monopoli directly.

### From Brindisi Airport (BDS)

You can get a bus From Brindisi Airport to Brindisi Railway Station. <https://brindisi.airports.aeroportidipuglia.it/en/da-e-per-gli-aeroporti/type/bus/>  
From Brindisi Railway Station you can get the train to Monopoli Railway Station (line Lecce-Bari Centrale). For more information: <https://trenitalia.com/en.html> or [Taxi](#) and [Rental car](#) services are available to get to Brindisi Railway Station or to Monopoli directly:

### By train

High-speed train arrive until Bari Centrale Railway Station. See the recommendations above for the last part of your trip.

## Local transport and various information on Monopoli

Please note that the Museo Diocesano is located in a ZTL (restricted traffic zone: only authorized residents can access by car). If you are coming by car, parkings are available in [Piazza Alessandro Manzoni](#) a few steps away from the conference venue.

Bus lines connect the entire city. For more information: <https://www.busmiccolis.it/tipologia-fermata/linee-urbane/#Monopoli>

In Monopoli there are some taxi companies and bicycle rental businesses.

A public bicycle rental service is provided by the [Monopoli tourist Info Point](#), which is situated in the town's historic center, not far from the conference venue.

For further information about the bicycle rental service, or for special questions in general, you can contact the Monopoli tourist office directly.



INFO-POINT PIAZZA GARIBALDI

Address: [Piazza Garibaldi, 24](#)

Telephone: +39 (0)80 414 0264

Email: [info.monopoli@viaggiareinpuglia.it](mailto:info.monopoli@viaggiareinpuglia.it)

INFO-POINT TRAIN STATION

Address: [Largo Stazione](#)

Email: [info.monopoli@viaggiareinpuglia.it](mailto:info.monopoli@viaggiareinpuglia.it)

Some local shops also rent bikes: <https://noleggiobicimonopoli.com/?lang=en>

If you need a quiet space where to work, the library may be a good choice. It's open 09:00-20:00.

Address: [Piazza Garibaldi, 24](#), Monopoli (BA)

If you need to print something, this is a copy shop not far from the conference venue:

Studio IL

[Via Europa Libera, 32](#), Monopoli (BA)

09:00-13:00

16:00-18:00

## Food

The city of Monopoli has a great culinary tradition, especially related to the consumption of fish (raw, grilled, fried). For your lunches or dinners to which you decide to devote more time we recommend these restaurants:

- Trattoria Il Brigante: Via Cavaliere 17, Monopoli, Italy, + 39 333 542 2888. Elegant trattoria among the alleys of the historic center. SPECIAL DIETS: for vegetarians, Vegan options, Gluten-free options.
- Komera: Via Barbacana 79, 70043, Monopoli Italia, +39 080 332 3815. Founded on the passion of professionals, Komera is the right place to cross the past and future of traditional Apulian cuisine. A strong bond with this land of the sea. Raw materials that make "compromises" with creativity and a love of pugliesità and makes it a philosophy of life. SPECIAL DIETS: For vegetarians, Vegan options, Gluten-free options.
- La Locanda dei Pescatori: Via Porto, 17 Monopoli, Italy, +39 080 914 2359, The restaurant, open for lunch and dinner, offers many tasty specialties of Apulian cuisine, but it is also a great place to find good steaming pizza. SPECIAL DIETS: For vegetarians.
- Condominio 60: via Garibaldi 60, Monopoli, Italy, +39 392 451 3811. Sophisticated restaurant where stories and flavors meet in Condominium. SPECIAL DIETS: For vegetarians, Vegan options, Gluten-free options.
- La Posteria: Via Capitano Pirrelli, 4, 70043, Monopoli Italia+39 080 404 4307. The "site" of tradition and "place" reserved at the market for food vendors. Cuisine from Mediterranean flavors.
- Osteria Almare: Piazza Giuseppe Garibaldi 5 Centro Storico, 70043, Monopoli Italia+39 080 321 7373. Rustic-chic restaurant specializing in seafood pasta dishes, also serving soups and desserts.
- La Locanda dei mercanti: Via Giuseppe Garibaldi 44, 70043, Monopoli Italia +390809376621. Characteristic trattoria, located in the Main Street of beautiful Monopoli co typical local dishes. SPECIAL DIETS: For vegetarians, Gluten-free options
- Osteria Perricci: Via Orazio Comes 1, 70043, Monopoli Italia+39 080 937 2208. Osteria tipica e caratteristica, nel centro di Monopoli. Typical and characteristic tavern in the center of Monopoli. Typical Apulian seafood cuisine of high quality.
- Il guazzetto: Via Dell'erba 39/41, 70043, Monopoli Italia+39 080 410 71. Seafood starters, tuna tartare and fish soups, as well as crab and lobster, served in a cozy, rustic-style restaurant. SPECIAL DIET: For vegetarians, Gluten-free options.
- La Lampara sui Colli: Contrada Antonelli 578, 70043, Monopoli Itali +39 0804204044. Located between Monopoli and Castellana, in contrada Antonelli, on a green hillside, La Lampara sui Colli restaurant offers the relaxation that only the nature of the Apulian countryside can convey. Creative Apulian seafood dishes served among stone arches and candles in a trullo with a veranda and garden. SPECIAL DIETS: For vegetarians, Gluten-free options.
- Il cavaliere: Cda Lamandia 15 Località Capitolo, 70043, Monopoli Italia +39 0809303106. Restaurant of creative tradition of cooked and raw fish. For vegetarians, Gluten-free options.
- Ristorante Oltremare: Via Fracanzano, 70043, Monopoli Italia+39 080 937 1860. Situated in a prime seafront location, it offers a simple and comfortable setting with

a pleasant outdoor area to enjoy the view. The cuisine is international with fusion references, oriented on fish, full of imaginative recipes. SPECIAL DIETS: Vegan options, Gluten-free options.

- Trattoria da Pierino l'Inglese: Via Amalfitana 14, 70043, Monopoli Italia +39 080 930 6842. Typical or homemade seafood restaurant.

The city of Monopoli also has a great street food culture, which includes the typical panzerotti, focaccia and octopus sandwiches

For panzerotti and focaccia we recommend:

- Mani In Pasta: Via Porto 36, 70043, Monopoli Italia +39 080 579 7725. Locale tipico di street food
- The King Street Food: Via Orazio Comes, 31, 70043, Monopoli Italia +39 080 2370270. Tasty dishes accompanied by beer and wine in casual venue with outdoor area.
- Madià: Largo Vescovado, 9/10, 70043, Monopoli Italia +39 342 855 7176, Diner and brewery that has decided to base its food and wine offerings on the enhancement of local traditions. SPECIAL DIETS : For vegetarians, Vegan options

For octopus sandwiches (a specialty of Monopoli) we recommend:

- Kartocc: Via Porto, 70043, Monopoli Italia. Friggitoria TAKE AWAY con cartocci di carne e pesce.

For deli sandwiches, vegetarians and vegans are recommended:

- Magnapulia: Via Giuseppe Garibaldi 37, 70043, Monopoli Italia +39 329 792 3056. Apulian Typical Food is a way of life, born from the idea of enhancing Puglia, you will find only typical local products like the ingredients of our sandwiches. But we don't only make sandwiches, here you will find a wide selection of preserves (strictly made as farmers used to do with the products of the land), homemade pasta, olive oil, taralli, wines, rosoli, honey and much more. SPECIAL DIETS : For vegetarians, Vegan options

## What to visit

Monopoli's Old Town is characterized by its direct view of the harbor and waterfront, by the almost unchallenged whiteness of the houses and the large number of historic churches.

The overlook directly to the sea also includes a swimmable beach (even in late September) called "Porta Vecchia".

Among the many churches we recommend visiting:

**Monopoli Cathedral:** Cattedrale cattolica di rito romano con cupola, campanile, cripta e collezione di reperti archeologici.

**Cathedral Museum:** The museum of the crypt of Romuald. This very special museum was built following the renovation of some of the rooms under the majestic Cathedral Basilica of Monopoli, with the creation of an exhibition that runs through the entire eighteenth-century building at the transept, from via Argento to via Mulini.

**Rock Church of Our Lady of Relief:** La cripta, attualmente usata come luogo di culto è situata nel centro storico di Monopoli dal X sec. In origine a in origine sul porto canale di Monopoli insabbiato dai Normanni per motivi di sicurezza.

**Church of St. Domenico:** The church, originally built outside the walls, was a wish of the Dominican priests and it was rebuilt within the city walls together with its convent.

**Church of St. Francis d'Assisi:** Because of its volumetric and spatial aspects – peculiar of Renaissance and Baroque style – the church of St. Francesco d' Assisi, church of the friars called Minori Conventuali, is one of the most beautiful churches in Monopoli, built in the XVIII century.

**Church of St. Mary Amalfitan:** According to many local historians and Bante Brigantino Chronicle, in 1059, a group of sailors from Amalfi, survived from a shipwreck, made a vow to build a crypt dedicated to Virgin Mary, above which the current Church of St. Maria degli Amalfitani was dedicated to. The upper church was built by people from Amalfi, in the first half of XIIth century, during a period of economic growth and expansion of Amalfi whose people had many estates, such as many monasteries not only in Monopoli town.

**Church of St. Maria del Suffragio, best -known as the Church of Purgatorio:** In Argento street there is the Church of St. Maria del Suffragio, best known as the Church of Purgatorio. Dated back to the early of the eighteenth century, it has a wooden door on which a geometrical and figurative representation of the Triumph of Death is carved on.

**Cloister of St. Martin:** The foundation stone was laid in 1606 and the authorization from Pope Paul V came in 1618. The Monastery opened in 1620, was also the seat for the “Confraternity of Scaricatori”. Nowadays, the building belongs to the Curia and it is a cultural centre and the seat of many voluntary associations.

Also recommended:

### **City Hall**

### **Ancient Port of Monopoli**

### **Civic Library**

### **Victor Emmanuel Square**

### **Garibaldi Square**

### **Civic Tower**

In case you have a private vehicle, we recommend a visit to the agro Monopoli, characterized by the typical imposing masserias. You can also book a free bike tour on the following website: [www.monopolitourism.com](http://www.monopolitourism.com)

**Masseria Caramanna:** Masseria Caramanna represents one of the most interesting rural complexes in the area. It is characterized by a unique circular staircase, placed anomalously before the eastern elevation, as if to protect a last centuries-old palm tree. This building dates back to 1659 and still preserves its ancient core: a quadrangular tower-house, the heart of the complex, drawbridge, a small ribbed bell tower, some crossfire loopholes toward the entrance.

**Masseria Spina:** The monumental complex of the Masseria Fortificata Spina (XI-XVIII), set in seven hectares of "park of the plain of centuries-old olive trees" and enveloped in a unique and rare atmosphere, offers its visitors the opportunity to discover places, colors, flavors, traditions and customs of the local peasant civilization. The guided tour offers a visit to the complex spanning a period from the early Middle Ages to the present day.

**Masseria Garrappa:** Masseria Garrappa is rightfully part of the mythology of Puglia's fortified places that are today emblems of hospitality and stay of rank, harbingers no longer-as they once were-of danger and threats, but of a unique half-agricultural, half-maritime culture all to be discovered and experienced, with intensity.

**Masseria Conchia:** Typical Apulian masseria, set in an agricultural park of more than 150 hectares of centuries-old olive groves, dating from the 16th century. Includes an enormous manor house with attached stables, ovens, warehouses. In good state of preservation, it needs further protection and enhancement.

**Masseria Cavallerizza:** Masseria Cavallerizza is a rare and unique property for sale and renovation in Puglia – an intact original and famous 36 hectare private estate – a stunning stately home and grounds, with the potential to become a 10 bedroom 5 star private residence, or titular hospitality property centred around a vineyard, or spa.

**Masseria Petrarolo:** Masseria Petrarolo was built in 1689 to be a stronghold against marauding Saracen raiders from North Africa. It is described in Italian as a 'fortified farmhouse without tower

In case you have your own private means to go to the beach, we recommend the following beaches:

### **Il capitulo**

### **Cala Masciola**

### **Cala Incine**

### **Polignano a mare**



Characterized by the historic center overhanging the sea and the bathing beach of pebbles accessible from the same historic center. It is about 15 km from Monopoli.

### **Alberobello**



The only center in Puglia where you can admire the historic trulli (ancient construction architecture) in the city center. It is about 20 km from Monopoli

### **Bari**



Capital city of the Apulia region. We particularly recommend a visit to "Bari vecchia" with the historic cathedral of St. Nicholas. It is about 44 km from Monopoli

### **Ostuni**



Nicknamed "the white city" for its wonderful historic center entirely white. It is about 34 km from Monopoli.

## Abstracts ELIT

The long abstract of all ELIT presentations can be found at <https://discourse.igelsociety.org/t/igel2023-conference-schedule/332>

### Tuesday 26th

#### ELIT Part 1

##### 1.1 Neurocognitive Processing of Textual Cues in Literary Reading

Mesian Tilmatine (Free University of Berlin, Germany - Radboud University, Netherlands), [m.tilmatine@fu-berlin.de](mailto:m.tilmatine@fu-berlin.de)

When we read literary fiction, there are many factors that have an impact on our experience. In my PhD project, the central question is how to identify and scientifically control these factors when researching naturalistic literary perception in readers. In a proof-of-concept study, we re-analyzed an existing set of eye-tracking data with a focus on text-based predictions of the reader response. The next two studies were a closer investigation of the role of aesthetics and the larger narrative for the reader response, both in terms of rating data and reading behaviour. In the final study, we plan to use fMRI data to study mental actualizations and narrative structuring during literary reading.

##### 1.2 Reading in the City: in Everyday Life

Kirren Chana (University of Vienna, Austria), [kirren.chana@univie.ac.at](mailto:kirren.chana@univie.ac.at)

The sheer number of reading experiences encountered by an individual on a daily basis in ecologically valid settings is surprisingly often overlooked in research and little is known about the extent to which reading is meaningfully distributed in our lives. The research conducted in this project aims to assess how attention is divided to readable objects of any kind, and to specific reading occurrences when people walk along a city street. At the same time, this project also studies how aesthetic value (another variable known to attract attention) affects the perception and memorability of text in everyday life.

##### 1.3 Effect of Text Mining Assisted Reading on Perception & comprehension

Akshay Mendhakar (University of Warsaw, Poland - University of Vienna, Austria), [a.mendhakar@uw.edu.pl](mailto:a.mendhakar@uw.edu.pl)

Digital reading tools can help reading, especially for those new to a language. Text mining is one such tool that has potential as a reading assistant. The adaptation of text mining in classical fiction has been implemented with no clear empirical studies on assisted reading behaviour. In this project, we report a series of eye-tracking experiments using text mining and their influence on reading behaviour. The assistive effect of text mining across the reading of excerpts from *Pride & Prejudice* (fictional) and *Limitless* (nonfictional) are



discussed. The current findings comment on individual processing abilities and how the literary reading can be influenced by external assistance of text mining.

## **ELIT Part 2**

### **2.1 (Literary Figures) 'Breaking Bad': Fiction Reading and Morality Shifts**

Julia de Jonge (University of Verona, Italy - Vrije Universiteit Amsterdam, Netherlands), [juliadejonge9@gmail.com](mailto:juliadejonge9@gmail.com)

This poster presents an overview of my PhD-project on the ambiguity of bad morality of fictional characters, and the consequences of this moral ambiguity for narrative empathy and aesthetic appreciation.

During my PhD, I've studied different processes that potentially lead to empathy and aesthetic appreciation for morally bad fictional figures – such as moral judgement and moral disengagement. As the main hypothesis, I argue that a shift in morality is needed before one can appreciate or empathize with an immoral figure – this shift in morality can be established through fictionality (vs. biographical), perceived reality, or through sharing your reading experience with others (e.g., Shared Reading).

### **2.2 Books! The Best Weapons in the World...Against Stigma. The Role of Foregrounding on Empathy and Identification with the Story Character, and Stigma Reduction of Depressio**

Giulia Scapin (Vrije Universiteit Amsterdam, Netherlands), [g.scapin@vu.nl](mailto:g.scapin@vu.nl)

I explored the possibility to use literary texts as a tool to reduce stigmatization of people living with depression. In a serie of four studies, I explored the hypothesis that deep processing of foregrounding, one of the key elements for “literariness”, is positively related to the reader’s empathic reactions and identification with the story character. By presenting stories with characters with depressive behaviors, we observed a reduction of stigma towards people living with depression. The last step of this project will be to design an intervention to help readers to deeply process foregrounding elements, which is connected with attitudes changes (i.e., reduction of stigma), by the adaptation of Shared Reading methodology in solitary reading.

### **2.3 On How Fiction Impacts the Temporal Dimensions of the Self-concept**

Cristina Loi (University of Basel, Switzerland and University of Stavanger Norway), [cristina.loi@unibas.ch](mailto:cristina.loi@unibas.ch)

Reading fiction expands and shapes our sense of self (Sestir & Green, 2010; Shedlosky-Shoemaker et al., 2014; Johnson et al., 2016). This poster will present an overview of my doctoral project, which contributes to this line of research by mapping specifically which temporal dimensions of our self-concept are activated and transformed by reading fiction. This research is articulated in three main empirical studies, and it is grounded in a comprehensive panorama of contemporary reading practices: fiction books (both in print

and e-books), digital fiction (e.g. hypertexts, interactive fiction, visual novels) and Wattpad (i.e., the most popular digital storytelling platform).

## **ELIT Part 3**

### **3.1 Shared Reading as a source of power when living with cancer: an evaluation of cancer patient's experiences of an on-site and online reading group**

Tine Riis Andersen (University of Stavanger, Norway and Trnava University, Slovakia),  
tine.r.andersen@uis.no

This talk will present an overview of my PhD-project on Shared Reading, and literary texts, as a support in coping with psycho-social and existential aspects of a cancer diagnosis. I will illustrate the preliminary findings from a qualitative study on cancer patients' experiences of Shared Reading. The study is based on qualitative and quantitative data collected from two Shared Reading groups in Norway for 16 weeks: online and on-site. The project aims to increase our knowledge of the benefits of integrating Shared Reading groups as a low-cost, literature-based psychosocial support in cancer organizations.

### **3.2 Reading in Early Childhood Setting: Promoting Socioemotional Development in the Digital Age**

Ma. Lovena Moneva (University of Trnava, Slovakia and University of Basel, Switzerland),  
lovena.moneva@tvu.sk

This talk presents the outcome on socioemotional skills of the literature-based program implemented at Slovak Kindergarten classes with children between 4 to 6 years old. The 10-week program made use of high-quality picture books which was read and discussed by the classroom teachers to the children. The program was designed to facilitate preschoolers' attention to characterization elements of story character traits that demonstrate socioemotional skills identified to be relevant to the digital age. The children's home literacy environment, story comprehension skills, and age were also analyzed against socioemotional skills, which were all measured before and after the program implementation.

### **3.3 Counterfactuals in Literature: Readers' Perception and Evaluation**

Ainur Kakimova (ELIT, University of Verona, Italy and University of Warsaw, Poland),  
a.kakimova@student.uw.edu.pl

The talk will show an overview of my PhD research on the readers' perception and evaluation of literary counterfactuals and counterfactual historical fiction. Counterfactuals depict what might have been and can be used to describe unrealized alternative possible worlds in the textual actual world or to set the textual actual world in an alternative reality. Whereas the former is regarded as literary counterfactuals, the latter is known as counterfactual historical fiction. The poster will present how literary counterfactuals are processed and whether reading counterfactual historical fiction positively affects political and aesthetical evaluation.

## Abstracts ENN7

Tuesday 26<sup>th</sup>

### Pre-conference Doctoral Seminar

#### The Page as Context: Making Rhythm Visible

Elisabeth König (University of Vienna, Austria), [elisabeth.koenig@univie.ac.at](mailto:elisabeth.koenig@univie.ac.at)

Just as a collection is more than the sum of its parts, so a text is more than the sum of its words: reception aesthetics and materiality of the page meet historical narratology and the desideratum of considering the material aspects of medieval text transmission.

This dissertation is concerned with the way rhythm structures (historical) texts, both on the level of content and materiality. The fact that there was already a lively interest in rhythmic structuring of a text in the 12th century can be shown by many examples, in the case of the present thesis by selected texts of the ›Vorau manuscript 276‹, one of the most important collections of early middle high German texts. This interest in rhythmic text design manifests itself in coloured markings, lombards, and initials that structure the content and designate particular sections of the text.

The materiality of the text structures the space offered by the page and makes the work with manuscripts indispensable, since these paratextual markers represent an extension of the possibilities of reception and interpretation. The narratological analysis with a material philological approach examines the interaction of text and image (in this case: of text and lombards/initials), or of text and page for their semantic content; after all, there is much more to discover on a page than just text. Narrative rhythmic phenomena are already well established in medieval German study research and include, for example, prologues, epilogues, ekphrases, lists, intertextual references, etc. The methodological link to modern narratology is obvious in this point, as the latter is also concerned with the integration of non-narrative elements into concepts of narrativity, which are examined in the context of this study precisely for their precipitation in the materiality of the manuscript.

However, by editing the texts in later times, a lot of these paratextual elements have been lost or changed, but that is not all: textual borders are also added in the course of editing and actually represent interventions in the original rhythm of the collection. For this reason, secondary editing traces added after the original time of composition also offer an interesting starting point for interweaving considerations of materiality and textual boundaries with narratological categories.

Rhythm of secular and sacred texts in the totality of the manuscript and rhythm of narrative and commentary voice in the individual texts - also under gender-theoretical aspects - becomes not only audible but also visible through the systematic linking of material philology and historical narratology. The materiality of the text is thus questioned in terms of spatiotemporal experience and can make a vivid contribution that goes beyond narrative, lyrical, and performative aspects.

## **Rhythm as Visual Strategy**

Helene Eisl (University of Vienna, Austria), helene.eisl@gmail.com

In the narrower sense of historical narratology the category of rhythm is defined primarily in terms of space and time, but there are also visual aspects beyond these semantic dimensions that make rhythm perceptible on the written page.

Thus, handwritten texts, much more than printed texts, convey a variety of fonts and special forms of design/layout that are on the one hand production-specific but on the other hand, above all, semantically charged. In this context miscellanies are a special type of text corpora, since within them rhythm becomes visible through text selection and arrangement as well as material execution (book hand; mark-up strategies). Historical narratology must, therefore, also consider the materiality of these historic artefacts in order to be able to approach them comprehensively, which inevitably requires an interdisciplinary research strategy.

Within my dissertation the so-called Vorau Manuscript 267 – which is important for medieval German studies research – will be used to investigate the aspects of rhythm mentioned above.

Specifically, narrative and non-narrative phenomena are to be identified, compared with visual aspects, and correlations or differences are to be worked out. This analysis on the original material refers on the one hand to (editorialised today, i.e. canonized) "individual texts" and their concrete design strategies and on the other hand to the synopsis of the compiled texts. Visual rhythm usually becomes perceptible when it is disrupted and this irritation (in reception) can be an interesting starting point for concrete analyses.

As a case study, the so-called Gebet einer Frau in HS 276 will be discussed. This very early, vernacular (mhd.) poetry breaks off at the end of the page in the miscellany (in the middle of the verse). The following Latin text (*Gesta Frederici*) begins only after an almost blank page. Both rhythm and narration falter at this point of the manuscript in a very striking way: (a) the Gebet einer Frau breaks off at the end of the page, which is reflected in both the visual execution and the semantics (b) this two-column, densely written page is followed by an (unmarked) almost blank page, which represents a striking break in the previous layout (c) with the beginning of the *Gesta Frederici*, a new mark-up strategy sets in (for example, green as a new color) (d) the change of language from early Middle High German to Middle Latin. The irritation in the reception of the aforementioned text passage, respectively at the transition from fascicle 276/I to 276/II, occurs primarily through the disruption of the visual rhythm, which is also reflected on the contentual, narratological level. Therefore, it is absolutely necessary to consider material and narratological categories in an interlocking and also interdisciplinary way in order to be able to approach this miscellany holistically. The resulting dissertation will be structured along individual case studies that oscillate between historical narratology, art historical observation and analysis, and the interweaving of disciplines (medieval German studies / art studies).

**Reading the Lively Orality by «Hearing» the Illusory Spontaneity: The Rhythm of the Narrator's Speech in *The Adventures of Huckleberry Finn* and *Le Avventure di Guizzardi***  
Gaia Porrà (University of Eastern Piedmont, Italy), 20033951@studenti.uniupo.it

My thesis explores the device of *skaz* in its semantic dissemination and in its various interpretations that scholars have suggested over time, focusing specifically on the stylization of the narrator's oral speech. The purpose of heeding and «hearing» the sound – «the most subtle and most malleable element of the concrete world», which still provides «the space of initial contact between the universe and intelligibility for both humankind and the individual as they both develop» –, the voice, as well as the *living word* in a written literary text – that is not played or performed, but silently read – represents the starting point of my project, which, from a theoretical overview about the *skaz*, wants to compare two literary works that are characterized by an orientation toward the lively orality.

Interested in studying this linguistic, stylistic, and rhetoric *priëm* (artistic device), several Russian Formalists – including Ėjkenbaum, Vinogradov, Tynyanov, and Bakhtin – develop this analytical tool during the 1920s, showing how Gogol', Leskov, Remizov, Zamiatin, Zoshchenko's narrative prosas are actually stylization of the narrator's oral discourse. Differently, due to his philosophical background, Bakhtin is primarily concerned with the ways of encounter, graft, and dialogue between the *languages* of the *speaking people* in the novel, i.e., the teller but also the heroes, and only *as a consequence* of the orientation toward the alien word, the theoretician grasps the oral accent in the narrator's text.

In this regard, the interesting studies that Wolf Schmid and Nicoletta Marcialis have made on the issue are taken into account to investigate «why the term *skaz* is untranslatable». From this perspective, the aim is then to expand the research beyond Russian borders, reflecting on how *skaz* has been expressed in other world literary traditions, through a linguistic and stylistic analysis of two works: Mark Twain's *The Adventures of Huckleberry Finn* (1884) and Gianni Celati's *Le Avventure di Guizzardi* (1973). How these texts are acoustically and sonically characterized? In which different ways does «a personal narrator, a simple man of the people with restricted intellectual horizons and linguistic competence» address the “listeners” «from his own social *milieu* in a markedly oral speech»?

Based on these and other questions, my study also intends to consider the active role of the empirical reader, discussing the extent to which the *living word* can be perceived during his/her silent and quiet reading.

**Relationship Writings. Comparison Between Édouard Glissant, Luigi Meneghello and Salman Rushdie**

Mattia Bonasia (Sapienza University of Rome - Sorbonne Université, Italy-France),  
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The research project aims to study Luigi Meneghello's and Salman Rushdie's novels through the critical perspectives opened by Édouard Glissant's “poetics of relation”. Major analysis points are: the characteristics of the *roman-monde* (worldly novel); the relationships between transculturality, authorship and relational-identity; the links between translation and multilingual strategies.

Glissant's theory starts from the Martinican subject's research of an own language/identity, being split between French (the colonization's written language) and the creole (oral). In the

poetic of relation the dichotomic oppositions between colonizer and colonized, subject and object, are not synthesized, but pluralized. According to Glissant, nowadays all the world is in a creolization process. He deconstructs the occidental conception of a mono-rooted identity through a relational one, shaped by the constant interaction with the other. Nowadays the writer writes “in the presence of all world’s languages”: writing arises from the free poetic translation between the languages.

Glissant translates his poetic in the writing and theorization of the *roman-monde* (worldly novel). This novel is opposed to the modern European novel, seen, as Edward Said does, as the discursive form of colonization. But it distances itself also from the global novel, the entertainment contemporary literature, delocalized and easily translatable.

Luigi Meneghello’s transcultural poetic is characterized by his translations from English and his “dispatriation” in England. According to the author, the dispatriation is more than an expatriation. The dispatriated moves between the various cultures that shape his rhizomatic identity (in this case, Venetian, Italian, English). In his novels Meneghello deconstructs the fascist Italian rhetoric (he was a partisan) through an interplay between the languages (including the languages of science and physics). The interplay concerns also the deconstruction of Italian neorealistic novel through a contamination between poem, essay and anthropology. The “reality’s DNA” is built thanks to the relationships between various levels and identities, which allow an anamorphic optic on the nation.

Salman Rushdie defines himself as a “translated man”: the migrant is the point of hybridization of various languages, identities, influences. His novels’ “Anglo-Indian” is not only related to language, but also to the structure, to the construction of identity and to a transcultural multiplicity of references. The “Anglo-Indian” is a creolized language, an hybrid of heterogeneous voices, music, songs.

Rushdie’s novels are a polyphonic narration, a tale of the crowd within which the subject rhizomatize himself. It is an oral narration in a written form, the relationship of individual memories through the axes of the history and of the plot. The official Indian history is rewritten through the contamination with non-realistic elements related to the same Indian tradition and with the free use of both highbrow and lowbrow occidental texts (“chutnification of history”)

### **Modulations in the Narrative Works of Roberto Bolaño**

Kata Varju (Eötvös Loránd University, Hungary), [katavarju@gmail.com](mailto:katavarju@gmail.com)

Roberto Bolaño is a key figure in Latin-American literature: after the ‘Latin American Boom’, he is the one opening the doors at publishing houses to different expectations regarding the Latin American novel (Echevarría, 2013). There is an outer point of view about him, the glance of the critique is unambiguous; but there is an inner vantage point too, more complex, the how-to of his narrative production. At the centre of the investigation appear three prominent works: *Nazi Literature in the Americas*, *Distant Star*, *By Night in Chile*. All circulating around the biography, even though of a totally different way, which are also leading to the mature works (*The Savage Detectives*, 2006), almost being the laboratory for the genre of the biography, showing the different uses of it. This complexity and difference, a constant modulation seems to be the basis of the narrative technique: always being between genres, in uncertainty about the identities presented, about the life of the characters, even between lives (*Distant Star*, *Nazi Literature*), between different poetics. The

thesis attempts to grasp this complexity first with the schwobian “imaginary life”, as a narrative technique and its divergence with the autobiography (*By Night in Chile*), biography (*Distant Star*) and encyclopaedic biographies (*Nazi Literature in the Americas*), contrasting the different elaboration required by the different genres. The use of this imaginary lives is not an invention of Bolaño, since Jorge Luis Borges is using them at his narrative turn (from poet to short stories in *A Universal History of Infamy*, 1935), setting off a whole chain of followers in the use of the same sub-genre in Latin America. In addition, I analyse the narrative unreliability (Phelan, 2005), as a narrative tic overused in several different ways. The third part of the thesis is concerned by different theoretical frameworks presents in his narrative. The beginning of the European avantgardes are dated in the time of Marcel Schwob, who’s imaginary lives are so present in the works of Bolaño. The second point is a comparison of the principles of Vicente Huidobro (the poet as a being able to create from nothing something totally new, creationism) with those appearing by the characters (poet-killers and critiques), created by Bolaño. Adding an analysis of the “flatbed picture plane” by Leo Steinberg (1972), creating a possible understanding of the pilot-poet, of the automated creation, opposing to that of the creationist-avantgarde one, also signifying destruction by the symbol of the bomber (Sebald, 1999). The last chapter is an overview of the Hungarian reception of Bolaño: how does the writer of the peripheral reads from a peripheral literature? The understanding of his work can differ from that in the Anglo-Saxon or Spanish reception and is quite prolific in Hungarian literature.

### **Literature and the Anthropocene**

Annamaria Elia (Sapienza University of Rome, Italy), [annamaria.elia@uniroma1.it](mailto:annamaria.elia@uniroma1.it)

My research project explores the representation of the relationship between human, nonhuman, and more-than-human agencies in the literature of the Anthropocene. My aim is to understand how literature responds to the current climate crisis and contributes to the in-act paradigmatic shift toward more ecological and post-anthropocentric mindsets.

The first part of my thesis is theoretical and involves a general introduction to the comparative, transnational, and transdisciplinary study field of *Environmental Humanities*. I explore one of the main topics of this field, which is the concept of the Anthropocene (Crutzen, Stoermer 2000) particularly focusing on its cultural and theoretical implications in literary theory and criticism. In doing so, I turn to posthuman philosophy, material ecocriticism, and eco-narratology to analyse key concepts such as *agency*, *scales*, and *deep time*.

I then conceptualise the Anthropocene as trauma: in fact, if trauma is an event that stands between the “knowing and not knowing” (Caruth 1995), and the Anthropocene is a “knowable” and “not knowable” hyper-object (Morton 2013), I propose to pair these two definitions to better understand Anthropocene literary aesthetics. I support my hypothesis with concepts such as Clark’s *Anthropocene Horror* (Clark 2020), Morton’s *dark ecology* (Morton 2016) and Barad’s interpretation of Derrida’s *hauntology* (Derrida 1993; Barad 2010), upon others.

Against the backdrop of material ecocriticism and the Anthropocene-trauma perspective I then propose, in the second part of my thesis, a formal analysis of a number of works that I consider representative of the Anthropocene, such as *The Southern Reach Trilogy* by the American writer Jeff VanderMeer, the trilogy *I canti del Caos*, by the Italian writer Antonio

Moresco and post-exotic works such as *Terminus radieux* by the French writer Antoine Volodine.

In conclusion, my analysis will also open a discussion about speculative fiction (Atwood 2005; Haraway 2016) and new 'hybrid' genres, such as the "new weird".



**Tuesday 26<sup>th</sup>**

## **ENN Parallel Session 1 – Filmic Style and Devices**

### **1.1 Presentism and Cultural Hegemony in Time Travel Films**

Tamás Csöngé (University of Pécs, Hungary), csongetamas@gmail.com

The paper deals with popular movies in which the thematic element and narrative technique of time travel can be understood as cultural and ideological occupation of the past (or the future), therefore it is used for the purpose of retroactively extending the dominant norms of the (protagonists' and filmmakers') present. This does not merely mean that these films depict historical periods through their presentist perspective, but that they also show the past (despite all its strangeness and excitement) as essentially identical to the present, therefore no real intellectual effort is required to understand it. Each past era is posited as an earlier stage of a (mechanistic and cumulative) evolutionary process that is leading towards the present. In other words, while an infantilization of history (and historical characters) takes place, the idea of a hegelian 'absolute present' is outlined, that is, the (socio-culturally, politically, and economically) superior here and now colonizes the inferior past. The process is similar to what Mark Fisher said about the global domination of the neoliberal world order, which expropriated visions of the future and left no alternatives in our cultural imagination but variations and upgrades of the existing system. The core ideology behind these time-travel narratives is not just the simple lack of historical consciousness. Instead of attempting to represent, explore or understand the past, these films homogenize different time periods, eradicate the experience of otherness and create a power fantasy that erases historical temporality. I argue that the generally well-intentioned acts of the protagonists to help, rescue, or enlighten the characters from the past can in fact be interpreted as manifestations of Gramscian and Foucaultian notions of cultural hegemony and colonialism. In illustrating this tendency, my main examples are the first two installments of a cult film franchise: *Bill & Ted's Excellent Adventure* (1989) and *Bill & Ted's Bogus Journey* (1991).

### **1.2 Spatiotemporal Expressions of the Identity of Otherness in European Cinema - EFA Awards**

Jagoda Stamenković (Ministry of Culture of the Republic of Serbia, Serbia), jagoda.stamenkovic@kultura.gov.rs

In this paper, the attention was paid to the images representing the spatiotemporal expressions of the Identity of Otherness in the European (co)productions awarded with the European Film Award (EFA).

Different theories treat the construction and representation of identity in film. A great number of film narratives is dealing with the phenomena of space and time while defining, expressing or even moulding the heroes' or viewers' identities. An important element of construction or positioning of that identity is the space - the spatial (and temporal)

otherness and the lines that divide it - separate or join it. Namely, the experience of otherness of the filmic space is transposed into the elements of the identity.

The basis on which the analysis of the selected award-winning European (co)productions were systematized arise from the theoretical assumptions related to the concepts dealing with the following phenomena of space: the *mirror phase* of Jacques Lacan, the *heterotopias* of Michel Foucault, Jules Deleuze and Felix Gattari's *de-territorialisation and nomadism*, Yuri Lotman's *borders*, Arnold van Gennep's *liminality* etc, as proof of postmodernist tendencies in which the question of (European) cultural identity is expressed via notion of space.

The space of the film represents the discursive construction of the subject or its identity. The film actually serves as a suitable space in which the transition from the imaginary to the symbolic takes place and which mediates the process of identity formation.

The experience of spatial or transitional otherness refers to leaving the territory, the process of changing places, relocation, migration, crossing thresholds and borders, while passing through the nomadic, liminal, but also the experience of heterotopia, as a place where the meanings are accumulated. All of these affect the transgression of identity and mostly indicate emphasising (accentuating) identity. The passage of time, however, affects the assimilation of differences in a new space and indicate hybrid identities.

Special emphasis was given to the EFA awarded films demonstrating the representation of heterotopias e.g. films: *Landscape in the Fog* (1989, T. Angelopoulos), *Child Thief* (1992, Đ. Amelio); *Urga* (1993, N. Mikhalkov), a road movie; *Dancer in the Dark* (2000), L. von Trier); *La Grande Bellezza* (2013, P. Sorrentino), *Ida* (2014, P. Pavlikowsky), etc.

### **1.3 The Rhythm of Contemporary Italian Novel: Niccolò Ammaniti's *Che la festa cominci* and Jhumpa Lahiri's *In altre parole***

Mattia Bonasia (Sapienza University of Rome - Sorbonne Université, Italy-France),  
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In his essay "La letteratura circostante" (2018) Gianluigi Simonetti identifies in speed the "predominant formal aspect" of the contemporary Italian novel. According to Simonetti the last thirty years' novel has preferred thin schemes and medium-short formats, in order to adapt to a prompt comprehension and a quick consumption. This "gear shift" derives from various aspect, such as the production change of the editorial machine. Mostly of the writers that debut in the '90 (the "cannibal generation") substitutes the literary tradition with media's and infotainment's references.

A case in point is Niccolò Ammaniti's "Che la festa cominci" (2009). Here the author is strongly influenced by the rhythm of Hollywoodian film editing, notably Quentin Tarantino's 90 pulp movies. Ammaniti recalls Tarantino's postmodern themes (hyper-violence, fetichism, pop culture, quotationism), and translates the movie structure in the novel through the parataxis and the plot. Intertextuality itself here represents a technique of "narrative lubrication", a way to cut distances with the reader.

But what does it mean to "write in a cinematographic way"? The paper wants to study Ammaniti narration rhythm through one of the most famous screenplay manuals: Blake Snyder's "Save the Cat" (2005). In fact, "Che la festa cominci" follows the canonical "sinusoidal" three-acts narration (short introduction-long development-quick conclusion) structured by protagonist's fatal flaw, with a break point, a middle point, etc. Notably, we

want to concentrate on the digression's removal, the centrality of the "mother-scenes", the importance of action in spite of introspection, the story arc's structure.

The paper aims to compare this type of narration with Jhumpa Lahiri's "In altre parole" (2015). The translingual novel narrates the encounter and learning path with Italian language of the protagonist/narrator. Like "Che la festa cominci", this novel is characterized by parataxis, but here it has a different meaning. Not quickness and flowing rhythm (where the reader "slides" in the story) but a syncopated and cracked rhythm. Here the reader constantly has to overcome an obstacle course, as the protagonist does. Lahiri's narration is introspective, it is not concentrated on the "mother-scenes" and is not analyzable through the classical three-acts structure. Paradoxically, two apparently similar styles, remarkably influenced by English syntax, show two opposed narrative's rhythm.

In conclusion, the paper intends to question the links between an Italian author who searches his narrative models in the Hollywood cinema, repudiating the Italian literary tradition, and a translingual writer who fulfils the opposite path: she abandons American form and language to use a "minor language".

#### **1.4 Narrative and Intermedial Functions of Sound in the Films of Fritz Lang**

Nikita Samsonov (University of Vienna, Austria), SamNikMojo@gmail.com

This paper examines the role of sound as a narrative device in the films of the director Fritz Lang. In his first sound picture "M - Eine Stadt sucht einen Mörder" Lang already demonstrates conscious use of highly varied spectrum of narrative and medium specific tools to create a completely new type of film. Even in the highly experimental and diverse cinematic soundscape of the late Weimar Republic Fritz Lang stands out, and, due to his migration to Hollywood, in the next 29 years he will have the ability to continue to experiment, change and refine his approach.

Incorporating several methodological treatments in audio (as well as classical literary) narratology and media studies (specifically concepts of Focalization, Ocularization and Auricularization as described by Sabine Schlickers, aural analysis methodology of Michel Chion introduced in his book "Audio-vision: sound on screen", concept of intermediality refined by Wolf and Rajewski, concept of narrator coined by Gaudreault and Jost as well as several others") this paper chronologically analyses the acoustics and spatial landscapes of Fritz Lang's filmography and its narratives. By means of diachronic analysis of different films throughout the years it is possible to establish the way the sound helps Lang to build theme, mood and meaning, which is the essence of the cinematic, as is described by Metz and Fulton. By chronologically matching the way his methods and goals changed with each subsequent film we can trace its progression: from the Avant-guard radio-based intermedially divided nature of "M - Eine Stadt sucht einen Mörder" (1931), through the complex cinematographic synergy of picture/sound in American film noir "Fury" (1936), to the latter aurally simplified and more narrative-heavy retrospective nostalgia of films that were made after his return to Germany: "Das indische Grabmal" (1959), "Die 1000 Augen des Dr. Mabuse" (1960).

This research argues that Fritz Lang's approach to sound (that was heavily inspired by the medium of radio and the genre of Weimar radio drama specifically, as described in the article by Rayan Michael "Fritz Lang's Radio Aesthetic: M. Eine Stadt sucht einen Mörder")

developed in a linear fashion and can be analyzed accordingly, despite the heterogeneous and at times chaotic filmography of the director (which is also indicated by the fact that he rarely used the same sound editor twice, yet the construction audio remains similar). The sound played a crucial role in the stories Fritz Lang's movies tell, both as a concept itself and as a particularly medium-specific way to reflect upon it. This paper traces how after the early intermedial avant-garde experiments in his early films in the distinctive and rich on experimentation era of the late Weimar republic films like «Der Schuss im Tonfilmatelier» (1930) (as described by T.F. Rippey) this technique of sound usage as a method sense making and building of complex spatial sonic environments is slowly developed into more simplified, and even at times mundane auditory experience of his last few films. It is also indicative of the overall development of the sound usage in cinema and how Fritz Lang was one of the first directors that managed to achieve meaningful unity of sound and image to invent a completely new type of narrative experience.

## **ENN Parallel Session 1 - Digital Spaces**

### **1.5 Rhythm, Speed, Story, and Meme. A Qualitative Analysis of Media Content on an Instagram Influencer Profile**

Bartosz Lutostański (University of Warsaw, Poland), b.lutostanski@uw.edu.pl

This paper presents some of the key conclusions from a quantitative analysis of the media content of one of the most popular and influential Instagram profiles (1,2m followers) in Poland, Make Life Harder (MLH). During a three-month research, I have gathered the most frequently recurring media content published on the MLH profile with a view to exploring the means of presenting, moulding and impacting social and political events in Poland. In my paper, I employ the concepts of rhythm, speed and story in an attempt to conceptualise strategies of content curation and creation in a more general social media economy. In addition, I will try and look into how an Instagram (digital) presence might affect non-digital reality.

### **1.6 Kinaesthetic Narrativization of Place in 360° Stereoscopic Flânerie**

Aigars Ceplitis (RISEBA University of Applied Sciences, Latvia), aigars.ceplitis@riseba.lv

Both space and time, while being an inseparable *chronotope*, a *storyworld*, or a *diégèse*, are of an unequal distribution: in narrative film, space predominates over time, whereas in 360° stereoscopic spherical cinema (3DSC), a movement that sets up a transition between spatial frames redefines the supremacy of space, no longer confined by the edges of a cinematic shot. If narrative space in a static 360° spatial frame is experienced by its target through the orientational gaze, then, narrative space, in the succession of 3DSC spatial frames, is formed in the course of a virtual, *kinaesthetic flânerie* by a 'passive actant' who explores the *geopsychic* space through the cartographic processes of narrativization.

On one level, these processes occur by default via what Marie-Laure Ryan (2016) would dub as a tour (route) or a map, and, in the framework of 3DSC, by means of *cognitive mapping*

tioned to geospatial direction as well as to a horizontal projection of *cinescapes* within an actual spatial frame. On another level, the narrativization of space in 3DSC transpires at the crux of the first-person ocularization and *patial experientiality*, when the physical body of a 'deputy focalizer' relocates from one spatial frame to another and makes its own place in the world based on particular cultural, political, and social proximities. Hence, one may further argue that the stereoscopic 360° spherical film is inherently *patial*, in line with a coordinate-system oriented format in which the narrative pause becomes a core attribute of spatial extensions in 3DSC, devoid of the temporal, except for the perpetual 'now'.

Whether the 360° stereoscopic spherical film obviates time entirely (in favour of place and perspective) through the *kinaesthetic flânerie* by a passive actant, or it leaves temporal aspects intact, depends on the *metaleptic* nature of a particular 3DSC narrative. Some recent 360° stereoscopic spherical films by fellow artists and personal short films are presented to demonstrate that the cartographic processes of redefining the supremacy of space are not only *kinaesthetic* in nature but are also stringent on the oscillating perspective in breaching narrative levels, the shifting quality of the audience's point of view, between its *exocentric* and *egocentric* views, ocularization and *locus*, *auricularization* and *situatedness*.

### **1.7 Thirteen Ways of Looking at an Algorithm: Metaphors and Medical AI**

Megan Milota (University Medical Center Utrecht-Utrecht University, Netherlands),  
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Artificial intelligence (AI) is an umbrella term to describe machines or tools that can collect, promptly process, and dynamically learn from data (Verbeek et al. 2019). AI applications that provide algorithmic-based decisions and recommendations are already present in our daily lives—for example, in our cars and online search engines—and the myriad of potential uses for AI continues to attract scientific and public attention. AI has been hailed by some as one of the most transformative forces of our time (AI HLEG 2018) and criticized by others as vastly inferior to the human mind (Chomsky 2023). Amidst—or perhaps irrespective to—this ongoing debate, new data-driven AI applications are being developed and refined at a rapid rate. These applications have the potential to radically change multiple aspects of our society: how we do business, how we teach and learn, our work environments and tasks, our interactions with other humans, and last but not least, the healthcare we give and receive. The majority of current and proposed AI applications in medicine are currently being used to aid image-based diagnostics in fields like radiology and pathology. But how do the developers and users of medical AI talk about it, and what can this reveal about their underlying norms, biases and expectations? If we take the assertion seriously that metaphors can be orientational, ontological and structural (Inayatullah 1998), this begs for a much more nuanced analysis of their uses in AI-related discourses. For example, metaphors are often used to describe how AI has been designed; they can also help potential users articulate the possible forms of AI interactions and collaborations they desire or fear (Brette 2018; Lakoff & Johnson 2008). The metaphoric language used to describe an AI application can also impact users' subsequent interaction with the application (Khadpe et al 2020).

In this paper, I'll share and discuss some of the metaphors we've encountered in an ongoing study of AI integration in Dutch radiology and pathology departments. In addition, I will also describe how these metaphors function within the broader sense-making narratives in which they occur. Finally, I'll consider some broader implications of the assertion that

symbolic language can shape both the design and use of emergent technologies. What roles could or should we as (narrative) scholars play in guiding these (trans)formative utterances?

## **ENN Parallel Session 1 - Epic Constants and Variants**

### **1.8 Czech Structuralists on Rhythm in Epic Literature**

Ondřej Sládek (Institute of Czech Literature of the Czech Academy of Sciences, Czech Republic), [sladek@ucl.cas.cz](mailto:sladek@ucl.cas.cz)

Czech structuralism is closely associated with the Prague Linguistic Circle (or the Prague School), but it also developed independently of this institution in the 20th century. The works of certain Czech structuralists of the first and second generation (e.g., J. Mukařovský, F. Vodička), who dealt with the study of narrative, are usually described as proto-narratological. Until now they have been regarded as the result of separate analyses. We have assumed that there was no systematic study of narrative in the Prague School. Only the recent publication of Jan Mukařovský's university lectures – entitled *Přednášky o epice* (Lectures on Epic Literature, 2021) – has shown that this was a mistake. These university lectures are a simple but systematic introduction to the study of narrative.

One of the problems Mukařovský deals with is the speed of narration, or rhythm, in epic literature. He provided the basis for research developed by his students and followers.

The aim of this paper is (1) to outline Mukařovský's approach to rhythm in epic literature in the context of his university lectures; (2) to present his background and basic concepts of rhythm in epic literature; (3) to give a brief characterisation of other approaches to rhythm in epic literature developed by Czech structuralists (e.g., F. Vodička, K. Hausenblas, M. Červenka, M. Jankovič). The paper concludes with a summary of the Czech structuralists' basic approach to epic rhythm and a brief discussion of their possible influence on future research in this field.

### **1.9 Exploring Time and Consciousness in Homeric Epics: The Strange Encounter of Odysseus and Herakles in the Nekya**

Rita Tegon (University of Salamanca, Spain), [rita.tegon@usal.es](mailto:rita.tegon@usal.es)

The Homeric epics explore not only the Greek and Trojan heroes who fought outside Troy's walls, but also look back to previous heroic ages. Among the heroes of the past, Herakles is most commonly recalled, although while the Iliad has many mentions of his deeds, the Odyssey only evokes him in a few passages. One such passage, in the Nekya near the conclusion of book 11 (601-627), portrays Odysseus' meeting with Herakles' shadow, presenting many oddities that have been widely debated and interpreted in different ways. An examination of this passage also yields significant insight into the multifarious ways in which time is conceptualized and depicted in Homer's works.

In the Iliad, time is understood in terms of its duration and the suffering that results from decay. All things exist in time and belong to the world and, therefore, are subject to the

decaying forces of time, which act against the intact essences of bodies and their memory. This view is closely connected with the necessary fall in time due to gravity.

Conversely, the temporal progression forward characterizes the *Odyssey* as a whole. However, the *Nekya* involves an inverse journey, a long leap into the past, a momentary rewind of time that is essential for acquiring the protagonist's (*Odysseus*) future. Moreover, we witness a momentary crystallization of time with the ekphrasis of *Heracles'* shield. One possible and reasonable explanation is that the representation of *Heracles'* wearing and holdings contributes to a form of timeless fixity aimed at describing the character and presenting him to an audience that knows that kind of language well to identify him in the least equivocal way possible. Alternatively, as Auerbach claims, citing a correspondence between Goethe and Schiller on the subject, it is simply a device for delaying to cause or reduce tension.

Furthermore, the passage in question presents an exceptional fact that previously only occurred for *Tiresias*, a recognition of *Odysseus* by *Heracles* despite never having met him in person. This peculiarity represents a double reverse pike, a leap from the present to a never-existed contemporaneity with *Odysseus*, which alone would have allowed *Heracles* to recognize him.

It is possible that this representation of *Heracles* has a special role, although it could also be considered an example of disordered-without-aim narrative streams. This confusion of temporal levels could also be interpreted within frameworks that relate to mind and consciousness. The hypothesis challenges established beliefs and raises intriguing possibilities.

Therefore, inspired by the works of Snell and Dodds and the controversial work of Jaynes, the contribution considers recent research on the role of consciousness in the perception and description of time and space. The aim is to investigate whether there is space to read the passage in question as a trace of the fluctuation present in a transition phase that has not yet settled from one stage of development of the human cognitive system to a subsequent one characterized by different functional traits.

### **1.10 Treatment of Space in Epic Fantasy Title Sequences**

Vladimir Ceric (Academy of Technical and Art Applied Studies Belgrade, Serbia),  
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When it comes to epic fantasy narratives, space is a particularly important element of the storyworld for establishing relationships between characters, plots and events. The foundation of contemporary epic fantasy narratives was established in the imagination of Tolkien's Middle-earth. He created partial maps of Middle-earth that were being published during his life in many of his books until the definitive map was published (and later revised with his approval) for *The Lord of the Rings* book series. Tolkien insisted that maps must be included in the books for the benefit of readers. Their obvious purpose was to depict the vastness of the fictitious land and to help the reader navigate the space, movements, and trajectories of the characters. However, their main goal was to help the reader immerse in the storyworld forgetting that the world depicted in the book is not *real*.

Starting with Peter Jackson's movie adaptation of Tolkien's books, the importance of visualization of imaginary geography (*Padrón*), with a focus on maps and extremely wide aerial shots, has been the common thread (*Moretti*) for many TV/movie adaptations of epic

fantasy books, e.g., *Game of Thrones*, *The Wheel of Time*, *House of the Dragon*, *The Rings of Power*. Although maps were depicted in Jackson's trilogy, the title sequences of the *Game of Thrones* redefined the use of space, motion, and maps that served both as a commentary and an integral part of the narrative. The first set of title sequences title sequence of the *Game of Thrones* series had twenty-nine variations focusing on different parts of *The Known World*. These variations were introduced for viewers to facilitate spatial navigation, to enable anticipation of the events that follow but also to shift attention more easily to other narrative lines and to focus on other important characters. The second set of title sequences of the *Game of Thrones* series appeared in season eight where all events were focused in a (much) smaller space. This approach has led to change from a map strategy (de Certeau) to a tour strategy. While *epic* battles were more important at the beginning of the series, interpersonal relations became focus of the plot by the end. The treatment of characters and plots was reflected in scaling down the space shown in the title sequence. Much-anticipated prequel, the *House of Dragon*, is also using a tour strategy in its title sequence.

What is the correlation in the treatment of space in the title sequences of epic fantasy and the treatment of space within the main narrative of epic fantasy? Is it also possible to establish a correlation in the way the narrative lines are treated in those opening credits of epic fantasy that do not directly show the geographical maps of the storyworld, but instead creatively use the tour strategy and the map strategy (Linde, Labov, Ryan, Foote, Azaryahu) as a metaphor for the main narrative plots?



**Wednesday 27<sup>th</sup>**

## **ENN Parallel Session 2 - The Road Across Media**

### **2.1 Spatial Patterns and Plot Progression in Beppe Fenoglio's Short Stories**

Elisa Gambaro (University of Milan, Italy), [elisa.gambaro@unimi.it](mailto:elisa.gambaro@unimi.it)

The paper highlights how the chronotope of the street is crucial in plotting the work of Beppe Fenoglio, whose 50th anniversary of death occurs this year. The Partisan war depicted by Fenoglio is a guerrilla war. Thus, space takes on a strategic significance in the narrative setup (Pedullà, 2001; Comparini, 2021): as the characters move through the territory, seeing and not being seen becomes a matter of life and death. I will focus on the close reading of three short stories from the book *I ventitré giorni della città di Alba* (1951, Eng. Tran. 2002): the eponymous short story *I ventitré giorni della città di Alba*, *L'andata*, *Vecchio Blister*. The textual analysis deploys methodologies from classic and reader-oriented narratology. The paper aims to show how on the one hand, the chronotope of the tales is both accurately realistic and suggestively symbolic, and on the other hand, how it shapes the narrative structure. Each tale, narrated in the third person, follows a character or group of characters moving from point A to point B so that the plot progression coincides with the protagonists' journey. This exact spatial plot rules Fenoglio's novel *A Private Matter* (Pedullà, 2001; Crognale, 2020). However, the third-person narration employed in the short stories allows for multi perspective in its closed form (Pfister, 1988); moreover, the short story genre enhances the spatially oriented plot technique since few pages encompass the entire action. However, a series of narrative devices, such as dialogues, flashbacks, shifts in perspective, and moments of psycho-narration, complicate this basic structure. Perspective shifts and psycho-narration are especially pivotal because they ultimately have a warping effect on the representation of space. Rational movement planning thus gives way to confused wandering; the spatial coordinates, from precise they were, blur into dreamlike, hallucinatory mental states. This dual narrative strategy allows the reader to identify with the characters and the wartime context in an immersive way: fear, pity, and above all, impending death contrive to deform the narrated landscape to powerful artistic effect.

### **2.2 "I'm just a-roamin' round": Narrative Voice and the Gendered Mobility of the Road in American Popular Music**

Wibke Schniedermann (Ghent University, Belgium), [wibke.schniedermann@ugent.be](mailto:wibke.schniedermann@ugent.be)

Within U.S. American popular culture, the idea of the open road serves as a topography of longing, as a chronotope organizing quasi-mythical tales of national identity, and as a genre label. The beginnings of this genre refer back to the European picaresque whose traditional hero, the picaro, typically represents the social margins. The road promises abundant freedom and independence to those who travel on it, and it welcomes especially the socioeconomically disadvantaged. At the same time, access to the liberating mobility of the road is severely curtailed in terms of gender, ethnicity, and sexual identity. Critics have explored the road's traditional hostility against feminized, racialized, and queer characters in

various media (Hetingbotham; Marchetti; Roberts; Slethaug; Vanita). This paper explores the interrelation between the road's exclusionary qualities and the use of narrative voice and perspective in song lyrics from different popular genres such as folk, country, and hip hop. My focus will be on the affective and identitarian dimensions of different narrative voices with special attention to their gendered and gendering effects.

### **2.3 Cars in Theatre, Theatre in Cars. A Case Study: *Mobile Thriller***

Renato Gabrielli (Civica Scuola di Teatro "Paolo Grassi", Italy), [renato.gabrielli66@gmail.com](mailto:renato.gabrielli66@gmail.com)

Cars are often seen in visual media, but not in a theatre, because of the inherent limitations of theatrical space. Theatre directors and playwrights have rarely told stories in which modern means of transportation are relevant. It is difficult to evoke or show cars' fast movement in theatre. However, some artists have recently taken up this challenge, proposing creative solutions both on stage and outside, on the road, in site-specific performances. This paper examines *Mobile Thriller*, a monologue set in a car traveling on the Milan ring road. It was written in Italian in 2002 and translated into English in 2003 and performed in traditional theatre venues in Milan and Glasgow. It was later adapted for a performance inside a real car at the 2004 Edinburgh Fringe Festival. We will discuss the technical differences between the two versions of the play, highlighting how theatrical dramaturgy is always structured around a space concept.

## **ENN Parallel Session 2 - Cognitive Narratology**

### **2.4 Neurocognitive Narratology and Neurodiverse Narratives**

Gunter Martens (Ghent University, Belgium), [gunther.martens@ugent.be](mailto:gunther.martens@ugent.be)

Recent advances within critical disability studies are aimed at coming to terms with neurodiversity and/or twice-exceptionality in a way that does more epistemic justice to both the neurocognitive study of phenomena like aphantasia and hyperlexia/dyslexia (Froese et al 2013; Fugate 2021; Rubery 2022) and their lived experience. In view of these attempts, narratological approaches based on 4e-cognition (Kukkonen/Caracciolo 2021) seem to push all the right buttons, yet somehow (and maybe unwittingly so) in a twisted order. By this, I mean that the concept of experientiality has become so central to narrative studies that it runs the risk of harboring ableist and normative overtones. This is all the more surprising, because, through its conceptual choices (e.g. leaning on sensorimotor theory) and through its selection of artefacts (Nabokov, Kafka, ...), 4e cognitive narratology provides us with tremendously rich and novel takes on narratives approaching the specific "gestural quality" associated with neurodiverse sense-making (Troscianko 2014; Caracciolo 2014).

## **2.5 Paralepsis as a Metaleptic Shift of Fantastic Transgression within Apperception Theory**

Paolo Remorini (University of Granada, Spain), [premorini@ugr.es](mailto:premorini@ugr.es)

Since Genette first coined the term *paralepsis* in 1972 to define an unexpected deviation from the focalization statute of a narrative, there have been few narratological studies on this figure (Jahn, 2021). In the light of the works of cognitive science and narratology and some of its postulates, we propose the construction of a model of the cognitive and hermeneutical processes involved in narrative experience and the placement of possible linguistic, narrative and paradigmatic transgression that can allow the fantastic linkage to emerge within apperception theory (Remorini, 2023).

Among the main theories about fantastic literature, many critics point to a logical alteration and a crack in the rational and expected triggered by this narrative modality (Roas, 2011). Cognitive narratology (Mutti, 2022), together with complexity epistemology (Pianzola, 2018) and fundamental neuroscientific contributions on embodied simulation (Gallese, 2019), establishes a system of scripts, frames and schermata to illustrate every narrative act (Grishakova, 2009). Within this system, fantastic linkage then manifests itself as a transgression, as a rupture at any point of the different narrative levels.

For that we propose an updated definition of *paralepsis* as a metaleptic tool, as unexpected information that does not concern only an alteration of diegetic focalization but an ontological transgression of the levels of narration, delimiting the scope of two potential categories, both with two subtypes (top-down and bottom-up vertical *paralepsis*; internal and external horizontal *paralepsis*), and applying its implications to the analysis of the short story "Josef K." by Michele Mari (*Fantasmagonia*, 2012), where we show how horizontal *metalepsis*, or *perilepsis* (Prince, 2006), constitutes the logical-textual trigger of the fantastic modality of the story. In this text, the unexpected information offered by a particular character (bottom-up vertical *paralepsis* and internal horizontal *paralepsis*) produce metaleptic shifts that dis-locate and re-locate the reading around different attractors that transgress the fictional logic.

## **2.6 Functions of Literary Space: Tentative Classifications**

Lieven Ameel (Tampere University, Finland), [lieven.ameel@tuni.fi](mailto:lieven.ameel@tuni.fi)

This paper examines the functions of spatial markers and locations in literature, and considers several tentative qualifications for the study of literary space. A first classification draws on James Phelan's character classification of synthetic, mimetic, and thematic functions to examine the functions of literary spaces. A second classification (building on earlier work by the author on the city novel) pairs literary space with plot development and character development in a dynamic model in which all three influence upon each other, enabling the fulfilment (or thwarting) of their respective affordances. A third classification proposes an allegorical reading, in which functions of literary space can be read respectively as referential, allegorical, moral, spiritual, or metafictional. A fourth and final classification distinguishes between functions within the text and rhetorical functions, in which spatial markers act not as real-world referents, or as functions within the storyworld, but as activating associations within readers in ways that are highly contingent. I will consider these tentative classifications and their practical application by drawing on the work of French-Canadian author Nicolas Dickner, in particular his novels *Nikolski* (2005), *Tarmac*

(2009), and *Six degrés de liberté* (2015). One aim is to move beyond spatial markers as static elements of description, and to foreground instead the functions of dynamic spatial trajectories, spatial transgressions, and dynamic meshworks of spatial nodes.

## ENN Parallel Session 2 – Revisiting Key Concepts

### 2.7 Definitions of Narrative and the History of Time: Causality and Teleology Revisited

Alexandra Ksenofontova (Free University of Berlin / EXC 2020 "Temporal Communities", Germany), a.ksenofontova@fu-berlin.de

Most definitions of narrative feature some kind of reference to time; so do our intuitive ideas of narrative. When cognitive narratologists, most notably Marie-Laure Ryan (2007) and Werner Wolf (2002), describe our cognitive notions of a prototypical narrative, they invariably refer to time and time-based concepts, such as causality, teleology, and closure. In so doing, narratologists have to circumvent the problem of defining time, which is at least as thorny as the task of defining narrative. To this end, most narratologists rely on a socially dominant idea of what time is: a linear succession of equally sequenced intervals moving between the past, the present, and the future.

The research into the history of time from a variety of disciplines, from literary criticism to history and anthropology, has shown that such a notion of time is typical of modernity. However, in pre-modern Western societies (not to mention the non-Western ones), other ideas of time are dominant. In particular, a research tradition leading from Erich Auerbach through Siegfried Kracauer, Reinhart Koselleck, and François Hartog to the influential work of Zachary Sayre Schiffman (2011) suggests that the concept of past as radically different from the present does not yet exist as such in pre-modern times. Neither do such modern concepts as causality and teleology, which rely on the idea of distinction between the past and the present. Rather, the past is understood as coming *before* the present, but *not as radically different* from it.

Such an idea of time prompts us to revise not only our approaches to pre-modern narratives, but also the existing definitions of narrative. The history of time suggests that the prototypical features of narrative are culturally and historically variable in the *longue durée* perspective. This paper thus proposes a friendly refinement to how the notion of narrative is approached in cognitive narratology and beyond. I would like to argue that causality, teleology, and/or closure figure as key 'narratemes' only in modern narratives; pre-modern texts can fulfill the same functions as modern narratives without recourse to causality and teleology. In this way, the paper reifies Wolf's (2002) idea that narrative is a "relatively constant" cognitive entity: We can indeed glimpse the relativity of narrative on a macro scale, perusing the prevalent cultures of time across the epochs of human history.

## 2.8 Is There a Chronotope of the Short Story?

Hans Färnlöf (Stockholm University, Sweden), [hans.farnlof@su.se](mailto:hans.farnlof@su.se)

Bakhtin's (1981) notion of the literary chronotope, which might well be the most powerful analytical tool to embrace the complex relations between spatiotemporal features in narrative composition and sociohistorical conditions, has traditionally been closely linked to the dialogic storyworld of developed narratives (Mitterand 1990, Collington 2006, Färnlöf 2007, and Keunen 2011 to name but a few studies). Outside literature it has also been employed in many domains, such as tourism (Spode 2010), organisation theory (Schultz & al. 2012), didactics (Ritella, Rajala & Renshaw 2021) or even cultural paranoia (Beckman 2022). However, one prominent subject area, even though it seems to lend itself naturally to chronotopic reflexions, is practically unexplored: the short story. The only major exception, as far as I know, is the interesting study by Falconer (1998), who sets out to explore the short story from late postmodernism by contrasting it to the modernist short story (i.e. from James and Chekhov and onward) in a chronotopic view. Falconer points out important aspects of these two narrative forms, and links in a persuasive way these aspects to general views close to epistemology and the history of ideas relevant to the two periods discussed. Still it is difficult to understand, in reading this otherwise excellent essay, why we find these spatiotemporal correspondences in the short story (instead of other narrative or dramatic forms), nor do we grasp fully what the generic chronotope of the short story is exactly supposed to be.

This lacuna in narrative studies, which is only partially filled by Falconer's important contribution, is rather comprehensible, given that Bakhtin (1981) entitles his essay "Forms of time and chronotope in the novel". Overall, previous researchers (including me) have thus faithfully followed his title. On the other hand, Bakhtin also constantly repeats in this very essay that all artistic forms are of a chronotopic nature. It is this general proposition, rightly invoked by Falconer, that foregrounds the present proposition. As my hesitating title indicates, I would like to raise the question of the chronotope of the short story, without pretending that I have the answer (or that there even could be an answer to that question). But I do believe that it would be of a primordial importance to include a reflection on this subject matter, as Bakhtin's notion of the chronotope is fundamental for any comprehension of narrative experiences of time and space.

At this initial state of my research project, the methodology is naturally rather simple: I propose to present an outline that combines generic propositions about the short story—especially those concerning the constitution and the experience of the character, the emplotment of the story, and the configuration of time and space—with the general characterization of the chronotope in Bakhtin's work. Furthermore, Bakhtin's work will enter into dialogue with the basics of recent short story theory (Lohafer & Clarey 1989, May 1994) as well as with contemporary, "postclassical" narratology, following the ideas in Bemong & al. (2010) and Lanser & Rimmon-Kenan (2022). By these means, this paper could hopefully constitute the firm ground which is missing in Falconer's study (which do concentrate on specific periods of the short story and specific spatiotemporal conceptions) and permit renewed reflections on a never fully investigated topic directly linked to spatiotemporal experiences in short narratives.

## 2.9 Remarks on Pace and Space in Realist Novel

Bohumil Fořt (Czech Academy of Sciences - Masaryk University, Czech Republic),  
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This paper examines the temporal and spatial qualities that are associated with classical realist/naturalist novels. It is based on the assumption that the pragmatic aspect of this literary genre, as outlined by early realist thinkers and writers such as G. de Maupassant, G. Eliot, G. Flaubert, the de Goncourt brothers, H. James, É. Zola, and others, fundamentally determine the spatial-temporal qualities of realist/naturalist novels.

The pre-theoretical remarks in question are determined primarily by proposed goals and purposes of the realist/naturalist novel; nevertheless, at the same time, they are centered around the relationship between the novel and reality. This specific relationship is discussed with the help of the terms such as true, truth, truthfulness, illusion, and air of reality, but also style, story, and rhetoric. Not surprisingly, the former, theoretical set of terms substantially determines the second, practical set of terms, which represents the realist/naturalist *techné*.

Drawing on the pre-theoretical remarks, the paper aims to uncover the main structural and narrative preconditions based on the relationship between the theoretical and practical aspects present in the realist/naturalist discussions regarding the shape of the spatial-temporal layout of realist/naturalist novels. For example, detailed descriptions of the setting, including specific locations and a focus on the physical environment, are a common characteristic of realist/naturalist novels. Similarly, using a linear narrative structure, in which events unfold chronologically over time, is another essential aspect of realist novels. The paper uses Émile Zola's *Germinal* (1885) as a main referential framework to exemplify the theoretical findings.

Overall, the paper aims to provide a deeper understanding of the spatial-temporal qualities that are associated with realist novels and how these qualities contribute to the genre's distinctive style and impact. By examining these qualities in detail, the paper sheds light on the vital role that realist/naturalist novels play in reflecting and shaping our understanding of the world around us.

**Wednesday 27<sup>th</sup>**

## **ENN Parallel Session 3 - Diachronic Narratology**

### **3.1 The Evolution of Free Indirect Discourse in German and Russian Literature**

Wolf Schmid (University of Hamburg, Germany), wschmid@uni-hamburg.de

(1) In the medieval phase of German literature, contrary to French literature of the same period (Chrétien de Troyes), FID cannot be found. To compensate for this, the poets of the German Arthurian romances adopted various means to emulate the use of FID by their French models.

(2) FID appeared in German literature only around the middle of the eighteenth century. It serves to depict inner doubts and uncertainties reflecting the struggles of the soul, in conjunction with a disjointed syntax marking a strong expressive function. As far as grammatical forms (tense, mode) are concerned, FID became amazingly well canonized during the eighteenth century. Already in this time, the device known as free indirect perception plays an important role. This device is in evidence even when only the thematic and evaluative markers point toward the character's text while all other features concern the narrator's text or are neutralized.

(3) The first systematic use of FID in German literature dates back to Wieland's novels. An early highlight in the emergence of FID is Goethe's novel *The Elective Affinities*, where two seemingly contradictory peculiarities can be observed: (a) FID is difficult to identify because the characters are scarcely differentiated by their linguistic behavior, and (b) in FID the ironic voice of the narrator can be felt throughout.

(4) Goethe's novel of relationships is characterized by multiple perspectives: the thoughts and feelings not only of one main character but of all four main figures (and some minor ones) are represented in FID. This multi-per-spectiv-ism has served as an example for the representation of complex con-figurations of people up to the present day (Wellershoff).

(5) By around the middle of the nineteenth century, FID became a widely used device in German literature. The novel with the undoubtedly densest and structurally most relevant use of FID is Otto Ludwig's *Between Sky and Earth*, which many consider to be the first German novel of consciousness.

(6) In German postrealism and modernism, there are many masters of FID using the device for the representation of characters' unconscious or half-conscious movements.

(7) Against the background of the politically committed and ideology-critical novel of the post-war period, one purely psychological novel in particular attracts attention: Dieter Wellershoff's *Der Liebeswunsch*—in a sense a variation on Goethe's *Elective Affinities*.

(8) FID has not changed grammatically and structurally in German literature since its emergence in the eighteenth century. The changes essentially concern narrative motivation and thematic embedding. Under the sign of an increasingly complicated use of perspectivism, FID expanded its role in narrative. By opening the way deep into character consciousness, FID increasingly took on a narrative function as it contributed to carrying the story forward.

(9) In Russia, the history of FID begins with Puškin's verse and prose narratives with a use characterized by the author's orientation toward French models. In his work can be found a special form: free indirect narration, a form that extends beyond the limits of perspective.

(10) A climax in the application of FID is found in the young Dostoevskij, whose tale "The Double," with its excessive use of this device, was rejected by the public due to a poor understanding of the unfamiliar technique. For Baxtin, however, it was this very tale that was the starting point for his well-known polyphony thesis.

(11) Another flowering of FID is the middle phase of Anton Čexov's stories, where figuralization penetrates so deeply into the text that figural opinions sound like the author's statement and are taken as such by many readers.

(12) In Čexov's third creative phase, text interference changes from FID to the form of figurally colored narration: the narration of the narrator which takes over unmarked evaluations and expressions from the character's text in varying density, either "infected" by them or reproducing them ironically.

(13) In the new Russian prose since the 1960s, FID is characterized not only by high frequency and strong characterological stylization, but above all by the expansion of the functional range, encompassing all constructive elements of the work.

### **3.2 Eventfulness in Medieval and Early Modern English Literature**

Peter Hühn (University of Hamburg, Germany), huehn@uni-hamburg.de

This talk will discuss the diachronic changes in the application of the narratological category of eventfulness in English narratives from the medieval and the early modern periods. The event is defined as a decisive turn in the course of a protagonist's development, denoting a significant achievement, the establishment of a close interpersonal relationship, a mental change in attitude or knowledge. Eventfulness is dependent on cultural doxa, the prevalent order of norms and concepts.

For the medieval period two broad genres have to be distinguished with respect to eventfulness: drawn out romance plots and plots in short tales. While in romance narratives eventful turns frequently prove inconclusive or unstable, shorter tales tend to feature pronounced eventfulness, mostly of a moral kind, punishment or reward for wrong or right behavior, often controlled by a supernatural agent (Fortuna). In Chaucer's tales the degree of eventfulness is enhanced through surprising turns in staggered developments. By contrast, narrative fiction of the eighteenth century is characterized by a high degree of eventfulness, and the definition of eventfulness is significantly conditioned by the English class system and its beginning historical changes and the rise of individualism. In some cases the event is still brought about by a supernatural agency (Providence) – an instance of "motivation from the end". These positive instances of eventfulness are balanced by later examples of failure or misfortune.

### **3.3 The Necessity of Diachrony**

John Pier (University of Tours and CRAL (CNRS/EHESS), France), j.pier@wanadoo.fr

Synchronically, narrative devices are defined formally and analytically. Diachronically, they are observed in their historical, cultural and linguistic evolution. Moreover, a given narrative



device may be deployed in various manners depending on the affordances of the medium in which it appears. The interior monologue, for example, unfolds differently in print, on the stage, on the screen or in comics.

Additional questions crop up when it is observed that the terminology used to designate narrative devices changes over time. Does current narratological terminology adequately frame and describe the narrative practices of other periods, devices that in earlier times may have borne different names (or perhaps no name at all) and were possibly conceived of in different terms? To what extent do the expressions “interior monologue,” coined in 1931, “mise en abyme,” coined in 1950, and “narrative metalepsis,” coined in 1972, when applied to works dating from before the twentieth century, reveal what may have earlier gone unnoticed or misunderstood? Or will they perhaps misconstrue phenomena as they appear in their original contexts?

Diachronically oriented narratological research seems to offer a way forward here. This approach seeks not to study narrative devices in isolation from one another, but rather to determine their place and functions within the discourse where they occur; in this way, narratology regards narrative as a system that meaningfully interconnects the constituents of which it is composed. This is so within the individual narrative, but it also holds across narratives. A case in point is provided by Dorrit Cohn’s (1978) delineation of three types of representation of consciousness in both third-person and first-person narratives through the confluence of specific narrative and verbal devices. On another scale, and with a diversity of topics covering a wide range of narratives across historical periods, is the recently published *Handbook of Diachronic Narratology*.

## **ENN Parallel Session 3 - Time and Motion Analysis**

### **3.4 Psychological Tools for the Time Dramaturgy Analysis**

Tatiana Olear (Civica Scuola di Teatro "Paolo Grassi", Italy), [t.olear@fondazionemilano.eu](mailto:t.olear@fondazionemilano.eu)

Textual analysis is a fundamental instrument of understanding and embodying sense and meaning of any text type to be represented by an artist or an ensemble to an audience. It is essential for the theatre company to gain a deep comprehension of the play, in order to convey its sense and message to spectators. This may sound like a trite statement but in real life it’s not so frequent to see plays well understood by those who put them on stage. Every play describes and analyzes a phenomenon occurred in a specific society that could be slightly or completely different from the one where the audience enjoys the representation, due to historical, geographical and cultural reasons. Artists’ socio-cultural filters have a strong influence on their personal interpretation of the text frequently driving to a distortion of its sense. Sometimes this distortion is an alteration made on purpose, sometimes it’s just a result of misunderstanding. One of the most important socio-cultural filters is the perception of time which is not the same in different cultural contexts and historical periods. The historical and cultural research is a critical step an artist or a company have to carry out in order to prepare the production of a play but it’s still not enough for embody it. It’s likewise important to find a way of translation that can make accessible and clear the different perception of time for performers and through them for the audience. This lecture

is focused on the study of time dramaturgy in a theatre play, making use of contemporary psychology's tools, such as the Philip G. Zimbardo's and John Boyd's terms of time perspectives theory (The Time Paradox). Anton Chekhov's play *The Seagull*, well known to readers and theatregoers all over the world, will be examined in order to illustrate the analytical procedure.

### **3.5 Spatio-Temporal Conceptual Models and Narrative Temporality in *The Sound and The Fury* New Approach to Metaphor Interpretation, Embodied Simulation**

Tata Vepkhvadze (International Black Sea University, Georgia), [tatavepkhvadze@gmail.com](mailto:tatavepkhvadze@gmail.com)

This research deals with William Faulkner's representation of time and space in "The Sound and The Fury" from cognitive-linguistic perspective. Time and space have always played an important role in Faulkner's fiction and are very often the subject of criticism due to the temporal-spatial ambiguity the author applies. The most complicated text in this sense is considered "The Sound and The Fury." My research suggests that temporal-spatial analysis of "The Sound and The Fury" is the key milestone for understanding the fiction. In spite of the vast body of associated with William Faulkner's work, few studies suggest detailed evaluation of Faulkner's view of time and space. It's worth mentioning that studies regarding thematic relevance of time in Faulkner's fiction are more common than from the perspectives of linguistics. The analysis leads to the conclusion that temporal and spatial relationships are essential to our understanding of any narrative especially Faulkner's as it goes beyond the specification of a date and a location.

My method of analysis involves the exploration of time and space in "The Sound and The Fury" based on temporal models "order, "duration", and "frequency." (1) The first relates to the order of events; (2) the second concerns how long events or scenes last; (3) and the third concerns how often an event occurs and on spatial elements of bodily experience in cognitive theory utilizing image schema (Source-Path-Goal) based on which, the decryption of abstract words is associated with taking emotional journey comprehending metaphors through many sensory modalities.

My claim in this paper is that people comprehend metaphors through embodied simulation where they imaginatively recreate the action they read or hear about. To be precise, the research presents main content and core concepts of "The Sound and The Fury" based on the theories of cognitive linguists, particularly Jonson's path; according to some modern scholars we conceive of plot as a metaphorical network of path, the notion I completely share and use in practical terms. The metaphor I identified throughout the novel for the path is grief. The research suggests that the perception of grief expressed by the destruction of Compson's family, the fatal destiny of a disabled person, the author's emphasis on immorality, severity of the society is the leading theme in "The Sound and The Fury." I strengthen my arguments by identifying novel's key themes: innocence, death, grief, sin, immorality which reveal themselves naturally in terms of images and symbols. The research involves the exploration of the leading themes in the text with image schemas (Source-Path-Goal). Thus, we conceive of grief in "The Sound and The Fury" as a journey: (1) moving from a source (source is grief from where the characters unconsciously try to escape), (2) along a path (path is Compson's life with a lot of misfortunes. (3) toward a particular destination (goal) within the affective space associated with grief (and after so many disasters characters go through, the final destination is oblivious and death, moreover,

Benjy's castration is the culmination of dehumanization). Based on the notion of grief as a journey, the analysis leads to the conclusion that the characters in the novel conceive of emotional experience like grief in terms of bodily actions performed upon concrete entities and spaces. The given analysis enables us to read Faulkner from different scope as a "transgressive" author. The research brings new evidence and insight to received wisdom.

### **3.6 Biography in Motion: Modulations in the Biographical Writing of Roberto Bolaño**

Kata Varju (Eötvös Loránd University, Hungary), [katavarju@gmail.com](mailto:katavarju@gmail.com)

Roberto Bolaño created in different forms of biography and autobiography, writing short stories, encyclopaedia-like stories, novellas, and novels. Even though he is composing in many different genres, the basis of his creation is always the life: his own life as autofictional game, his life as a poet, a novelist writing about poets, critiques writing about poets, life as part of an encyclopaedia, lost or doubtful identities... Obviously, biography and autobiography are a constant in his work. The change of length and interpretation also shifts the rhythm of the narrative. The beat of the train of thoughts (in *By Night in Chile*) or the emergence of different biographies (in *Distant Star*) establishes the rhythm of these works. The heroes of Bolaño, as Andrés Ibáñez (2014) observed it, are always doing and doing. And this constant action is frequently connected to the fact of being on the road: in *The Savage Detectives* or in *2666* this is quite visible, poets or literary critics are looking for other poets or writers, following their traces through countries.

Trace is a basic element of every life writing, and if there is a trace, a movement is required to follow it. I wish to compare two different procedures of Bolaño, in his short novels *Distant Star* and *By Night in Chile*. The first short novel introduces an extradiegetic narrator, pursuing the path of a name-changing, disappearing poet, his former acquaintance from a poetry group. Though there is a main character, cadence is provided by the appearance of other lives, also presented as riddles but never as truth. A life, in this case, is something to unravel, but impossible to disentangle.

While in *By Night in Chile*, there is an intradiegetic narrator, having a nightmare, recalling his life in a fever dream. The focalization of the two stories are totally different, but the movement (being the movement of memory) is as strong as in the other short novel. The pilgrimage occurs in the mind of the narrator. Traces here refer to the own life, but the solution is not closer in this case neither. The rhythm is even more tense.

The comparison of biography and autobiography as genre through the two short novels grants us a possibility to understand better the modulating technic of Roberto Bolaño.

## **ENN Parallel Session 3 - Sound and Vision in Reading Poetry**

### **3.7 Oral/Subvocalizational Reading of Conventional Poetry: Experiencing Rhythmic Compositions and Syllabic Effects**

Judith Beck (University of Freiburg, Germany), [judith.beck@cognition.uni-freiburg.de](mailto:judith.beck@cognition.uni-freiburg.de)

Co-author: Lars Konieczny (University of Freiburg, Germany)

In conventional poetry, a specific rhythm is derived from the composed sequence of syllables and their respective phonemic quality. How readers perceive and realize this rhythm during reading is a phenomenon not fully understood. Although general effects of parallelistic diction such as rhyme have been investigated (e.g. Blohm et al. 2022, Fecino et al., 2021), still little is known about how readers instantiate a poetic rhythm from an unfamiliar and ‘silent’ textual input and evidence for the cognitive phenomenon of inferring a beat from the “rhythmic gestalt” and predictively projecting a meter during reading, is sparse. I will present results from two studies that have attempted to address this open research question, namely an eye-tracking study focusing on subvocalization during silent reading (Beck & Konieczny, 2021) and an audio-recording study investigating top-down and bottom-up processes in stress (expectation) management during oral reading (Beck & Konieczny, 2023). In the first experiment, stimuli were presented either as original or manipulated (metrical & rhyme anomalies or both) and in two layouts (prose/poetry). The eye-tracking results reveal readers’ sensitivity towards rhythmic-gestalt-anomalies: In poem layout, metrical anomalies caused disruptions and re-reading of the local context. In prose layout, a stronger effect of rhyme anomalies and indicators for systematic re-reading of pre-rhymes were found. In addition, the presence or absence of manipulations had a general effect on reading. Importantly, the effect of syllable number on word reading times revealed a high degree of subvocalization. In the second experiment (Beck & Konieczny, 2023), audio recordings of subjects’ reading poetry aloud were analyzed using PRAAT and a mixed effects regression model approach. The main interest was how presumed top-down and bottom-up processes would interact, such as applying a guiding metrical grid when processing syllabic material. Poems were manipulated by replacing regular syllables at random positions with the lexically nonsensical syllable ‘tack’. Syllable onset interval (SOI) and mean intensity were used to operationalize how strongly a syllable was emphasized. Results show that articulatory duration (SOIs) for strong syllables was on average longer than for weak syllables, but this effect disappeared for ‘tacks’. Although syllable intensities captured the metrical stress of ‘tacks’, this was only the case for musically active participants. Results found for the additionally calculated normalized pairwise variability index (nPVI) indicated that for SOIs, lines were read with less alternation and that this effect was proportional to the number of tacks per line. Overall, the results of both studies highlight the influence of a poem’s syllabic composition on a reader’s rhythmic and spatio-temporal reading experience.

### **3.8 Experimental ‘Poetry’ of the 1950s and 1960s and New Non-linear Directions of Reading**

Richard Müller (Institute of Czech Literature, Czech Academy of Sciences, Czech Republic),  
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Within experimental poetry and literature of the 1950s and 1960s (with its international aspect), new spatial and non-linear directions of reading emerged, which can be distinguished from the first avant-garde experiments as well as within the long history of visual (optical, pattern) poetry. Using specific examples, I will try to categorize these new modes of reading and the various strategies used such as skimming, spatial perception, establishing unique rhythm (forcing loud reading), engaging ‘instruction manuals’, exploiting intermedial relations, and generally inventing various non-linear ways of ‘traversing’ the text. Each text here seems to invent its own way of ‘passing through’ where the parameters

of space, visual shape, rhythm, sound, and semantics create multiple, asymmetrical matrices, alienating the acts of reading, listening and seeing in the usual manner. In this context, the acquired distinctions between lyric and epic are challenged as well, which rises the question of the historical and theoretical implications of this kind of poetic production in the context of literary and narrative theory, theory of the lyric, and so on.

### **3.9 Fragmented Form and Spatiotemporal Experiences in Transnational Women's Poetry**

Melanie Hyo-In Han (University of Surrey, England), h.han@surrey.ac.uk

This paper will explore how Emily Jungmin Yoon uses fragmented form in her poetry collection, *A Cruelty Special to Our Species*, to showcase her search for identity and belonging as a transnational woman writer. It will demonstrate how Yoon's visual elements, such as line breaks, spacing, and typography, convey the tensions, contradictions, and hybridity of transnational identity and experiences. Through close readings of selected poems by Yoon and other transnational women writers, Cathy Park Hong and Don Mee Choi, I will show how poetic fragmentation reflects the disruptions of their identities and their sense of displacement in time and space. This approach not only creates a sense of dislocation and unease that disrupts the reader's expectations but also offers a distinctive way for these writers to delve into questions of identity and belonging while experimenting with contemporary poetic forms, such as interrupted and overlapped lines and stanzas, which can reflect the difficulty and complexity of communicating across languages and cultures.

Building on Lisa Lowe's theories of colonialism and globalization, I will suggest that a broader framework is needed for analyzing how literary form reflects and shapes spatiotemporal experiences in narrative and lyric works by highlighting the relationship between form and experience. Specifically, I will argue that the fragmented form utilized by Yoon, Hong, and Choi creates a particular spatiotemporal experience for readers, evoking a sense of movement, fluidity, and transformation that is directly related to the disruption of conventional poetic structure. The use of fragmentation reflects the disruptions and dislocations of transnational identity, challenging conventional poetic structures and opening up new possibilities for poetic expression and experimentation, which is particularly relevant for transnational women writers who are often marginalized within the literary canon and may feel the need to push boundaries to have their voices heard.

By highlighting the relationship between form and spatiotemporal experience, Yoon, Hong, and Choi's poetry contributes to a broader understanding of the relationship between literature and the world. Their work shows how literary form can shape and reflect lived experiences, providing a powerful means for readers to engage with complex and layered issues of navigating multiple languages, identities, cultures, and histories. By emphasizing the importance of their contributions and the use of fragmented form, this paper ultimately seeks to provide a dynamic contribution to the ongoing conversation about the role of spatiotemporal experiences in literature and how transnational women writers are shaping contemporary poetry and literary discourse.

**Wednesday 27<sup>th</sup>**

## **ENN Parallel Session 4 - Expansive Experientiality in 21st-Century Storytelling**

### **4.1 Speculative and Grounded Pandemic Narratives – an Experiential Perspective**

Elise Kraatila (Tampere University, Finland), [elise.kraatila@tuni.fi](mailto:elise.kraatila@tuni.fi)

The paper discusses ways in which 21st-century fictions are designed to appeal to or clash with readers' lived experiences, distinguishing between grounded and speculative narratives in this respect. Grounded narratives expand on pre-existing experiences, relying on their familiarity to be compelling, whereas speculative narratives are tellable because they seek to expend the field of experiences the reader is capable of having to realms of the hypothetical. A comparative analysis of Emily St. John Mandel's pandemic novels, *Station Eleven* (2014) and *Sea of Tranquility* (2022) - works that straddle the historic shift in readers' experiential background brought about by Covid-19 - serves as an illuminating case study.

### **4.2 Expanding the Scope of Literary Epiphany: from Short Fiction to Real Life Epiphanic Experiences**

Riikka Pirinen (Tampere University, Finland), [riikka.pirinen@tuni.fi](mailto:riikka.pirinen@tuni.fi)

The paper explores how literary epiphany, a character's sudden enlightenment, realization, or moment of understanding, has travelled from literary modernism to contemporary short fiction, and finally, to contemporary media texts - such as narrative journalism and social media updates - eroded by self-help discourse and therapy culture. As a narrative strategy quintessential to modernism and especially to short story literary epiphany often engages with modernistic themes that emphasize epistemological questions considering relationships between language, experience and reality. The analysis of contemporary short stories and non-fictional media texts discusses ways in which functions and meanings of literary epiphany have changed over time and asks why literary epiphany manifests itself particularly in 21st-century texts.

### **4.3 Engaging with Expanding Storyworlds – Online Paratexts and Emergent Shared Authorship**

Markus Laukkanen (Tampere University, Finland), [markus.laukkanen@tuni.fi](mailto:markus.laukkanen@tuni.fi)

The paper discusses ways in which continued engagement with texts after reading, facilitated by participatory paratextual practices mediated by the internet, acts to expand storyworlds beyond their initial limits. This expansion takes place through audience discourse, independent of contributions by traditional authorial agents such as authors, publishers, and production companies. Traditional authorship is replaced, in the context of networked online audiences, with emergent authorship. The paper approaches this emergence of shared authorship in HBO's popular television series *Game of Thrones* (2011–2019), as well as some of its consequences. Emergent shared authorship is a typical

feature of all internet age narratives, whether fictional or not, even when works do not explicitly engage with online audiences.

## **ENN Parallel Session 4 - Rhythmanalysis and Narrative**

### **4.4 From Palbino to Riviera: Narrative Rhythmanalysis of Sofia Kovalevskaya's Literary Writings**

Maria Tamboukou (University of East London, England), m.tamboukou@uel.ac.uk

In this paper I consider spatiotemporal rhythms in Sofia Kovalevskaya's literary writings. Kovalevskaya (1850-1891) was the first woman professor in mathematics in modern Europe with significant contributions in the mathematical sciences. But alongside her scientific work she also wrote novels, poetry and theatrical plays, famously claiming that 'it is not possible to be a great mathematician without having the soul of a poet'. Her literary writings were celebrated at her times and beyond, but research around her has mostly focused on her mathematical achievements. Kovalevskaya was an exemplary cosmopolitan subject of her times and geographies: she was born and grew up in Russia, studied in Germany, lived in Paris for extended periods of time and eventually settled down in Sweden, when she was offered an academic position in Stockholm University. The spatiotemporal rhythms of her lived experiences are thus beautifully entangled in the narrative modalities of her literary writings, and it is their flow, forces and energies that I follow in this paper through the beats of what I have configured in my work as 'narrative rhythmanalysis'. What I argue is that 'narrative rhythmanalysis' brings to the fore the catalytic role of space/time/matter in literary creation, opening up new analytical paths and insights. As it engages with literary worlds and figures, 'narrative rhythmanalysis' can never be conclusive however: it is rather a process, constantly unearthing new signs and meanings around subjects and their worlds.

### **4.5 Aesthetic Dissent through Poetic Devices: Metricalization in Vladimir Gubin's *Illarion i Karlik***

Noemi Albanese (University of International Studies of Rome, Italy), noemi.albanese@unint.eu

In 1919 Andrej Bely, one of the major symbolists and Russian modernists, stated that: "Artistic prose is the most difficult area of poetry, full of inexhaustible, magnificent possibilities". It is exactly in line with this assumption that it is possible to understand the innovations he worked on in the 1910 and 1920s, starting from the visual experiments and the fragmentation of the text in prose, to its metricalization. Indeed, he started to add an increasingly higher metric coefficient to his prose already in *Serebriany golub* (1909) and, after years perfecting the device, he reached, in *Maski* (1934), the almost complete metricalization (*sploshnaya metrizatsiya*). Bely's innovations had a great impact on the contemporary artistic world and, specially, influenced all the succeeding Russian writers, both those who deliberately detached themselves from them, avoiding any metrical pattern, or making an ironic and caricatural use of the process, and those who made metre a crucial

element of their own artistic conception. This approach is purely and deeply aesthetic, therefore not applicable to the new needs born with the revolution and forgotten for long years. The forced oblivion ended in the 1960s, when dissent towards the socialist realism's guidelines became stronger and the cultural underground started to take shape. In this context, some authors re-discovered the achievements of the 1920s' literature and mixed them with the feelings and perceptions of the Soviet man. One of them was V. Gubin, whose povest' *Illarion i Karlik* is a clear sample of this attempt of recreating the connection, previously abruptly broken, between the underground culture of the 1960s and the Silver Age through the metricalization of prose for reasons apparently purely and merely aesthetic. Actually, the metricalization becomes a sample of how aesthetics became the main way of resistance against the regime for those authors who decided not to express their dissent openly, but to convey it from the merely aesthetic point of view. The mixture of prose and poetry and, specifically, the metrical pattern, defines for Gubin (and not only for him) an artistic alternative to the aesthetics proposed by the regime, therefore not subordinated to the criteria – dear to the official propaganda – of an art at the service of the construction of the new Soviet era, but based on stylistic refinement and formal perfection. The aim of this paper is to illustrate the devices used by Gubin in *Illarion i Karlik*, the intertwining of prose and poetry in the povest' and the crucial role – for part of the Leningrad underground culture in 1960-1980s – of the poetic word to redefine the world itself and to find a way out of reality.

#### **4.6 The Dance Between Instants and Images of Matter: Gaston Bachelard's "Rhythmanalytic" Narratology**

Carlo Caccia (University of Eastern Piedmont, Italy), [carlo.caccia@uniupo.it](mailto:carlo.caccia@uniupo.it)

Gaston Bachelard's *La Poétique de l'espace* (1957) is a well-known and appreciated opera because it anticipated the spatial turn in literary criticism and semiotics. However, the theoretical richness of Bachelardian aesthetics is also found elsewhere in French philosopher's poetology. For example, during the 1930s, Bachelard investigated the concept of rhythm from both epistemological and aesthetic perspectives in *L'intuition de l'instant* (1932) and *La Dialectique de la durée* (1936). Mobilizing concepts from philosophy, biology, psychology, musicology, and empirical aesthetics, Bachelard conceives rhythm not simply as a prosodic element but as syntax and semantics embodied in the consciousness of the human being, which can come into operation during the experience of artistical writing and reading though discontinuity and not continuity acts. Although Bachelard seldom engaged in analyzing literary works from beginning to end and preferred usually the atomistic examination of single literary images isolated from the narrative context, it may be interesting to take up Bachelardian theory and analytical method and study its effectiveness today. This paper aims to provide a reappraisal of Gaston Bachelard's theory of rhythm, trying to observe similarities between the French philosopher's «rhythmanalysis» and contemporary paradigms of narratology. In the first part of the presentation, we will examine the fundamental aspects of Bachelardian rhythm theory. In doing so, we will also try to highlight not only his diatribe against Henri Bergson, but also its heterogeneous field of theoretical influences, from epistemology (Lúcio Alberto Pinheiro dos Santos, Pierre Lecomte du Noüy) to musicology (Maurice Emmanuel), from Pius Servien's empirical aesthetics of lyrical rhythm to Raoul de la Grasserie's sociolinguistics. This archaeology of



Bachelardian rhythm theory will also allow us to compare the latter with the theoretical position of other theoreticians of literary rhythm (Yury Tynyanov, Henri Meschonnic, Reuven Tsur). In the second part of the presentation, we will try to enter Bachelard's literary analysis, commenting on his examination of Stephan Mallermé's poetry. This will be an opportunity to show how Bachelard conceives a narratology based on the stylistic and aesthetic analysis of nouns, verbs and adjectives, which dictate the rhythm of what Bachelard calls «material imagination» and «dynamical imagination».

**Wednesday 27<sup>th</sup>**

## **ENN Parallel Session 5 – Mapping Space**

### **5.1 Cognitive Spaces: A Literary Perspective**

Liz Finnigan (Southern Regional College, Northern Ireland), finniganl@src.ac.uk

This paper reveals the presence of consistent patterns in the representation of space in literature. Using Gestalt theories of perception, and drawing upon the visual models proposed by Gibson (1986), Kosslyn (1992) and Chen (2005), this paper argues that the patterns are a perceptual record of the visual primitive i.e. the aspect of an image we see first, which then survives translation within episodic memory, particularly episodic future thinking, which has the capacity to produce imagined/fictional scenarios through a series of established neural connections (Schacter et al. 2017). Cognitively, the patterning can be thought of as the ‘reactivation’ of the visual primitive in the perceptual system that is retrieved in its original form via a series of synaptic relationships between the hippocampus, the entorhinal cortex and a sensory cue during an episodic event that allow the patterns to proceed unaltered to associative systems. This section of the paper further examines the relationship between visual and verbal processes and argues that it is the translation of the former into the latter, without neural interference, that allows the patterns to become manifest. I suggest that these patterns are rendered visible in writing by the slowing effect of translating thought into language, which I refer to as syntactic deceleration. Thus, this paper broadly introduces the links between memory, imagination and, language as a cognitive model of explanation for this patterning.

Finally, this model is applied to extracts from Victorian, Modernist and Postmodernist texts and demonstrated through working examples. In doing so, it re-interrogates the avant-garde relationship to visual representation through writers such as Beckett and Joyce by revealing their unexpected adherence to patterning despite complex narrative styles.

### **5.2 A Matricial Mental and Spatial Pattern: Cities in Romanian Fiction**

Alina Bako (Lucian Blaga University of Sibiu, Romania), alina.bako@ulbsibiu.ro

The development of the novel in the Romanian culture, at the beginning of the 20th century, prompted by the socio-political circumstances, occurred by a constant relation to the European cultural space, precisely with the cultural cities and to a native mental spatial pattern, which led to a unique narrative experience. Traditional literary theory, largely applied to the Romanian novel, would look at space only from an ornamental perspective that would try to classify facts, and which excluded any kind of participation to narrative evolution, any involvement in the creation of the characters, the configuration of a sense of the narrative. On the one hand, the the article novelty is generated by the originality of the interdisciplinary reading method and importing working instruments from geography, history, mapping, and, on the other hand, by its application on a limited literary period, i.e. by the analysis of the Romanian novel from the first half of the XXth century, through the space. In this respect, we will focus on obtaining and systematizing them according to

categories, grouping them according to geographical areas. In the Romanian Novel are mentioned towns like Vienne, Budapest, Geneve, Lyon, Bordeaux, Cannes, Nisa, Bayonne, Versailles, Menton, Thionville. We will also take into account the construction of the research axes, by means of the analysis that occupies the narrative space and involves the character directly: rural and urban culture, discourse and representation of the space of the social/the political/history/culture, living in a city/living at the outskirts/ living outside the city/ country living, identity and alterity in the narrative space, identification through space.

### **5.3 Clashing Chronotopes in *Zero K*: Between Speculative Imagination and Urban Immanence**

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According to Bachtin, the chronotope is above all a device involved in structuring the plot, an organizational center around which the sense of the fictional work is condensed through a calculated choreography between topology and chronology. Furthermore, the intersection between space and time can also determine the genre of the text itself, its belonging to a specific thematic apparatus and narrative system. In DeLillo's fictional work, interested in the dialogue between the dimensions of temporality and spatiality, it is possible to fully observe the formal and discursive power of the chronotope, the way in which the association between a given moment and a given place is capable of structuring the textual architecture according to an established narrative genre. This is particularly evident in *Zero K* (2016), a novel divided into two distinct sections set in two spatialities – the Convergence laboratory and New York City – and two temporalities – the future and the present – antinomic. In the first part, the post-apocalyptic and eutopian genres, the threat of human extinction and transhuman hope, are inserted in a continuous dialogue starting from the narrative alternation between two sub-chronotopes both present in Convergence: on one side the desert, the sterile wilderness that anticipates the disaster of civilization; on the other the labyrinth, a human fabric which through the productive logic of spatial and temporal repetition intends to safeguard the species from the crisis. In the second part, the chronotope of everyday life, of immanence, emerges: New York stages the existence of a late capitalist citizen, and the novel momentarily abandons speculations about the future to focus on the political surface of the present through the urban tale. The protagonist, Jeffrey Lockhart, is a sort of chronotopic *Wandersmann* who runs through both textual sections mixing the two worlds represented and the relative space-times. The final result is a clash of chronotopes through which New York breaches Convergence, the daily immanence influences the eutopian and apocalyptic imagination. Given the formal value of the chronotope, it is then the novel itself that changes its textual physiology again to accommodate a posthuman perspective – seen both from a chronological point of view, as a time in which the traditional human no longer exists, and from a topological point of view, describing an environment devoid of human presence – which overcomes the binary between culture and nature by looking at the bioengineering of bodies and minds. This intervention therefore aims to investigate the chronotopic architecture of *Zero K* through a close reading capable of bringing out the formal phenomena suitable for the narrative symbiosis between space and time.

## ENN Parallel Session 5 – Narratological Identity from Antiquity to Posthuman

### 5.4 Fourth-Person Point of View: Spatiotemporal Approach in Olga Tokarczuk's *The Tender Narrator* Concept

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In 2019, in the Noble lecture, Olga Tokarczuk shed light on contemporary storytelling practices and narrative challenges of the Anthropocene in showing the environmental interdependency or more-than-human relationality in stories. In response to these factors, the Polish writer proposed the idea of the Tender Narrator – also named the fourth-person point of view, which seems to be an alternative to Gérard Genette's classical distinction on hetero- and homodiegetic narration (Genette 1980). Tokarczuk describes her idea as a type of narrator "who manages to encompass the perspective of each of the characters, as well as having the capacity to step beyond the horizon of each of them, who sees more and has a wider view, and who is able to ignore time" (Tokarczuk 2019). The proposed paper aims to examine the significant role of time and space in the Noble Prize winner's idea. Their position is not definite; Tokarczuk notices the speed of metamorphosis, geological time scale and decentralisation as crucial in thinking of new stories. Reading spatiotemporal categories according to the field of econarratology (James 2015), we can see how they adapt to a non-anthropocentric form of a story, i.e. through the phenomenon of multiscalearity (Caracciolo 2021). Based on the Tender Narrator and econarratological assumptions on time and space, I want to investigate them as diegetic elements of beyond human perspectives, which can translate the variety of modalities of experience. To this end, next to the reconstructing more-than-human spatiotemporal aspect of fourth-person narration, I am going to describe it based on contemporary Polish literary representations: in well-known works by Olga Tokarczuk, Szczepan Twardoch or Jacek Dukaj.

### 5.5 Stratigraphies of the Walk and Post-anthropocentric Narratives: the Case of Antonio Moresco

Annamaria Elia (Sapienza University of Rome, Italy), annamaria.elia@uniroma1.it

In recent years, the concept of the Anthropocene (Crutzen and Stoermer 2000) has posed great epistemological challenges to the categories of space and time, especially in terms of scale derangement (Chakrabarty 2009; Clark 2012). Against the backdrop of the most recent eco-materialist theoretical discussions, I propose a formal analysis of the novel *Gli in creati* (2015) by the Italian contemporary writer Antonio Moresco as a case of 'anthropocenic' storytelling. In doing so, I will specifically address walking as a prompt for the novel's spatiotemporal complex and – what I call – 'stratigraphic' structure. Eco-narratologists have recently started to question how and if narrative structures promote cognitive shifts toward non-linear forms in order to express the troubling patterns of the Anthropocene (Caracciolo 2022, Clark 2020). My aim is then to contribute to the analysis of the formal elements that characterise post-anthropocentric Anthropocene narratives.

Against the philosophical mechanism that has culturally dominated Western culture shaping the idea of history as a progressive and linear path (Latour 2015), Anthropocene's large-scale and multi-scalar temporalities disrupt our cognitive tendency to think of time and space in

terms of linear and causal-effect models (Morton 2013; Clark 2020), while also reconfiguring human's relation to the environment in non-anthropocentric terms. Drawing from De Landa's critique of historical progression, the ecomaterialist scholar Iovino argues that history is «a path emerging from the fluxes of matter and energy in which our organic bodies are "nothing but temporary coagulations"» (Iovino, 2016), shaped by the *intra-action* (Barad 2007) between human, nonhuman, and more-than-human bodies. Following the same *intra-active* principle, the practice of walking can provide insights into this complex paradigm by fostering the constant interaction between human and non-human worlds, between matter and discursive practices (Iovino, Oppermann 2014). In *Il sogno del cammino. Pensieri per oltrepassare i nostri confine* (2022), the writer Antonio Moresco reflects on these relations by stating that «it is by walking that I was born as a writer» (my translation). For the author, storytelling is the product of the interaction between worldly matter, body, and mind, in line with cognitivist and eco-materialist narrative theories. More specifically, in the pamphlet *Repubblica nomade* (2016), he defines the status of his own walking experience in terms of spatial coordinates: «these are not simply horizontal walks, they also are vertical walks» (my translation).

Horizontality and verticality normally structure our spatial orientation in dichotomous terms. If, as cognitive studies have largely demonstrated, our perception of time originates from spatial schemata (Turner 1996), the intersection between horizontality and verticality destabilises the opposition and calls for a new form of spatiotemporal orientation, which I refer to as *stratigraphic*. The geological principle that defines stratigraphy is in fact superposition: over time, geological residues overlap each other, intersecting the spatial horizontality of each stratum with the 'verticality' of time, visually embodied in the cumulative succession of the strata. Therefore, I will analyse the literary transfiguration of this embodied and 'stratigraphic' experience of walking in the novel *Gli increati* specifically focusing on the complex and nonlinear narrative strategies Moresco uses to engage with the intricate spatiotemporal paradigm of the Anthropocene.

## **5.6 Two Pathways Toward the Truth: Endogenous and Exogenous Structure of Autobiography**

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The following contribution aims to analyse the chronotopes of two macro-categories of autobiographies. Although the most generic definition of autobiography defines its purpose as "telling one's life story", in this contribution autobiography is considered as a specific narrative to search for/tell the truth through oneself, where the self is assumed both as the object of investigation and as a guarantee of its reliability. As will be specified, this purpose and method are expressed in major and minor autobiographies. From this perspective, Boethius's *De Consolatione* and St. Augustine's *Confessiones* constitute two different types of approach to this truth, which then over the centuries constituted two narrative macro-models underlying countless autobiographies. In both writings, the subject is on an essential quest for truth and his own salvation, while in the first case, Truth appears on the subject's horizon as a force and even as a personification, in either case as a tangible form, leading him on a journey that takes on the appearance of a real journey 'outside himself'. In the second case, however, truth is sought within oneself, and instead of a dialogue we are faced with a soliloquy. The first - exogenous - mode follows the logic of a truth-guide that

induces the subject to a 'crossing over' and follows it with a dialogue that also allows the subject to be unreasonable; the second - endogenous - mode follows the logic of a hidden truth that must not only be 'found' but also named appropriately. Both paths to the search for salvific truth are characterised by a specific narrative dynamic, to begin with the impact with the sought after Truth occurs (or does not occur) either at the end of the narrative, in the first case, or in the first part - half of the narrative in the second case. This characteristic is thus responsible for two paths that mark out the chronotopos according to two different logics. This contribution will in fact attempt to highlight the main semantic elements and topoi of autobiographical narration and their narratological dynamics along not only the texts in question, but also drawing on the autobiographical tradition in general. In short, a geneological approach to autobiography takes us back to its origins, i.e. late antiquity, where a two-faced mode of investigating truth through oneself is established. This contribution seeks to present the main narrative aspects of the endogenous and exogenous path that the autobiographical self chooses for its search for truth.

### **5.7 Space, Time and Identity: *Sir Gawain and the Green Knight***

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*Sir Gawain and The Green Knight* is a 14th century chivalric novel in Middle English in which the dimensions of the path and space-time play a central role in defining the identity of the protagonist (Gawain). A challenge to the knights of King Arthur's court must be completed after exactly one year, traveling to a place that no one knows. The rhythm of the novel reverses that of the experience: the long journey is reduced to a few verses, while the two scenes related to the challenge of the Green Knight, even if they concern a short time, cover most of the text. Time and narrative are masterfully intertwined to build a story about the achievement of a new identity for the protagonist and for his community. The novel will be analyzed through the theoretical concepts of "narrative identity" and "recognition" (Ricoeur): the wound, which Gawain inflicts on the Green Knight and which he receives in exchange in the game of "exchange of blows", symbolize the idea that a wounded identity is a significant "path" to access a new recognition of self and of the other. Finally, the literary text will be compared, from the point of view of the "adaptation studies", with the numerous cinematographic (the latest is from 2021) and animated versions, in search of the different ways in which literature and cinema have represented the rhythm and space-time in this highly original work from the English Middle Ages.

## ENN Parallel Session 5 – Active Readers

### 5.8 (Dis)Trusting Readers: An Eyetracking Study of Readers' Response to Unreliable Narrators

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Co-author: Maxime Scholte Albers (Tilburg University, Netherlands)

When we are reading stories, how do we know what sources, characters, and voices to trust? How do we know when we should be vigilant for the possibility of being misled? Stories are important tools for making sense of our personal lives and the world we live in. Yet, because of today's proliferation of often contradicting narratives across different media, deciding what sources and voices to trust and pay attention to, becomes an increasingly pressing matter. Narratology, the study of narrative fiction across different media, offers an elaborate toolkit for analyzing discordant or conflicting narrative voices, unreliable narrators, ambiguity and irony, and 'conspiratorial' storylines. The attribution of trust is part of the dynamics of communication or of the distribution of information throughout a story. In this paper, we review narratological theories on reliability and unreliability. We use them as the basis for an eye-tracking experiment to test how readers respond to unreliable narration, including the role of attention, reading strategy, and interpretation.

In fiction, a narrator is generally considered unreliable when they deviate from the norms posed by the text or held by the author (Booth, 1961) or the reader (Nünning, 1999). The unreliability of a narrator can be detected based on textual (grammatical, stylistic, or historical mistakes; internal discrepancies) and paratextual elements (Jacke, 2019). The reliability of a narrator can remain ambiguous (think of the governess in Henry James' *The Turn of the Screw*) or a narrator can go from reliable to unreliable and vice versa. Narrators further differ in terms of intentionality: some set out to deceive and manipulate; others aim to tell the truth, yet are deluded or misinformed themselves (for instance child narrators or narrators who are non-neurotypical, like in Mark Haddon's *The Curious Incident of the Dog in the Night-Time*). Since any act of communication attributes meaning to events, selection, perspectivism, moral positioning, and genre conventions, we should rather speak of scales, or a spectrum, of reliability (Olson, 2003). In sum, narratology offers the theoretical means to analyze unreliability in narratives and determine its types and degrees. However, these theories have not been tested empirically with actual readers, nor do they typically consider differences between readers.

#### Methods

As prompt, we have opted for the short story "In a Grove" by Ryunosuke Akutagawa. Adapted to the canonical movie *Rashomon* (1950) by Akira Kurosawa, this story can be seen as the quintessential story to test the phenomenon of unreliable narration, since almost all characters lie to some extent. First, we have analyzed the story ourselves, identified and rated passages of questionable reliability, and made predictions of eye moment patterns based on these analyses. We designed an eye-tracking experiment for which 50 participants have been recruited from a student pool (participation in exchange for study credits). They are asked to read the short story while we track their eye-movements. Then, we used a questionnaire to measure engagement with the story, including comprehension, recall, and interpretation (in particular, the assessment of the reliability of different character-narrators). They are also asked to fill out a 15-minute questionnaire with general

items for self-reporting their disposition from the Epistemic Trust, Mistrust and Credulity Questionnaire (Campbell et al., 2021). This way, we can study the relation between (dis)trusting disposition and reading strategy in case of unreliable narration. Previous exposure to literary texts is measured with an Author Recognition Test (ART; Koopman, 2015) and an item about literary reading frequency (De Mulder et al., 2021). We also include a shortened need for Cognition Scale–6 (NCS-6) (Lins De Holanda Coel et al., 2020) as well as the dimensions openness to Experience, agreeableness, and conscientiousness from the Big-5 personality scale (Mammadov, 2022). We have chosen to assess these personality factors, as previous research relates them to skills of detecting and interpreting misinformation (e.g., Tanzer et al., 2021; Leding & Antonio, 2019).

#### Conclusion

We are currently in the process of collecting data and will present the results at the conference. We hypothesize that readers who detect unreliable elements adopt a vigilant, rather than a trusting attitude, which will lead to longer reading times, higher recall and recognition of textual elements, and better reproduction and reconstruction. Increased vigilance causes narrative engagement and is therefore expected to elicit longer and fewer fixations (cf. Bruijs, 2013). Insights derived from our study will increase our understanding of how trust in a narrator is established. Further, they will help us comprehend how people engage with narrative outside of literary fiction (think of fake news websites or podcasts that spread misinformation), and therefore be of use in media literacy education.

#### **5.9 Quasi-visual Narrative. Speed, Duration, and Path**

Valery Timofeev (Saint-Petersburg State University, Russia), timofeev005796@gmail.com

We might observe two possible levels of multimodality – the first one is when a text combines two or more modes of communication, such as print, sound, images, etc., and the second one is when a text being monomodal i.e., singularly verbal, or singularly visual as a painting for example, needs the recipient to use several modes to comprehend the meaning of the text.

We refer to a narrative as quasi-visual if the reader needs to visualize the story to comprehend the monomodal verbal text as the author intended it. Subsequently, the viewer needs to verbalize the picture to perceive it accordantly. The multimodality in the case of quasi-visual narratives occurs during the cognitive processing of the text. It is not a property of the text as in the case of visual narratives. A boa/hat episode in *Le Petit Prince* by Antoine de Saint-Exupery is a visual narrative proper. While Nabokov's passage from *Ultima Thule* "the pouter-pigeon throat of the snake" is a quasi-visual since it expects the reader to visualize the snake that has devoured the pigeon without visual support similar to the one that Saint-Exupery provided in his text.

The paper surveys several examples of quasi-visual narratives. Some are primarily visual as "*The Rock*" by Peter Blume, and others are verbal.

The interpretation of *The Rock* by Peter Blume - proved by experiments of 2021, and 2022 - depends on the direction of the eye movement of the viewer. It might be either optimistic or tragic. Those who followed the clockwise spiral starting at its center agreed that *The Rock* is optimistic. While those who followed the counterclockwise spiral would in most cases come to the idea of tragic futility as the central one of "*The Rock*". The discrepancy between the mental representations used by the members of the experiment and that of Peter Blume



and The Kaufmanns, who commissioned the painting, might be accounted for the right-to-left script and accordingly, right-to-left visual representation tradition that was more familiar for the latter.

The trickiest cases in Vladimir Nabokov's fiction are when the reader cannot easily follow the narrator's point of view due to the rather specific state of the narrator's mind. In cases of "A dream within a dream (when you dream you have awakened)" (*Ultima Thule*) direct following the narrative progression will not be of great help in turning out to become "A lucid dreamer narrating their dream to a lucid dreamer". A similar perception problem occurs in *Ada* when the narrator decided to change some details to better match the plot, gradually turning to a romance parody. Thus, Old Bouteillan, the chauffeur and the automobile turned into Mario, his favorite black horse, held by young Moore so that the young lover could gallop off, "his gloves wet with tears". The reader is to be immersed in their interpretive activity no less than in the represented world of the story, to follow the narrator's path, which turns out to be the narration in the making rather than the progression of events. The reader is to follow the narrator's logic in creating the text, rather than follow the eventful story straightly. The speed, duration, and path of the story world-in-progress might differ radically from those of the story world proper.

#### **5.10 Gestures and Professional Reading: The Inner Movements that Support Intonations - A Reading Aloud Teaching Practice Based on a Multimodal Approach**

Giorgina Cantalini (Civica Scuola di Teatro "Paolo Grassi"; Civica Scuola Interpreti e Traduttori "Altiero Spinelli", Italy), g.cantalini1@fondazionemilano.eu

In the Diamesic continuum from Spontaneous speech to Written language (Nencioni, 1976), many speech forms lack the unwilling responses and the reflex actions of the face to face interaction. For instance, beyond *reading aloud speech*, the peculiarity typically regards *formal public speech* and *acted speech*. In parallel, while in the spontaneous language performance the ideational process is synchronous to the locutionary process, and speech goes on together with the "flow of thought" (Chafe, 1998), in the reading instead the content is figured out completely only afterwards, and also for this reason the performance frequently lacks communicative efficiency.

The talk offers an overview on a reading aloud teaching practice based on an empiric multimodal approach in which dynamic instructions exploit the capability of gestures and body movements to trigger a meaningful text interpretation.

Gesture studies stress the fact that speech is "a fundamentally embodied phenomenon" (Loehr, 2014). Comparing spontaneous speech and acted speech (Cantalini, 2018a,b; Cantalini et al., 2020; Cantalini & Moneglia, 2022) we found that acted speech is characterized by a reduced use of gesticulation (Kendon, 1988) and also by a simplification of the information structure packaging provided by prosody (Cresti 2000; Cresti e Moneglia, 2018).

The overall hypothesis of the reading technique is that integrating gesture in reading recovers the embodiment of speech, finally recruiting meaning (McNeill, 2016) and releasing their full expression to the audience.

The specific methodology developed (Cantalini, 2015) investigates the dynamics of reading aloud poetic and narrative writings in a multimodal perspective specifically triggering body movements such as:

- movements of the torso involving the concepts of space, path and directions: e.g. circular atelic movements vs. linear telic movements (Morgenstern et al., paper given 2018);
- movements of torso, arms and hand towards the right side vs. movements towards the left one in the space in front of the speaker;
- gesticulation with metaphoric hand configurations either instantaneously or gradually realized.

Moreover, the training includes the following text analysis approach, assuming the basic principle to disable the 'hearing' and to activate the 'vision' in order to guide the reading performance as a *path*, and not to control it as a *sound*:

- reformatting the monodimensional feature of the text breaking it into spaces, ascents, displacements of whole constituents, eventually univertation of them for the reading aloud modality, or 'reading to someone';
- recovering the foreground-background analogy transferring it into movements for the reading aloud modality, or 'reading to someone'.

Since the task of the reading doesn't include the speaking ideational process and the face-to-face interactivity, the dynamic activated by the body both recovers the ideational aspect and actualizes the illocutionary force of utterances within the written sentences. In this way the resulting performance completely conveys the communicative value into the voice of the speaker and physicalizes throughout the space around the meaning and the content of what is being read for the benefit of the hearer.

The paper will present in detail how the system works stating from stretches of a couple of reading tasks from Italian literature.

The methodology has been tested in the following contexts: reading aloud short courses for apprentice actors, high school students, school teachers, (non-professional) volunteer readers selected and specially trained to promote reading and the pedagogical value of books for the project "Milan City Reading Agreement".

Following the Stanislavskij System (Stanislavskij, 2008), the assessment of the results is seen in terms of 'event'. Accordingly, the success of the communicative performance is when the information 'happens', generating fulfillment in the speaker and clarity in the audience.

Thursday 28<sup>th</sup>

## ENN Parallel Session 6 - Women's Lives

### 6.1 Hybrid Forms in Natasha Brown's *Assembly* and Elizabeth Jane Burnett's *The Grassling*

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Black British women writers are experimenting with form in contemporary publishing; they are merging poetry with memoir, auto-fiction, dramatic monologue and nature writing, among other genres. The paper will explore the innovations Elizabeth Jane Burnett and Natasha Brown use to empower readers to reimagine the future. It will analyse how Burnett's geological-memoir, *The Grassling*, and Brown's prose novella, *Assembly* stimulate and create an alternative spatial temporal space. For example, the paper will examine Brown's technique of positioning the reader in place of and in dialogue with the protagonist. It is a technique used to stress tension in the conversations that power her narrative while encouraging a shift such as: "Pretty lady, you think it's fair? You stroll in the sunshine while I work, eh? I wonder, who else in this household would he say that to? In... his understanding of fair, who is allowed to walk, to breathe, to enjoy a Saturday?" Likewise, Burnett inspires the reader to consider a different world. With imagery and mapping, she situates Black female bodies (and herself) in the British countryside. Her use of devices like repetition and lyric demonstrates her spatial awareness, her closeness to land and the intimacy they share between them. It's a constant play with the reader and with nature, such as: "...a butterfly flies onto my heart. We beat together, we still together... Now, when I breathe... so does the lavender, and so does the iris and so does the bluebell..." The works and the forms examined show how Black British women writers go beyond shaping today's literature with their lived experiences. It will discuss the modes they use to express their interiority vs its representations. Furthermore, the paper will analyse how these two works suggests new experimental possibilities.

### 6.2 The Archive, the Repertoire and the Disnarrated: Performing the Colonial Archive in Gaiutra Bahadur's *Coolie Woman*

Delphine Munos (University of Liege, Belgium), delphine.munos@uliege.be

Following on the abolition of slavery, more than one million Indians indentured themselves between 1834 and 1917, signing contracts to work a minimum of five years in the British sugar colonies across the world. Transported in overcrowded ships with a high mortality rate, more than 500,000 indentured workers were thus brought to the British Caribbean to do identical work to the former African enslaved, so that Indenture would be dubbed "a new system of slavery" (Hugh Tinker). Perhaps because such a "system" challenges the narrative of imperial benevolence that dominates the abolition of slavery in British colonies, the history of the "old Indian diaspora" – which is also known as the "Brown Atlantic" – has been given little visibility. Recently, though, Indo-Caribbean writers have turned to the colonial archive to breathe new life into the memory of Indenture, and Gaiutra Bahadur's *Coolie Woman* (2014) offers a fine instance of this trend. Strikingly, the book combines forays into

colonial archives and family records with autobiographical passages and sections that formulate and re-formulate hypotheses about the lives of indentured women, which is reminiscent of Gerald Prince's disnarrated, in that Bahadur's use of this narrative strategy grants a paradoxical form of existence to "expressions of unrealized possibility, [...] epistemic expressions of ignorance, ontologic expressions of nonexistence [...] suppositions and false calculations and so forth" (Prince). In *The Archive and the Repertoire* (2003), Diana Taylor distinguishes between "archival memory," which sustains power and exists as "items supposedly resistant to change," and "the repertoire," which "enacts embodied memory," "allows for individual agency" and more fully represents the memory of marginalized people. My contention is that Bahadur harnesses Gerald Prince's 'disnarrated' in her book to create a tension between the (colonial) archive and the repertoire, so she can expose the gaps and biases of the existing record while creating a counter archive of indenture. Moreover, such a 'floating' counter archive also intersects with Bahadur's genealogical quest for origins as the US-based Indo-Caribbean writer thus pieces together the life of her great grandmother, finally locating her own place of origins neither in Guyana nor in India nor in the USA, but on the boat her great grandmother took in 1903 to travel from India to Guyana as an unaccompanied female indentured labourer.

### **6.3 Contingency in Articulations of the Vulnerable Self**

Jurga Jonutyte (Vytautas Magnus University, Lithuania), [jurga.jonutyte@vdu.lt](mailto:jurga.jonutyte@vdu.lt)

An oral self-narrative can be constructed in several different modes. The first, most common one, signifies creating a timeline of past, presence and future by arranging completed episodes (each one a short story) in a sequence. These episodes interact to form certain generalizing concepts, including the concept of the self. This mode of a narrative self-introduction is mostly employed by persons with strong, self-ontologizing identities. A completely different mode of temporality is employed by the self-narratives focused on a thickening and decelerating experience of the presence, such as it happens with the cases of progressing disabilities, psycho-social disorders, and many other vulnerable situations of extended nature. Experience like this almost eliminates the aoristic aspect of actions and thus complicates their articulation. This mode is employed observably in the self-narration of persons refusing to identify with typical social roles and taking the lack of normativity as their own neutral (neither positive nor negative) trait. In my presentation, I will explore fragments of three oral self-narratives presented by female artists. The style of their oral life stories challenges conventional narrativization to a greater or lesser extent. The first one is a Lithuanian poet using her own poems to articulate her progressing complex-disability. In her poetry, deceleration of experience is expressed through in-complete images: the world is often described as being too bright, too heavy, too hard, or in some other sense deviating from definition. This mode of poetic articulation correlates with the style of her self-narration. The second case is the story of a female visual artist. In a very short time, due to a progressive neurological disease, she completely lost the ability to move and work on her art. Her story is focused on the present - the present provides questions that are difficult to deal with; coming to terms with the present is hardly possible, so she chooses to observe it as if in slow motion, down to the tiniest actions. The third woman is a Ukrainian war-refugee, a former professor of philosophy, suffering from a psycho-social disorder. She creates nonverbal artworks (pieces of music and abstract painting). She explains her work as

means to liberate the human communication from conceptual restrictions that mutilate life experience. These women, each in her own way, articulate rejection of a conventional identity-representing narrative. Instead, they articulate a contingent grasp of the present situation. In my presentation, I will analyse their narrative style and I will show how it arrives at contingency and situationality. This preconceptual temporality is analysed by many philosophers starting with St. Augustin, but the proposed analysis is focused on corresponding theories of G. Deleuze and post-Deleuzian authors (E. Grosz, R. Braidotti, M. Shildrick, and others).

## **ENN Parallel Session 6 - Illustrating Stories**

### **6.4 Wandering, Browsing, Weaving, Entangling, and Getting Lost: Reading Comics Revisited**

Giorgio Busi Rizzi (Ghent University, Belgium), [giorgio.busirizzi@gmail.com](mailto:giorgio.busirizzi@gmail.com)

The aim of this paper is to challenge the widespread belief that closure (as defined by McCloud, that is, as the act of filling the gaps in the transitions between panels) is the fundamental meaning-making process in comics. Instead, the paper contends that the core of how comics build meaning is inextricable from their functioning as a network of entangled elements (panels, visual components, and their referents) and semiotic codes, and from *all* the different gaps (narrative, visual, and verbal) and tensions that this intricacy engenders. The paper argues for an approach that recognizes the variety of comics as results of their historical evolution, rethinking key assumptions on their narrative functioning. It does so by considering medium-specific interpretations of how comics reading works (McCloud, Groensteen, Mikkonen, Postema) and re-reading the comics' foundational incompleteness and interactivity considering reader-response theories (Iser). It ties this formal approach to a historical reconstruction of the medium's unfolding that highlights its capacity to replicate itself on different medial supports and remediate other media forms (Bolter and Grusin). Specifically, the paper asserts that an excessive focus on closure leads to a narrow understanding of comics as sequential narratives, that posits linearity as its sovereign reading protocol and fetishizes the gutter (the inter-iconic space) as the material locus where that process seems to take place (for critiques to this interpretation, see Baetens; Fisher Davies). As such, it implies a narrow model of comic that only fits a socio-culturally and historically restricted corpus. Through an analysis of less prototypical comics - earlier, experimental, and digital - the paper maintains instead that the medium has always relied on hybrid meaning-making strategies, that have managed to tie in easily with forms, protocols and conventions that readers either were familiar with or could intuitively grasp. It suggests that the network of semiotic and plastic (dis)similarities that comics braid, and the holistic perception that its reading calls for, open up to diverse reading paths and experiences, where every element is multi-layered and interconnected (for a similar perspective, yet leading to different conclusions, see Cohn) and can only be disentangled and understood by looking at specific comics (rather than the medium in general). The peculiarity of comics, then, is that of being a very complex medium that nonetheless can

appear very simple (sometimes, maybe, too simple); and that of comics reading, as this paper will discuss, is that of getting inevitably lost on a castle of entangled destinies.

### **6.5 Doubled Embodiment and the Temporal Experience of Illness in Comics**

Nancy Pedri (Memorial University of Newfoundland, Canada), npedri@mun.ca

Combining images and, at times, words across page layouts that direct meaning, comics are an extremely malleable medium of narration. As is often noted by critics, comics can present storyworld events in storyworld units (panels) that invite a sequential reading pattern. This classic comics storytelling practice has informed several longstanding, semiotically-inspired definitions of comics as “sequential art” (Eisner) or as “juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer” (McCloud 4). However, because comics “employ narrative strategies closely connected to literature, on the one hand, and other pictorial media, on the other” (Pratt 107), they can also narrate in a nonlinear, circular, or even accumulative way.

Comics offer a rich opportunity to address time in all its complexity and multiplicity. Unlike purely verbal narratives, comics narration relies heavily on visual representation, such as typographical devices and composition (the arrangement of visual elements), using space and spatial patterns to communicate the multi-linearity, multi-directionality, and multi-dimensionality of story-time. Indeed, theorists have shown that comics can make use of panel shape and size, but also other features, such as blank space, background details, or color to communicate temporal shifts. However, what is less theorized in comics studies is how such spatial details, structures, or patterns and their implications on time intersect with characters, extending beyond action to considerations of minds and emotional states.

To address how space and time in comics can be thought of in relation to characters, I will move away from approaches that see the relation between time and space as a feature of the formal language of comics. Instead, I will examine time and space across multimodal narrative strategies that present ill characters as split across two bodies, ultimately creating temporal and spatial overlaps and indistinctions. Through various examples drawn from a diversity of graphic illness narratives – D. B. *Epileptic* (1996), H. Bradshaw’s *Dark Early* (2015), A. Brosh’s *Hyperbole and a Half* (2013), J. Clark’s *Depresso* (2010); P. Dunlap-Shohl’s *My Degeneration* (2015), E. Forney’s *Marbles* (2010), K. Green’s *Lighter than My Shadow* (2013), N. Shivack’s *Inside Out* (2007), and Una’s *Becoming/Unbecoming* (2016) – I will address how the character’s simultaneous manifestation across distinct, but intersecting temporal and spatial planes addresses different states of illness. Through careful examination of double embodiment of ill characters and reliance on disability theories, I will address how the unique state of illness brings characters to exist at once inside and outside of standard (and, by extension, narratological) considerations of time. What, in other words, do these doubles tell us about the temporal experience of illness at the subjective level of the ill subject? How do they pressure the temporal-spatial practices that inform graphic illness narratives.? An answer to these questions will bring me to consider how graphic illness narratives use portrayals of embodied experience to communicate the lived temporal experience of illness.

## **6.6 Images of uncertain space and time: *The Pit and the Pendulum* in the light of narrative and illustration**

Kristián Benyovszky (Constantine the Philosopher University in Nitra, Slovakia), benyokri@yahoo.it

Edgar Allan Poe's short story *The Pit and the Pendulum* (1842) is based on the distracted account of a man sentenced to death and imprisoned by the Spanish Inquisition. The scene is reduced to a single space, the prison cell, while the chronotopos of waiting is built up. It shows in a suggestive way how the character gradually realises his whereabouts and, overcoming initial despair and lethargy, tries to find a way out of his seemingly hopeless situation. This confrontation and search for a way out is revealed to the reader in close connection with the exploration of space, through the visual, auditory and tactile experiences of a traumatised subject.

The narrator is constantly in a state of unconsciousness (fainting, dreaming, hallucination) due to the threat of death and the physical and psychological torture he has previously experienced. Consequently, he also loses his sense of time: he does not know what time of day it is or how long it has been since his last waking moment. This in turn has a fundamental impact on the rhythm of the narrative: the loss of consciousness acts as a means of interruption and dislocation, breaking and slowing down the momentum of the narrative.

In my presentation, I will explore the extent to which illustration is able, through its own means (colours, shapes, perspective, visual metaphors), to convey the spatial and temporal uncertainty that results from the character's state of consciousness. I will first present the representation of the subjective experience of spatial perception (mapping) in the text, highlighting its multisensory character, and then confront it with the solutions of some selected illustrations. This comparative, intermedial analysis will not only shed light on the specificities of Poe's story and the particular illustrator's interpretation, but also on the differences and limits of verbal and visual narration in a broader perspective. My main theoretical starting points are illustration theory, visual semiotics and narratology, with a special focus on the phenomenon of linguistic and visual ambiguity.

## **ENN Parallel Session 6 - Displacement**

### **6.7 The Spatiotemporal Cyclicity of the Circular Narrative of *The Good Place***

Francesca Medaglia (Sapienza University of Rome, Italy), [francesca.medaglia@uniroma1.it](mailto:francesca.medaglia@uniroma1.it)

The speech aims to pay attention to the spatio-temporal representation of the afterlife in the complex narration of *The Good Place*, a television series created by Michael Schur and broadcast from 19th September 2016 to 30th January 2020 on NBC. Here the protagonists are seamlessly stuck in an infernal loop called The Good Place and every time they discover they are in a particularly elaborate infernal circle, their memory is erased and the narration restarts. Every time the story starts over, the demonic narrative tries to perfect itself and is always slightly different from the previous one: this leads to a change in the representation of the afterlife and the characters who inhabit it. The cyclical nature of the narrative and the

continuous return to the similar at a space-time level would seem to perfect the storytelling: through the alteration of the narrative structure, traditional expectations relating to the afterlife are demolished and a dystopian afterlife is narrated, very far from the traditionally widespread vision.

### **6.8 Curious Sights and Heavy Crowns: Lists of Melancholy and Curiosity in Two Travel Narratives**

Bernardo Marin Diniz Aires Ferreira (University of Lisbon, Portugal),  
bernardodferreira@gmail.com

In this presentation, I propose a comparison between two travelogue-like works by Herman Melville and Italo Calvino: *Moby-Dick* and *Invisible Cities*. I argue that the literary form of the list is used in both texts to represent and structure the three main aspects which characterise these novels as travelogues, and to play out the drama of their respective success or failure: the deep melancholy which Ishmael, the Khan, and Marco Polo all share and which serves as motivation to travel (or have someone travel for them); the structural device of the itinerary list, upon which the logic of the goal-oriented journey towards curiosity and cure rests; and finally, a distinct mode of experience which, after the itinerary fails to deliver the protagonists from their illness, is posited as a definite cure: wonder.

The injunction to travel in order to relieve the symptoms of melancholy is as old as medical advice itself, stretching from Antiquity all the way to, for example, the typical nineteenth-century instruction given to Melville himself before his trip to Europe, after a long period of mental and physical exhaustion. Yet, what is gradually understood as the underlying reason why travel cures melancholy has nothing to do with travel *per se*, but rather with travelling as a way of exercising an affect which is seen as contrary to melancholy: curiosity. If melancholy trivialises human experience and flattens (*depresses*) it out of meaning, curiosity has the power to single out the interesting, to make something stand out, at times solely by the proposition of remoteness.

In both works, the list as a form which invites a radical democratisation of its contents, a desperate spinning in circles which, unlike the narrative mode, seemingly goes nowhere, is used to represent that very quality of the melancholy disposition - such is the state of Ishmael in the list of his condition in the opening page of *Moby-Dick*, or the various dialogues between Polo and Kublai in which their identities dissipate. The itinerary of curiosity, on the other hand, impinges upon those very same items a temporal and teleological order which promises to lead its user from A to B, here to there, known to unknown, disease to cure: Ishmael imagines the whale as "chief object of curiosity," Polo collects *curios* for the Khan to recover his fading empire.

This presentation focuses on the complex relationship between the literary technique of listing and the representation of melancholy and curiosity as mutually incompatible affects, both at a fictional and structural level. It shows also how curiosity and itinerary are finally understood as a mere temporary cures, requiring the affect of wonder as a real curative. Wonder, in its turn, is represented in both texts by the metaphor of the tree network, which successfully conjoins itinerary and chaotic listing. Yet, if Ishmael truly manages to overcome his malady, Marco Polo and the Khan come to a very different end.



## 6.9 Resisting Linearity in Migration Narratives

Marco Caracciolo (Ghent University, Belgium), marco.caracciolo@ugent.be

Our understanding of migration is shaped by stories—top-down stories told by the media or by politicians, bottom-up stories told by migrants themselves. To use the metaphor developed by Luc Herman and Bart Vervaeck, a number of recurring narrative “templates” can be identified in these stories: they include victimhood or upward social mobility, but they may also understand migration as, simply, a story of spatial displacement, a voyage. Indeed, to many, the word “migration” suggests linear movement from one country to another, whether that movement is dictated by war, poverty, or (increasingly) climate change. The journey may be arduous, but it is tied to the migrant’s aspirations for safety and security—a desire that drives the migrant’s physical movement and also the tellability of the story they are a part of. In practice, though, devoting attention to migrants’ experience destabilizes this simplistic narrative of migration as linear movement. Instead, a complex network of memories, longings, and obligations emerges to muddle the seeming unidirectionality of displacement. Combining narrative theory with a New Formalist framework, this paper explores contemporary narratives in which the “path” schema for migration is consistently challenged in favor of schemata of circular movement, networked entanglement, or even stasis. I will be studying a mixed corpus in a comparative vein: first, a contemporary novel (*Transcendent Kingdom*, by Yaa Gyasi) that adopts a nonlinear form to capture the experiences of a second-generation immigrant from Ghana; second, a set of interviews carried out by the EU-funded OPPORTUNITIES project, which seeks to foreground migrants’ narratives in a number of European countries. My main claim is that examining the form of literary fiction like Gyasi’s opens up new perspectives on nonfictional narrative, allowing us to identify the way in which stories of migration resist the “path” schema: instead, flashbacks and flashforward signal circularity, the experience of displacement is riddled with gaps and ambiguities, the dynamics of memory appear “frozen” in time and space. Such resistance is significant, I argue, because it drives home the complexity of migration and undercuts any reductive political narrative on migration as a phenomenon determined exclusively by economic factors.

## Abstracts IGEL 2023

The long abstract of all IGEL presentations can be found at <https://discourse.igelsociety.org/t/igel2023-conference-schedule/332>

### Thursday 28th

#### IGEL Poster Session

##### **P1. Forms and Characteristics of The Unreliable Narrator in Reading *La Madre***

Naji Al Omleh (University of Genoa, Italy), najialomleh@gmail.com

The proposal discusses the objectives and methods of a reading experiment based on Ágota Kristóf's *La Madre*. The mixed-method experimental procedure aims to identify the inferential reactions of readers, who are not familiar with practices of literary interpretation, to the proposals of an unreliable narrator. Identifying the reaction to a particular feature of narrative discourse will allow investigating and reasoning about the role of inferential processes in the construction of the mental model of reading.

##### **P2. The Influence of Paratext on Readers' Perception of Stories and Narrative Experiences**

Julia Schwerin (Julius-Maximilians-University, Würzburg, Germany), julia.schwerin@uni-wuerzburg.de

Co-authors: Jan Lenhart (Otto-Friedrich-University, Bamberg, Germany), Tobias Richter (Julius-Maximilians-University, Würzburg, Germany)

We examined how paratextual information affects readers' perception and experience of stories. In a within-subjects experiment, participants read three short stories that were described to be of low literary merit, high literary merit due to its brilliant character portrayals, or high literary merit due to its brilliant world building. In the high-merit conditions, stories were rated to be of higher literary quality, to be more influential on attitudes and reflection, and to elicit more transportation and identification. In contrast, emphasizing world building vs. character portrayals had no significant effects on any of the dependent variables.

##### **P3. Using Networks to Navigate a Corpus of Reading-Reviews. An Explorative Study of Absorption Expressions in Different Genres**

Tina Ternes (Digital Humanities Lab, University of Basel, Switzerland), tin.ternes@gmail.com

Today's scientific landscape offers a wealth of digitally curated and annotated corpora, which are perfectly suited for large scale analysis, but their content is as interesting on a closer

level. The data used for this study is from the “Mining Goodreads” project, in which a selection of reviews from Goodreads were manually annotated for mentions of absorption. The presented research aims to develop a network based method for preselecting meaningful clusters of texts from a corpus of reader reviews for further qualitative analysis, to gain a deeper understanding in how works of different genres are perceived and talked about.

**P4. Shared Reading as a source of power when living with cancer: an evaluation of cancer patient’s experiences of an on-site and online reading group**

Tine Riis Andersen (University of Stavanger, Norway and Trnava University, Slovakia),  
tine.r.andersen@uis.no

This poster will present an overview of my PhD-project on Shared Reading, and literary texts, as a support in coping with psycho-social and existential aspects of a cancer diagnosis. I will illustrate the preliminary findings from a qualitative study on cancer patients’ experiences of Shared Reading. The study is based on qualitative and quantitative data collected from two Shared Reading groups in Norway for 16 weeks: online and on-site. The project aims to increase our knowledge of the benefits of integrating Shared Reading groups as a low-cost, literature-based psychosocial support in cancer organizations.

**P5. Counterfactuals in Literature: Readers’ Perception and Evaluation**

Ainur Kakimova (ELIT, University of Verona, Italy and University of Warsaw, Poland),  
a.kakimova@student.uw.edu.pl

The poster will show an overview of my PhD research on the readers’ perception and evaluation of literary counterfactuals and counterfactual historical fiction. Counterfactuals depict what might have been and can be used to describe unrealized alternative possible worlds in the textual actual world or to set the textual actual world in an alternative reality. Whereas the former is regarded as literary counterfactuals, the latter is known as counterfactual historical fiction. The poster will present how literary counterfactuals are processed and whether reading counterfactual historical fiction positively affects political and aesthetical evaluation.

**P6. Books! The Best Weapons in the World...Against Stigma. The Role of Foregrounding on Empathy and Identification with the Story Character, and Stigma Reduction of Depression**

Giulia Scapin (Vrije Universiteit Amsterdam, Netherlands), [g.scapin@vu.nl](mailto:g.scapin@vu.nl)

I explored the possibility to use literary texts as a tool to reduce stigmatization of people living with depression. In a serie of four studies, I explored the hypothesis that deep processing of foregrounding, one of the key elements for “literariness”, is positively related to the reader’s empathic reactions and identification with the story character. By presenting stories with characters with depressive behaviors, we observed a reduction of stigma towards people living with depression. The last step of this project will be to design an intervention to help readers to deeply process foregrounding elements, which is connected

with attitudes changes (i.e., reduction of stigma), by the adaptation of Shared Reading methodology in solitary reading.

**P7. Reading in Early Childhood Setting: Promoting Socioemotional Development in the Digital Age** – online

Ma. Lovena Moneva (ELIT, University of Trnava, Slovakia and University of Basel, Switzerland), [lovena.moneva@tvu.sk](mailto:lovena.moneva@tvu.sk)

This talk presents the outcome on socioemotional skills of the literature-based program implemented at Slovak Kindergarten classes with children between 4 to 6 years old. The 10-week program made use of high-quality picture books which was read and discussed by the classroom teachers to the children. The program was designed to facilitate preschoolers' attention to characterization elements of story character traits that demonstrate socioemotional skills identified to be relevant to the digital age. The children's home literacy environment, story comprehension skills, and age were also analyzed against socioemotional skills, which were all measured before and after the program implementation.

**P8. Reading in the City: in Everyday Life**

Kirren Chana (University of Vienna, Austria), [kirren.chana@univie.ac.at](mailto:kirren.chana@univie.ac.at)

The sheer number of reading experiences encountered by an individual on a daily basis in ecologically valid settings is surprisingly often overlooked in research and little is known about the extent to which reading is meaningfully distributed in our lives. The research conducted in this project aims to assess how attention is divided to readable objects of any kind, and to specific reading occurrences when people walk along a city street. At the same time, this project also studies how aesthetic value (another variable known to attract attention) affects the perception and memorability of text in everyday life.

**P9. Neurocognitive Processing of Textual Cues in Literary Reading**

Mesian Tilmatine (Free University of Berlin, Germany - Radboud University, Netherlands), [m.tilmatine@fu-berlin.de](mailto:m.tilmatine@fu-berlin.de)

When we read literary fiction, there are many factors that have an impact on our experience. In my PhD project, the central question is how to identify and scientifically control these factors when researching naturalistic literary perception in readers. In a proof-of-concept study, we re-analyzed an existing set of eye-tracking data with a focus on text-based predictions of the reader response. The next two studies were a closer investigation of the role of aesthetics and the larger narrative for the reader response, both in terms of rating data and reading behaviour. In the final study, we plan to use fMRI data to study mental actualizations and narrative structuring during literary reading.

### **P10. On How Fiction Impacts the Temporal Dimensions of the Self-concept**

Cristina Loi (University of Base, Switzerland and University of Stavanger, Norway),  
cristina.loi@unibas.ch

Reading fiction expands and shapes our sense of self (Sestir & Green, 2010; Shedlosky-Shoemaker et al., 2014; Johnson et al., 2016). This poster will present an overview of my doctoral project, which contributes to this line of research by mapping specifically which temporal dimensions of our self-concept are activated and transformed by reading fiction. This research is articulated in three main empirical studies, and it is grounded in a comprehensive panorama of contemporary reading practices: fiction books (both in print and e-books), digital fiction (e.g. hypertexts, interactive fiction, visual novels) and Wattpad (i.e., the most popular digital storytelling platform).

### **P11. Effect of Text Mining Assisted Reading on Perception & comprehension**

Akshay Mendhakar (University of Warsaw, Poland - University of Vienna, Austria),  
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Digital reading tools can help reading, especially for those new to a language. Text mining is one such tool that has potential as a reading assistant. The adaptation of text mining in classical fiction has been implemented with no clear empirical studies on assisted reading behaviour. In this project, we report a series of eye-tracking experiments using text mining and their influence on reading behaviour. The assistive effect of text mining across the reading of excerpts from *Pride & Prejudice* (fictional) and *Limitless* (nonfictional) are discussed. The current findings comment on individual processing abilities and how the literary reading can be influenced by external assistance of text mining.

### **P12. Teaching Grammar with Literature: Re-Evaluating the Two Things that Have Been Left Behind in Modern Language Teaching**

Toshihiko Kubota (Meiji University, Japan), tk\_bun@meiji.ac.jp

In modern language teaching, which has long adopted communicative syllabuses, it is common to discourage the teaching of grammar as an end in itself and the use of quotations from literary works as models, which have been a departure from the former prescriptive and aesthetic language teaching models. With advanced-level language teaching in mind, this paper reassesses these methods using parsed corpora (ICE-GB, DCPSE) and general corpora of modern English literature and presents a concrete plan, which should fit in language education today in L1 and L2 alike.

### **P13. Narrative Identity and The Empirical Reader: A Qualitative Study of Reading and Mental Health in Australia – online**

Edsel Parke (University of Wollongong, United Arab Emirates), ehtp979@uowmail.edu.au

My project draws on insights from both reception theory and narrative identity theory to address a gap in reception studies scholarship which considers the relationship between reading fiction and the experience of psychopathologies. It uses an innovative 'life narrative

of reading' qualitative methodology that emerges from the call for more empirical work within reception. Participants are viewed as co-creators of knowledge, eminently suitable within a field inherently interested in the subjectivities of the reading experience. The project's theoretical triangulation and novel methodology offer new avenues forward within reception itself, and further interdisciplinary encounter with both sociology and psychology.

**P14. Exploring Brain-Behavior Connections in Narrative Engagement Using EEG Inter-Subject Correlation** – online

Madison Bunderson (Stanford University, United States), mebund@stanford.edu

Co-authors: Blair Kaneshiro (Stanford University, United States), Bruce McCandliss (Stanford University, United States)

Engagement with narrative remains elusive and hard to characterize (Galbraith & Rodriguez, 2018). This work in progress presents electroencephalography inter-subject correlation (EEG-ISC) as a relatively new tool for studying engagement with naturalistic narratives (Dmochowski et al., 2012). We collected EEG and subjective ratings from 14 adult participants who listened to social and non-social auditory narrative excerpts. Preliminary results suggest alignment with previous EEG-ISC studies (Ki et al., 2016) and novel connections between neural data, behavioral ratings, and content analysis. The use of EEG-ISC as a temporally acute neural metric has potential for further study of ecologically valid narrative content and engagement.

**P15. Fiction Reading and Morality Shifts** – online

Julia de Jonge (ELIT network; University of Verona, Italy, Vrije Universiteit Amsterdam, Netherlands), juliadejonge9@gmail.com

This poster will present an overview of my PhD-project on the ambiguity of bad morality of fictional characters, and the consequences of this moral ambiguity for narrative empathy and aesthetic appreciation.

**P16. Uncomfortable Narrative Experiences** – online

Victoria Pöhls (Max Planck Institute for Empirical Aesthetics, Frankfurt, Germany), victoria@poehls.com

Readers do not only experience engaging with narratives as positive or pleasurable, but can also react with feelings of discomfort, unease and even withdrawal. To explore a) under which circumstances narratives are experienced as uncomfortable and b) which features of the narratives contribute to nevertheless sustained attention and engagement, I propose a possible study plan based on the question "How could we (subjectively and objectively) measure states of discomfort during narrative exposure?" using a mixed-method design including video-analysis of bodily movement, FACS, facial blood flow, skin conductance measurements and a sensor chair.

**P17. Performing Systematic Empirical Research in the Arts. A Handbook – online**

Christine Knoop (Max Planck Institute for Empirical Aesthetics, Frankfurt, Germany),  
christine.knoop@ae.mpg.de

Co-author: Melanie Wald-Fuhrmann (Max Planck Institute for Empirical Aesthetics,  
Frankfurt, Germany)

This poster introduces a work-in-progress handbook for researchers conducting systematic empirical work in the arts. Our handbook—which will comprise contributions from international experts central to the field—is meant to meet three main objectives: (a) to provide a how-to guide for preparing and conducting empirical studies; (b) to help manage expectations regarding what empirical research in the arts can and cannot accomplish; and (c) to provide humanities scholars with a basic reading competence for empirical data they will likely not be able to collect or analyze on their own.

**Thursday 28th**

**IGEL Parallel Session 1**

**1A. The Spatiotemporal In-Between of Music and Language: POETRY - Ways to Investigate Phonemic Paths, Syllabic Rhythmicity and Metric Phenomena (Symposium)**

**1A.1 Experiencing the Importance of Syllabic Rhythmicity: Oral/Subvocalizational Reading of Conventional Poetry**

Judith Beck (University of Freiburg, Department of Psychology, Center for Cognitive Science, Germany), [judith.beck@cognition.uni-freiburg.de](mailto:judith.beck@cognition.uni-freiburg.de)

In conventional poetry, a specific rhythm is derived from the composed sequence of syllables and their respective phonemic quality. How readers realize this rhythm, e.g. by inferring a beat from the "rhythmic gestalt" and projecting a meter, is a phenomenon that has not yet been sufficiently explored. In a first experiment [1], participants' (n = 38) eye-movements were tracked to investigate rhythmic effects in silent reading of poetry. Stimuli were presented as original or manipulated (metrical & rhyme anomalies or both) and in two layouts (prose/poetry). Results reveal readers' sensitivity towards rhythmic-gestalt-anomalies: In poem layout, metrical anomalies elicited disruptions and re-reading of local context. In prose layout, a stronger effect of rhyme anomalies and indicators for systematic re-reading of pre-rhymes were found. The presence or absence of manipulation had a general effect on reading. Additionally, the effects of syllable number showed a high degree of subvocalization. In a second experiment [2], audio recordings of subjects' (n = 13) reading poetry aloud were analyzed using PRAAT and a mixed effects regression model approach. Of main interest was how top-down and bottom-up processes would interact, i.e. applying a leading metrical grid while processing syllabic material. Poems were manipulated by replacing regular syllables at random positions with the syllable "tack". Syllable onset interval (SOI) and mean intensity were used as operationalisation of how strongly a syllable was stressed. Articulation duration (SOIs) for strong syllables was on average longer than for weak ones, however, the effect disappeared for "tacks". Syllable intensities captured metrical stress of "tacks", but only for musically active participants. Additional normalized pairwise variability index (nPVI)-results indicated that for SOIs, lines were read less altering. This effect was proportional to the number of tacks per line. Overall, our findings reveal readers' rhythmic and spatio-temporal experiences are shaped by poems' syllabic composition.



## **1A.2 The Developmental Arc of How Seemingly Musical Pitch and Rhythm Serve to Structure Language Comprehension – online**

Courtney Hilton (School of Psychology, University of Auckland, New Zealand),  
courtney.hilton@auckland.ac.nz

When we perceive the metrical structure of speech, we are doing more than just passively listening to the timing and stress patterns found in the acoustic signal. As fluent speakers, we also apply our linguistic knowledge to actively predict likely metrical patterns based on specific syntactic or lexical forms. This top-down knowledge based on our linguistic competence combines with the bottom-up acoustical cues to form robust perceptions that align with our goal of understanding the linguistic messages being conveyed. In this talk, I discuss two studies [1, 2] that support this view of online metrical perception. I then discuss the implications of this view for the theoretical relation between speech rhythm and musical rhythm generally, and end with more specific reflections on a notion of 'metrical syncopation' in poetry and song.

## **1A.3 Structure-Building in Music and Language, Seen as Harmony x Rhyme Interaction**

Tudor Popescu (Department of General Psychology, University of Padova, Italy - Vienna Cognitive Science Hub, University of Vienna, Austria), tudor.popescu@univie.ac.at

Music and language (M&L) make “infinite use of finite means” by similarly employing hierarchical structures. Most previous work comparatively examining M&L cognition has compared harmonic syntax with phrasal syntax. But poetic structures, present in song lyrics, add a "parallel" level of linguistic (namely, phonological) structure-building. One such poetic structure, rhyme, possibly has more in common – in terms of shared resources – with harmonic syntax in music, than with phrasal syntax in language. Musical structure may (due to limited shared resources) modulate the perception of rhyme in vocal music specifically by modifying the allocation of attentional resources necessary for linguistic computation. Harmony may thus aid the processing of lyrics, just as prosodic cues do for speech. We aim to evaluate this hypothesis in a behavioural pilot prefiguring a later neuroimaging study. We aim to build 4-part choral pieces, composed in the Western chorale tradition, that naturally bind lyrics, harmony and melody into a unified representation, enabling naturalistic stimuli. Chord progressions will end either with or without musical closure, and the lyrics will be pseudopoems derived from a corpus of German Romantic poems, created by replacing words with phonologically well-formed pseudowords, while maintaining the original metre, syllable count, and rhymes [1]. Participants will press a key whenever they detect a "completion" in the sung harmonies, defined separately for the detection of rhyme and of harmonic phrase ending. We hypothesise that rhyme will facilitate harmony processing when the two are congruent, and inhibit it when they are incongruent, analogously to how rhyme facilitates other aspects of linguistic processing [2,3].

#### **1A.4 Exploring the Quantitative Analysis of Rhythmic Patterns in Poetry and Prose Through Machine Learning Techniques**

Filipi Nascimento Silva (Network Science Institute, Indiana University, United States),  
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Literary analysis has historically been a subjective and qualitative practice, but recent advances in artificial intelligence have enabled more quantitative and computational approaches to be explored [1-4]. In this talk, we will present a study [5] investigating the rhythmic patterns of poetry and prose using machine learning techniques to contribute to quantitative literature analysis. Our study proposes a new computational representation for phonemic rhythms in written prose and poetry. We then employ a machine learning pipeline to distinguish between the two modalities. Our results suggest that this task can be achieved with reasonable accuracy. Furthermore, we found that the rhythmic patterns of poetry are more diverse than those of prose, indicating that poetry has a richer and more complex set of rhythmic patterns. We also discovered that the order of words is more important for the classification of prose, while poetry can be characterized by its inherent rhythmic construction, regardless of word order. Our study offers new insights into the quantitative analysis of rhythmic patterns in literary works and demonstrates the potential of automatic classification approaches for distinguishing different types of literary works. Additionally, this approach can be extended to other artistic expressions where rhythmic properties play a critical role, such as song lyrics.

### **1B. The Virtual Reality of Literature, and Literariness in VR (Symposium)**

#### **1B.1 "If I met myself": Digital Narrative Approach to Experiencing the Self in the Virtual World – online**

Milica Petrovic (Depression Research Center - German Depression Foundation, Department of Psychiatry, Psychosomatic Medicine and Psychotherapy, University Hospital Frankfurt, Germany), milica.petrovic@unicatt.it

In the fast-changing digital culture, the storytelling applications expand rapidly and often disproportionately. A great emphasis is placed on the storytelling utility and outcomes, while underlying mechanisms of storytelling remain only in research domain of neuroscience. Following the neuroscientific findings on storytelling and narrative structure, we developed a theory-based and user need driven Transformative Storytelling Technique for structuring sudden and traumatic experiences into the cohesive digital narratives of self. In the upcoming work, I present the application of this technique in a sample of informal caregivers and discuss the implications for virtual world.

#### **1B.2 Virtual Worlds but Real-world Knowledge: the Metaverse as a Learning Tool**

Sabrina Bartolotta (Research Center in Communication Psychology, Catholic University of Milan, Italy), sabrina.bartolotta@unicatt.it

The Metaverse provides new exciting educational opportunities to learn and teach in a more immersive and interactive way. It has the potential to sustain contents' interaction,

synchronous social connections, and virtual worlds generation, leading to potentially infinite numbers of learning experiences. Is it possible to learn literary material in the Metaverse? Which Metaverse affordances can be used for this purpose? Can learning Literature material in the Metaverse be more effective than learning it via traditional methods (and if so, in which circumstances)? In this theoretical contribution, I will present possible answers to these questions, referring to some theoretical frameworks and to the evidence related to this field of study from a psychological perspective. Possible concrete applications of the Metaverse technology in the Literature field are then presented.

**1B.3 Pathways to Other Worlds: Narrative Transportation and Virtual Reality** – online  
Melanie C. Green (University of Buffalo, United States), mcgreen2@buffalo.edu

Researchers in virtual reality have long recognized “the book problem” (e.g., Biocca, 2002): the recognition that advanced technology is not necessary for individual to have a sense of being present in an imaginary world. Literary texts can make readers feel immersed or transported to other realities, but in different ways from current technologies. In this talk, I will use empirical studies as examples to explore the different ways that individuals enter alternative mental worlds, as well as the effects that these experiences have on audiences. Virtual reality simulations can be a valuable tool for changing individuals’ attitudes or beliefs because they provide high levels of sensory vividness, and can evoke physiological reactions to a generally greater extent than texts. Virtual reality can also directly place individuals in the role of a character by changing the appearance or abilities of an avatar, which can affect behavior even after the VR experience has ended (e.g., the Proteus effect, Yee & Bailenson, 2007). However, current VR applications tend to focus on providing environments for exploration or game-like mechanics where players have a goal to accomplish a particular task. These environments do not necessarily encourage the kind of deep reflection, individual interpretation, or theory of mind activities that are often prompted by literary texts. Thus, while VR applications may be effective for attitude or behavior change outcomes and may be valuable for directly exposing audiences to other perspectives, literary reading may still be a better way to prompt deeper understanding of other minds and their social and psychological experiences. However, the content of particular VR applications may provide more opportunities for this type of learning and engagement.

**1B.4 One world? Narrative Presence in Stories vs. Sensory Presence in Immersive Environments** – online

Tilo Hartmann (Vrije Universiteit Amsterdam, Netherlands) t.hartmann@vu.nl  
Co-author: Miguel Barreda (Telefónica Research, Barcelona, Spain)

That users get immersed in a narrative (Moore & Green, 2020), feel transported to (Green, 2004; Green & Brock, 2002) or engaged in (Busselle & Bilandzic, 2008, 2009), and even located or present in the story’s world (Busselle & Bilandzic, 2009, “narrative presence”), is a hallmark of the narrative experience. Interestingly, as scholars noted before (e.g., Moore & Green, 2020; Pianzola et al., 2020; Pianzola et al., 2022; Schubert & Crusious, 2002), the sensation of presence is also the key experience provided by new immersive technologies like Virtual Reality (Haans & IJsselsteijn, 2012; Hartmann & Hofer, 2022; Slater, 2009). But

are these two types of presence identical? To address this question, the present presentation proceeds in three steps: First, it reviews the technological and psychological origins, experiential qualities (“qualia”), and general effects of both types of presence experiences, and reviews an integrative account proposed by Pianzola et al (2021, 2022). Second, it widens this theoretical synthesis by positioning presence, either evoked by narratives or by immersive technologies, within users’ general dualistic aesthetic experience (Hartmann & Hofer, 2022). Third, the presentation highlights the practical boundaries of simultaneously fostering both types of presence in a single media encounter, as it is for example envisioned by VR storytelling (e.g., Barreda et al., in press). In summary, the presentation provides further insights into how two previously separately discussed yet similarly labelled phenomena might be integrated in order to reveal a more general, cross-modality, theoretical view on how users experience mediated representations.

## **1C. Narrative Understanding**

### **1C.1 Children’s Comprehension of Time in Film – online**

Chiao-I Tseng (University of Bremen, Germany), [tseng@uni-bremen.de](mailto:tseng@uni-bremen.de)

Co-author: Emilia Djonov (University of Macquarie, Australia)

This paper introduces a framework for analysing time in children’s films, which builds on previous studies of individual temporal devices, by combining three semantic systems - event time, sequencing and frequency. We demonstrate the framework’s value for examining children’s comprehension of narrative events through an exploratory study in which 28 children aged 7-10 years watched temporally complex segments from two Disney animations. We evaluated their comprehension of time relations as well as ability to interpret event and character development. The findings reveal that the multimodal representation of temporal relations play a key role in children’s comprehension of audiovisual narratives.

### **1C.2 Reading into Flow: Text Comprehension and Flow during Fiction Reading – online**

Birte Thissen (Department of Psychology, New York University, United States), [birte.thissen@ae.mpg.de](mailto:birte.thissen@ae.mpg.de)

Co-authors: Monika Tschense (Department of Language and Literature, “Max Planck” Institute for Empirical Aesthetics, Germany), Gabriele Oettingen (Department of Psychology, New York University, United States)

This study investigated the relationship between flow states during fiction reading and text comprehension on the micro, inference, and macro level. To test whether experiencing flow during reading predicts a better and deeper understanding of the text, a sample of 114 readers read a short story and subsequently filled out a reading-specific flow questionnaire. Moreover, they answered validated questions assessing micro and inference level text comprehension and wrote brief text summaries to assess macro level text comprehension.

Regression analyses revealed that flow scores indeed predicted micro level and macro level, but not inference level text comprehension.

### **1C.3 Stories of Loss: Death and the Narrative Structure of Popular Movies**

Kobie van Krieken (Radboud University, Netherlands), kobie.vankrieken@ru.nl

Co-author: Enny Das (Radboud University, Netherlands)

This study investigates how death is portrayed in popular movies to advance our understanding of what movies communicate to the audience about the meaning of death, and what viewers simulate while watching death scenes. Sixty movies were analyzed on (1) the role of death in the narrative structure, (2) type of death, and (3) portrayal of death. Results show that death events tend to be attacks, tend to be explicitly portrayed, and tend to be story-terminating, indicating that death is typically seen as meaningful in relation to the past: it retrospectively adds meaning to the lives and journeys of people.

**Friday 29th**

**IGEL Parallel session 2**

## **2A. Empirical Ecocriticism and Climate Narratives (Symposium)**

### **2A.1 How Climate Change Narratives Help to Engage Audiences: Experimental Evidence**

Helena Bilandzic (University of Augsburg, Germany), [helena.bilandzic@phil.uni-augsburg.de](mailto:helena.bilandzic@phil.uni-augsburg.de);  
Anja Kalch (University of Augsburg, Germany), [anja.kalch@phil.uni-augsburg.de](mailto:anja.kalch@phil.uni-augsburg.de)

How climate change narratives help to engage audiences: Experimental evidence The increasing availability of climate change information does not ensure that citizens actually use it and confront themselves with the issue (Stoknes, 2014). “Climate fatigue” (Kerr, 2009) is discussed as an explanation for disengagement with the issue, particularly in relation to emotionally challenging news reports. Moreover, individual differences exist that determine a person’s willingness to inform themselves and engage with the issue of climate change. In this study, we investigate how climate fiction is able to engage people despite tendencies of climate fatigue. We conducted a two-part experiment with a cross-sectional sample (n=304) that first tests the conditions for selecting narratives of climate change (fictional and factual). Second, the experiment investigates the effect of a fictional story dealing with climate change (novel “History of water” by M. Lunde, 2018) on the awareness of consequences, personal norms, and behavioral intentions, and consider narrative engagement (Busselle & Bilandzic, 2009) as a mediating factor. In addition, we test whether the coping style (the way in which people deal with problems, Carver et al., 1989) changes these relationships. Results reveal that narrative engagement is key for any story to be effective and that coping style indeed makes a difference for selective exposure as well as effects. We discuss the results against the backdrop of narrative persuasion theories and the potential of stories to engage audiences with climate change.

### **2A.2 Approaching Climate Change Through Fiction: Do Cognitively Avoidant Individuals Prefer Climate Fiction Over Non-fictional Climate Narratives?**

Julia Winkler (University of Würzburg, Germany), [julia.winkler@uni-wuerzburg.de](mailto:julia.winkler@uni-wuerzburg.de) ; Markus Appel (University of Würzburg, Germany), [markus.appel@uni-wuerzburg.de](mailto:markus.appel@uni-wuerzburg.de)

Fictional narratives offer a compelling form of learning about the real world and provide an approach to issues that might otherwise be experienced as threatening or emotionally overly arousing. The simulations afforded by fictional narratives (Mar & Oatley, 2008) allow to explore emotionally extreme scenarios at an aesthetic distance and in a safe and controlled manner (Cupchik, 2002; Mar et al., 2011). Climate change threatens the lives of many people and poses great uncertainty for the future of humankind (IPCC, 2022). If emotional arousal is perceived as non-manageable, cognitive avoidant coping is likely to be activated. Cognitive avoidance (i.e., turning attention away) and vigilance (i.e., increased

attention towards) describe two coping modes in response to stressors and individuals differ in their dispositional coping modes in response to threats (Krohne & Hock, 2011). Climate change is not only a topic of non-fictional media discourse: Climate Fiction (Cli-Fi) has emerged as a genre of narrative fiction that portrays life in a world changed by anthropogenic global warming (Andersen, 2020). We propose that particularly for individuals with a high disposition for cognitive avoidance, fictional climate change narratives might present an approach to climate change issues that is less emotionally overwhelming and might thus be preferred over non-fictional climate change narratives. We will present the results of an experiment in which we investigate the role of dispositional coping modes in a media choice scenario. Participants are presented with a set of various narrative synopses dealing with issues around climate change or another topic that is less likely to be perceived as threatening (e.g., historic narratives). Stories are labelled as either fictional or non-fictional. Implications for the role of fiction to convey potentially threatening real-life issues will be discussed.

### **2A.3 The impact of Dystopian and Utopian Climate Fiction on Emotions and Attitudes Toward Climate Action: Evidence from India and US**

Wojciech Malecki (University of Wroclaw, Poland), wojciech.malecki@uwr.edu.pl

There is a growing consensus that climate change cannot be addressed without influencing the attitudes, beliefs, and behavior of the public, and that ordinary means of communication are insufficient to achieve that goal (Boykoff, 2019). Many scholars, journalists, and activists, claim that climate fiction (cli-fi) might be a solution here (Armitstead, 2021; Malpas, 2021). However, thus far empirical evidence on the impact of climate fiction is limited. First, it fails to discern between the different kinds of climate fiction that have emerged in recent years, its two most important subgenres, utopian and dystopian cli-fi in particular (Milner & Burgmann, 2020). It also tends to focus on Western populations and fails to take into account the fact that in each national population one can distinguish between different climate audiences, which respond differently to different kinds of communications (Leiserowitz et al., 2021; Schneider-Mayerson et al., 2020; Thaker et al., 2020). The present study seeks to address these limitations, by experimentally comparing the effects of utopian cli-fi, dystopian cli-fi, and a combination on both, on emotions and attitudes toward climate action among Indian and US readers representing two of the currently largest climate audiences, the alarmed and concerned. (Marlon et al., 2019). In line with research on climate anxiety, hope, and doubt (Hoggett, 2019; Marlon et al., 2019; Sangervo et al., 2022, 2022) we propose that dystopian cli-fi will lead to an increase in negative emotions but less willingness to act on climate change relative to a control group; that utopian cli-fi will result in an increase in positive emotions and less willingness to act; and that only a combination of both will increase the willingness to act, while at the same time increasing both negative and positive emotions.

## **2B. Reading and Well-being:**

### **2B.1 How Can Fiction Improve Wellbeing? – online**

Franziska Hartung (Newcastle University, England), franziska.hartung@ncl.ac.uk

Co-authors: I. Bowes (Newcastle University, England); W. Brockman (Newcastle University, England); M. Dunkley (Newcastle University, England); K. Gallagher (Newcastle University, England); M. Gibbs (Newcastle University, England); R. Kalaivanan (Newcastle University, England); E. Miller (Newcastle University, England); S. Moody (Newcastle University, England); Sachika Rai (Newcastle University, England)

Engaging with stories can help individuals and communities to process traumatic experiences and build resilience. Bibliotherapy has become a promising low-cost and non-invasive wellbeing intervention. We tested whether wellbeing can be improved in adult volunteers over a 6-week intervention in bibliotherapy or creative writing. Our results show that both reading and writing have positive effects on wellbeing and are promising and cost effective tools in public health.

### **2B.2 Reconceptualizing Processes in Transformative Reading**

Olivia Fialho (Utrecht University; Huygens Institute, Netherlands), o.fialho@uu.nl

Drawing on the dehabitation theory of literature (Miall, 2006), transformative reading (Fialho, 2019) is grounded on a notion of literariness characterized by three key components of response to literary texts: foregrounded textual or narrative features, readers' defamiliarizing responses to them, and the consequent modification of personal meanings. This study focuses on the third key component, exploring what forms of reading transform the reader's self as well as his or her perceptions of others. A total of 78 thematic semi-structured in-depth interviews on a short story (Study 1, N=48) and on books that have changed readers' lives (Study 2, N=30) were conducted with native speakers of English. Data analysis followed Lex-Nap methodology (Fialho, 2012). Preliminary findings indicate a replication of previous results. Types of transformative reading seem to be two-fold: "situation-centered" and "protagonist-centered", providing a fuller description of how literary reading might impact and modify readers' self-other constructs.

### **2B.3 Narrative Preferences of Depressed Individuals: A Moderated Serial Mediation Model**

Taleen Nalabandian (Texas Tech University, United States; Receptiviti [www.receptiviti.com](http://www.receptiviti.com)), taleen.nalabandian@ttu.edu

Co-authors: Zachary P. Hohman (Texas Tech University, United States) ; Molly E. Ireland (Receptiviti, [www.receptiviti.com](http://www.receptiviti.com))

Previous studies suggest that depressed individuals enjoy dark narrative genres. However, research examining underlying mechanisms revolving around narrative preferences and depression remains limited. To provide insight on the types of narratives depressed individuals gravitate toward and why, we asked participants to read and answer questions about a narrative portraying a depressed or non-depressed protagonist. Coinciding with



negative attentional biases of depression, results showed that depressed participants identified more with and developed a stronger parasocial bond with a depressed (rather than a non-depressed) protagonist, leading to more positive narrative ratings. Our findings yield clinical implications for creative bibliotherapy interventions for depression.

## **2C. Computational Models of Literature:**

### **2C.1 Reader's Experience of Style Aspects Reflected in Online Book Reviews: a Tentative Model of Style Perception**

Ekaterina Tereshko (Huygens Instituut, Netherlands; KNAW, Netherlands),  
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We aim to investigate how readers perceive style. For this we study how often and in what terms book reviewers note features of style. The investigation consists of three steps. We annotated 200 online reviews to indicate mentions of style and aspects of style, and which words reviewers use that refer to style. Second, we use these words to query a corpus of N= 382,207 reviews to find the most used characteristics of style. Third, we focus on notions of style related to readers' experience to develop a tentative model of reader perception of style.

### **2C.2 From Mining to Profiling: A Computational Literary Case Study on Gender Features in Literary Texts**

Mareike Schumacher (Technical University of Darmstadt, Germany),  
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In our case study, we explore which overarching patterns of characterization show in a corpus of narratives. From each of the 19 texts in our corpus, we closely read and annotated features used for the characterization of literary characters in the first 20.000 tokens. Thus, we focused on the introduction of characters and the establishment of social character networks. Using this information we build graphs with character profiles. We found that every character is connected to multiple features and that these features are most often distinctively used for and more rarely shared by a variety of characters. No typical gendered features show. Nevertheless, we were able to build four groups of social setups based on characterization.

### **2C.3 The Sublime as a Narrative Technology - A Perspective from Modern Chinese Literature – online**

Maciej Kurzynski (Stanford University, United States), makurz@stanford.edu

The growing scholarship on the sublime in non-Western contexts makes it necessary to reconsider the possibility of this peculiar experience from a broader cross-cultural perspective. The point of convergence among the many existing interpretations is a narrative pattern that can be disassembled into three distinct components: rising motion, boundary, and sequentiality. Given that digital humanities provide tools to detect patterns, rhythms,

and repetitions in texts, my paper employs methods of computational criticism to explore the aesthetic of the sublime in modern Chinese narratives. Combining word embedding, topic modeling, and network analysis, I aim to shed light on what I call the “technology of the sublime,” a narrative mechanism that synchronizes plot development with vocabulary distribution in the novel. The first part of my paper introduces the computational theory of the sublime to encapsulate the process whereby a gradual accumulation of words and expressions describing large and powerful natural phenomena culminates in a boundary-crossing experience narrated in a novel's plot. In the second part, I read two modern Chinese texts—“Second Sun” by Liu Baiyu (1987) and “Soul Mountain” by Gao Xingjian (1990)—and reveal how both authors avail themselves of the narrative mechanism thus defined. The discovered similarity is noteworthy given the ostensibly divergent aesthetics and antagonistic ideals conveyed by the two texts. Finally, I show the ways in which writers negotiate with the sublime meta-narratively to contain and redirect its powerful emotive thrust.

**Friday 29th**

## **IGEL Parallel Session 3**

### **3A. Empirical Ecocriticism and Animal Narratives (Symposium)**

#### **3A.1 Cat or Hen? The Impact of Narrative Representations of ‘Pets’ and ‘Farm Animals’ on Reader Attitudes towards Non-Human Animals**

Amandus Hopfgarten (Friedrich Schiller University Jena, Germany),  
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For decades, ecocritics have presupposed an impact of literature on readers’ attitudes and behaviours regarding the environment without ever investigating it empirically (Małecki 2019, Schneider-Mayerson et al. 2020). Some research shows that narrative persuasion may have an even greater impact on attitudes than cognitive-communicative measures (Heberlein 2012). Focussing on non-human animals (NHAs) as one of the most salient features of human-environment interaction, this contribution presents a study that tests whether narrative depictions of one suffering NHA cause changes in attitudes towards NHAs in general and whether this impact is mediated by the dichotomisation of NHAs as ‘pets’ or ‘farm animals’. The study was conducted online with German native speakers (n = 432) with the main aim of testing two hypotheses: (1) People who read a story about an NHA being abused and killed will show more pro-NHA-welfare attitudes as indicated by Herzog et al.’s Animal Attitude Scale (AAS) (2015) than people who read a story that involves no NHAs. (2) People who read a story about a ‘typical pet’ being abused and killed will show more pro-NHA-welfare attitudes than people who read a story about a ‘typical farm animal’ being abused and killed. The questionnaire also sampled different aspects of participants’ worldview (e.g. political, religious, social attitudes), transportation, text comprehension and other common intervening variables. Data analysis is currently pending; results will be presented at the conference. This contribution aims to provide insight into whether attitudes towards NHAs are mediated by a depicted NHA’s categorisation, potentially allowing future research to investigate the relation between changed attitudes and induced behaviour regarding NHAs. Just like with climate fiction, being able to determine if and how NHA narratives persuade and influence readers is vital for the numerous activist writers and organisations investing into the potential of literature to change the world for the better.

#### **3A.2 Playing Animal: Player Experiences of Non-Human Beings and Climate Emergency Futures in Video Games**

Matilda Davidsson (Linnaeus University, Sweden), matilda.davidsson@lnu.se

Video games are one of the most popular forms of entertainment in today’s world and a crucial part of digital culture. Empirical methods have been a part of video game studies since its early development in the 1990s. The player holds an important role as the creator of stories in interactive media, and it is thus valuable to investigate player experiences in

different ways. During recent years, the influx of media on climate change can also be traced in video games, and the genre of Ecogames or environmentally conscious games are growing. Using qualitative interviews for reception studies, my PhD project investigates player reactions to Ecogames with animal protagonists. In my project I strive to investigate how information about how animals are affected by human actions are portrayed in the games, and perceived by the players. Since every player's experience is unique, multiple possible interpretations of a game are available. I use a triangulation method of multimodal game analysis combined with qualitative reception studies. I am also interested in online gaming communities and additional contexts that might influence the players.

### **3A.3 Exploring the Impact of Food Documentaries: A Preliminary Research Design for Two Case Studies in the New Zealand Context – online**

Nicolai Skiveren (Aarhus University, Denmark), nicolaiskiveren@gmail.com

Among environmental scientists, the impact of the food industry – especially meat, dairy, and fish – is often described as one of the most crucial challenges of the contemporary ecological crisis (Vale & Vale 2009, 2013; Hedenus et al. 2014). With food production accounting for 26% of global CO<sub>2</sub> emissions (Ritchie & Roser 2020), the question of what we eat has never been more relevant. Throughout the past decade, filmmakers have sought to raise awareness of this fact, as seen, for example, in documentaries such as *Cowspiracy* (2014) and *What the Health* (2017). This effort has not gone unnoticed by media-oriented ecocritics, who have expressed optimism about the rhetorical effectiveness of such films (Lindenfeld 2010; Weik von Mossner 2021a, 2021b). Yet without empirical evidence, the question of whether such documentaries do in fact have an impact on those who watch them, under what conditions, and why (not), is a question that still remains to be answered. This paper explores such topics, as it presents a preliminary research design for two qualitative and empirically grounded reception studies of the recent documentaries *Milked* (2021) and *Seaspiracy* (2021). The studies will be conducted as part of the speaker's forthcoming postdoctoral project in New Zealand (centered on qualitative empirical ecocriticism). As such, the presentation is intended as an opportunity to receive feedback and criticism and to reflect on issues related to validity and reliability as well as generating cohorts for the project that might produce rich and novel findings.

## **3B. Social reading**

### **3B.1 Absorbing is not Absorbierend. Setting up a multi-lingual research project**

Moniek Kuijpers (University of Basel, Switzerland), moniek.kuijpers@unibas.ch

This presentation will focus on a discussion of multi-lingual scale development versus translation of scales from one language into another. For a project that compares face-to-face shared reading and online shared reading in both English and German contexts, some measuring instruments on absorption need to be adapted. The current presentation will focus on the ongoing preparatory work for running these planned comparative studies

and it will present preliminary results on linguistic differences between book discussions in German and English and address the difficulties encountered with regard to bilingual measure development. It will close with a presentation of the CORE-LITES network which is built around the issue of translatability for replication's sake within the field of empirical literary studies.

### **3B.2 How Can Online Book Reviews Validate Empirical In-depth Fiction Reading Typologies?**

Marijn Koolen (Huygens Institute, Netherlands; KNAW Humanities Cluster, Netherlands), marijn.koolen@di.huc.knaw.nl

Co-authors: Olivia Fialho (Huygens Institute, Netherlands; Utrecht University, Netherlands), Julia Neugarten (Radboud University, Netherlands), Joris van Zundert (Huygens Institute, Netherlands; DHLab, KNAW Humanities Cluster, Amsterdam, Netherlands), Willem van Hage (Netherlands eScience Center, Netherlands), Ole Mussmann (Netherlands eScience Center, Netherlands); Peter Boot (Huygens Institute, Netherlands)

Online book reviews offer a valuable large-scale resource for studying how books affect readers. We verify whether the findings of empirical typologies of in-depth fiction reading apply to online book reviews. We ask whether the same linguistic characteristics that typify in-depth reading experiences apply to online Dutch book reviews and whether the poetics of reading differ across reviewing platforms and across reviewers. A corpus of 634,607 online Dutch book reviews from seven platforms is probed. Results show reviews across different platforms are similar in their distributions of syntactic features and all types of word groups related to sentiment, cognition, space, time and motion, but textual characteristics of online reviews change in relation to length, corroborating previous findings (Fialho, 2012).

### **3B.3 Comparing Professional and Platform-driven Critics: A Digital and Sociological Analysis of Literary Gatekeeping and Gatewatching**

Lore De Greve (Ghent University, Belgium), lore.degreve@ugent.be ; Gunther Martens (Ghent University, Belgium), gunther.martens@ugent.be

Co-authors: Els Lefever (Ghent University, Belgium); Pranaydeep Singh (Ghent University, Belgium); Veronique Hoste (Ghent University, Belgium); Daan Vandenhoute (Ghent University, Belgium); Lars Bernaerts (Ghent University, Belgium); Henk Roose (Ghent University, Belgium)

This paper examines the role of peer-to-peer recommendation systems and layperson critics as new literary gatekeepers and compares their evaluations to those of professional critics. The research project analyzes the evaluative "talk of literature" surrounding prominent literary prizes by both groups, using fine-grained aspect-based sentiment analysis of an annotated corpus consisting of the official jury discussions and social media posts. The paper discusses the annotation system, the results of the annotation process, and future pathways for research aided by the arrival of the language bots. The study sheds light on the evolving role of traditional gatekeepers and the emergence of new gatekeepers in the literary field and beyond, providing insights into the evaluative criteria used by different groups to evaluate cultural production.

### **3C. The Role of Literature in Life**

#### **3C.1 The Auditory Reception of Literature: Experiences and Practices with Audiobooks**

Lukas Kosch (Department of German Studies, University of Vienna, Austria), lukas.kosch@univie.ac.at

Co-authors: Günter Stocker (Department of German Studies, Faculty of Philological and Cultural Studies, University of Vienna, Austria), Hajo Boomgaarden (Department of Communication, Faculty of Social Sciences, University of Vienna, Austria), Annika Schwabe (Department of German Studies and Department of Communication, Faculty of Social Sciences, University of Vienna, Austria)

Despite the popularity of audiobooks and the obvious media differences compared to printed books, there is still a need for a systematic and empirical investigation of the consequences for individuals' reading experiences when the literary experience shifts from reading to listening. Beyond considering how reading differs cognitively from listening and how printed books differ technically from au

diobooks, the aim of this paper is to investigate the modality-based reception differences, based on the results of a focus group study on listening practices of regular audiobook users. The central focus lies on the effects of voice, pace, and side activities for the literary listening experience.

#### **3C.2 Memories of the future: Literature as a source of the possible – online**

Velna Rončević (University of Zagreb, Croatia), vroncevi@m.ffzg.hr

Our comprehension about the future and orientation towards the future is constantly being mediated and changed by knowledge. Literature has the potential to be such knowledge and can serve as a driver of imagination and anticipation about the future, but also considerations of the past and present. Reflecting on five hundred interviews with non-professional readers, this paper addresses the role of future orientations in readers' encounters with literature. We explore how literature mediates imaginations of the future and what affects and emotions come up in relation to it.

#### **3C.3 Psychopoetics of Rhythm: Is Parallelism a Path to Pleasure?**

Willie van Peer (University of Munich), w.vanpeer@gmail.com; Anna Chesnokova (Borys Grinchenko Kyiv University, Ukraine), chesnokova2510@gmail.com

Psychopoetics is the study of how we, individuals and groups, experience poetry. Its essence is evidence – also of the fact that structures in poetry, including parallelism, are there for a reason, as they produce an effect on readers. Thus, this paper will report the results of an experiment in which 141 participants read 'anyone lived in a pretty how town' by Cummings in the original and in the manipulated form, with the original parallelism deleted. We will discuss the statistically significant differences between the groups and then concentrate on principles of experiencing poetry and its rhythm: 'soothing', 'slowness' and 'incantation'.

**Friday 29th**

**IGEL Parallel Session 4**

## **4A. Fictionality**

### **4A.2 Genre Expectations and Mentalizing in Fiction vs Non-Fiction**

Gabriele Vezzani (University of Verona, Italy), gabriele.vezzani@univr.it

Co-authors: Anna Maria Juliet De Jonge (University of Verona, Italy), Ainur Kakimova (University of Verona, Italy), Anja Meyer (University of Verona, Italy), Simone Rebori (Johannes Gutenberg University Mainz, Germany), Krystyna Wieszczyk (University of Verona, Italy), Massimo Salgaro (University of Verona, Italy)

Theory of Mind occurs in literary reading when readers theorize about characters' mental life. Lisa Zunshine proposed (2022a) that literary fiction is characterized by complex embedment of mental states and thus requires readers to heavily rely on their ToM to make sense of the text they are confronted with. This article starts from this idea to explore empirically whether or not genre expectation affects readers' mentalizing activity. We then present the benefit of employing the Short Story Task proposed by Dodell-Feder et al. (2013) as a measure for character-specific ToM in empirical literary studies. The generalizability of such an approach to different kinds of textual stimuli is discussed.

### **4A.3 Cognitive Effects of Reading Fiction: A Meta-analysis**

Lena Wimmer (University of Freiburg, Germany), lena.wimmer@ezw.uni-freiburg.de

Co-authors: Gregory Currie (University of York, England ); Stacie Friend (Birkbeck University of London, England); Heather J Ferguson (University of Kent, England)

In this project, we meta-analysed experiments examining cognitive effects of reading fiction. A multi-level random-effects model of 368 effect sizes from 69 studies revealed small-sized cognitive benefits of reading fiction,  $g=0.14$ , 95%  $CI=[0.07, 0.22]$ ,  $p=.0003$ . According to moderator analyses, the comparison conditions 'no media exposure' and 'watching fiction' were associated with greater effects than the comparison condition 'reading non-fiction'. Additionally, effect sizes differed from zero for the outcome variables empathy and mentalising only, but not for other cognitive outcomes. However, this body of research does not provide a rigorous test of the assumption that reading fiction causes genuine cognitive changes.

## **4B. Writing**

### **4B.1 The Contribution of Cognitive Engagement in Eliciting Self-Understanding in Autoethnographic Poetry Writing – online**

David Ian Hanauer (Indiana University of Pennsylvania and University of Pittsburgh, United States), hanauer@pitt.edu

This experiment (n=60) explored whether differences in the degree of cognitive engagement influences the degree of insight and emotional clarity that is elicited in a two stage (free-flowing text generation and image selection and revision stages) auto-ethnographic poetry writing task (Hanauer, 2010, 2022). Results show that the higher the quality of the image and the longer the length of time working on the revision task elicited significantly higher levels of emotional clarity but not increased levels of cognitive insight. The results provide evidence that cognitive engagement has an influence on increasing self-understanding but only in relation to emotional clarity.

### **4B.2 Construction Grammar, Literariness, and the Limitation Continuum of AI**

Matthias Springer (Ludwig-Maximilian University of Munich, Germany), springer@daf.lmu.de ; Catharina Ertl (Ludwig-Maximilian University of Munich, Germany), info@catharina-ertl.de

In this contribution will demonstrate, that literary texts whose style uses routine functional textual modules (textual procedures) without generating extensions of meaning or new constructions are of low literariness. Texts with a high level of literariness, on the other hand, intend to overcome established constructions and thereby generate competence-based creative coherence. This is tested by means of the Rasch model, in which the literariness is determined as the difficulty of an Item to be solved.

### **4B.3 Inventing the Future by Writing Science Fiction Stories – online**

Brigitte Gasser (Lucerne University of Applied Sciences and Arts, Switzerland), brigitte.gasser@hslu.ch

Due to social change and digital transformation, companies need to develop innovations and scenarios for the future. The creative methods used in this process to develop future scenarios are diverse, but only partially scientifically based. In the study presented here, future scenarios in the form of science fiction stories are developed in a guided writing process and evaluated using qualitative and quantitative research methods. The aim of the study is, on the one hand, to elaborate and categorize the topics picked up in the science fiction stories. And on the other hand, the writing process is considered to optimize innovation processes using science fiction stories.



## 4C. Minds and Others

### 4C.1 The Mediating Effects of an Explanatory Form of Reading Engagement on the Relationship Between Expressive Enactment and Distinct Moral Outcomes

Paul Sopcak (RWTH Aachen University, Germany) paul.sopcak@ifaar.rwth-aachen.de

Co-authors: Don Kuiken (University of Alberta, Canada); Shawn Douglas (University of Alberta, Canada)

In the proposed paper, we discuss results of analyses that replicated and disambiguated evidence that an openly reflective form of reading engagement (Expressive Enactment) facilitates global respect for human subjectivity. We found that Cognitive Perspective-Taking and Affective Realism are the components of an interpretive, explanation-seeking form reading engagement (Integrative Comprehension) that make a modest contribution to the prediction of lower Racist Attitudes. The presented results substantiate not only the distinction between Expressive Enactment and Integrative Comprehension but also the distinction between the local and global forms of moral change that may be outcomes of deeply engaged literary reading.

### 4C.2 Effects of Foregrounding on Readers' Affective Reactions: A Study on Negative Empathy

Carmen Bonasera (University of Bologna, Italy), carmen.bonasera12@gmail.com

This proposal builds on prior theoretical and empirical investigations on negative empathy to explore the effects of foregrounding on affective responses during reading. The study proposes a survey-based analysis of readers' responses to original and manipulated excerpts of Nabokov's *Lolita* and Littell's *The Kindly Ones*, which feature unreliable immoral narrators. The hypothesis is that readers who are offered the original versions—possessing a high level of semantic, phonetic, and grammatical foregrounding—experience higher levels of empathic engagement with the main character than those who read the version without foregrounding, thus showing how style may contribute to the arousal of negative empathy.

### 4C.3 Individualized Communal Experience: Players of *Detroit: Become Human* – online

Victoria Lagrange (Kennesaw State University, United States), vlagrang@kennesaw.edu

Digital interactive narratives are co-constructed: narrative designers create a branching narrative and players decide how the narrative evolves. In this paper, I apply mixed methods to the study of the reception of Quantic Dream's *Detroit: Become Human*. I ask: Which factors contribute to immersion and drive choice-making in a branching narrative? Which elements affect the replay value? I show that interactive fiction promotes high immersion through players' agency. Digital interactive fiction also allows for a seemingly paradoxical individualized communal experience leading to replay to explore the different narrative paths. It also promotes biased empathy for the different protagonists.

**Friday 29th**

## **IGEL Parallel Session 5**

### **5A. Literary Reading and The Mind**

#### **5A.1 Different Kinds of Simulation During Literary Reading: Insights from a Combined fMRI and Eye Tracking Study**

Marloes Mak (Radboud University Nijmegen, Netherlands), marloes.mak@ru.nl

Co-authors: Myrthe Faber (Radboud University Nijmegen - Tilburg University, Netherlands),  
Roel Willems (Netherlands Institute for Social Research)

In a combined eye tracking and fMRI study, we investigated the existence of a common neural locus for different kinds of simulation and investigated individual differences during reading, using a fixation-related analysis for our fMRI data. We found a variety of brain areas activated by simulation-eliciting content, both modality-specific brain areas and a general simulation area. Individual variation in percent signal change in activated areas was related to measures of story appreciation as well as personal characteristics (i.e., transportability, perspective taking). Taken together, these findings suggest that mental simulation is supported by both domain-specific processes, and by higher-order language processing.

#### **5A.2 Autistic Traits and Spatial Imagery in Literary Narrative Reading**

Andrew Currie (University of Strathclyde, Scotland), andrew.g.currie@strath.ac.uk

This paper presents a new approach to understanding the contributions spatial comprehension and spatial phenomenology, realised through spatial imagery, makes to literary narratives. As an innovation, it suggests looking at specific processing traits found in neurodivergent populations and comparing them to neurotypical populations. For the purposes of the paper, it considers the strengths that some autistic individuals have in producing visuo-spatial imagery, as well as differences readers show in generating spatially coherent scenes in memory and internal scene construction. These traits will be considered in relation to the experience of narrative absorption and other related subjective states.

#### **5A.3 Time Experience during Reading - An Experimental Study**

Ewa Nagórska (University of Warsaw, Poland), ewa.nagorska@psych.uw.edu.pl

Co-authors: Joanna Rączaszek-Leonardi (University of Warsaw, Poland) and Yanna Popova (University of Warsaw, Poland)

This paper is a presentation of a study on time perception during reading. Instead of focusing on certain aspects of texts and identifying their impact on the reader (in line with Russian formalists' approach) or the readers' characteristics (e.g. their need for affect;

Appel, Gnambs, & Maio, 2012), we examine the interplay of a certain text and reader, in line with an enactivistic approach (Popova and Cuffari, 2018), with the focus on its temporal aspect. During the talk, the results of the study will be shown.

## **5B. Modelling Emotions and Narrative**

### **5B.1 Sentiment Analysis of German Children's and Young Adult Fiction. Can Dictionary-based Approaches Keep Up with Transformer-based Models?**

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Anne Heumann (Johannes Gutenberg University Mainz, Germany)

In this paper, we present two studies comparing a dictionary-based approach (“SentiArt”) with Transformer models for Sentiment Analysis in German. As ground truth data we use reader response ratings from the 4books dataset. In the first study SentiArt is adapted to the dataset and Transformer models are fine-tuned before comparing their performance. Here, Transformers clearly outperform SentiArt. In the second study the performance of SentiArt without adaptation is compared to pretrained Transformers from different domains (without fine-tuning). In this case, SentiArt performs better than pretrained Transformers. We conclude that SentiArt continues to be a valuable alternative when the resources for fine-tuning (e.g. human raters, high computing power) are not available.

### **5B.2 Is Heidi Really Happier in the Mountains? A Computational Study of Fictional Space and Emotion**

Giulia Grisot (Bielefeld University, Germany), giulia.grisot@gmail.com

Co-author: Berenike Herrmann (Bielefeld University, Germany)

In the current paper we investigate empirically the assumed dualism between the represented rural/natural and urban space in Johanna Spyri’s novel ‘Heidi’. Firstly, we use a distant reading approach to test a prominence of natural and rural space in comparison to urban ones in the novel, compared to a reference corpus of Swiss literary texts written in the same period around 1900. Secondly, using (and thus validating) a sentiment lexicon approach, we examine the polarisation of ‘positive’ and ‘negative’ that we expect to see – based on theoretical assumptions – in relation to the landscapes depicted in the novel.

### **5B.3 From Narrativity to Relevance - A Computational Approach Based on Events**

Evelyn Gius (Technical University of Darmstadt, Germany), stiemer@linglit.tu-darmstadt.de

Co-authors: Hans Ole Hatzel (University of Hamburg, Germany), Haimo Stiemer (Technical University of Darmstadt, Germany), and Chris Biemann (University of Hamburg, Germany)

Which passages in narratives are crucial for their plot? This question is discussed in literary studies in the context of various concepts. For instance, the examination of passages referenced in scholarly text interpretations shows that they may contain plot-relevant events (Arnold & Fiechter, 2022). Additionally, empirical reader studies (Groeben 1977; Miali & Kuiken 2001) and reception aesthetics (Iser 1976) focus on the reception of narratives. An alternative approach, starting directly from the text rather than reception, considers concepts such as eventfulness or tellability (e.g., Hühn 2014; Baroni 2012) to be potentially significant. The present contribution aims to introduce an approach relating on textual features and explores the relationship between narrativity and tellability, thereby highlighting the importance of specific passages within the text.

## **5C. The Medium and Its Space**

### **5C.1 Running through the Who, Where, and When: A Cross-cultural Analysis of Situational Changes in Comics**

Bien Klomberg (Tilburg University, Netherlands), s.a.m.klomberg@tilburguniversity.edu

Co-authors: Irmak Hacimusaoğlu (Tilburg University, Netherlands) and Neil Cohn (Tilburg University, Netherlands)

Understanding visual narratives requires readers to track aspects of time, spatial location, and characters across sequences. This work investigated these dimensions as situational “runs” – uninterrupted sequences of temporal, spatial, and character continuity – in a corpus of 300+ annotated comics from the United States, Europe, and Asia. We compared these runs’ proportion and average lengths. Our results showed semantic information changed frequently, with a distinct organization of time, space, and character information, and with cross-cultural patterns. Altogether, these findings raise questions about comprehenders’ processing strategies across cultures and how general frameworks of visual narrative comprehension account for situational (dis)continuity in storytelling.

### **5C.2 Navigating Meaning in the Spatial Layouts of Comics: A Cross-Cultural Corpus Analysis**

Irmak Hacimusaoğlu (Tilburg University, Netherlands), i.hacimusaoglu@tilburguniversity.edu

Co-authors: Bien Klomberg (Tilburg University, Netherlands) and Neil Cohn (Tilburg University, Netherlands)

In visual narratives, comprehenders need to track situational shifts in time, characters, and space across a spatial layout. We examined whether situational changes interacted with spatial organization of panels in a corpus of 134 comics from North America, Europe, and Asia. Overall, situational dimensions changed the most while moving across rows or columns, and across pages. The boundary of a page carried the most situational discontinuity (i.e., no shift in time while characters and location change) and aligned with especially changes in location. Our results indicate a partial correspondence between layout, and meaning, but with different cross-cultural constraints.

### **5C.3 Rhythm - A Central Category of Material Narratology**

Rabea Kohnen (University of Vienna, Austria), rabea.kohnen@univie.ac.at

Co-authors: Helene Eisl (University of Vienna, Austria) and Elisabeth König (University of Vienna, Austria)

Historical narratology must take the materiality of its objects more seriously than it has done so far. Under the heading of 'material narratology', the paper will try this out using the central category of 'rhythm'. We regard the category of rhythm under two perspectives: First of all as the pattern between narration and non-narration and secondly as a visual resource of the pages that establish their own spatial rhythm with the need to turn them and their own devices of giving structure to the texts by initials or marginal commentary.

**Saturday 30th**

## **IGEL Parallel Session 6**

### **6A. Reading Poetry**

#### **6A.1 Reading Russian Poetry: An Expert-novice Study**

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Co-Authors: Stefan Blohm (Radboud University, Netherlands), stefan.blohm@ru.nl ; Elena Riekhakaynen (Saint-Petersburh State University, Russia), reha@inbox.ru

Investigating the role of expertise in poetry reading, we recorded eye movements of native Russian poets (10) and non-poets (10) while they read modern Russian poetry. We aimed to determine whether expert knowledge contributes to the development of genre-appropriate reading strategies. Controlling for lexical and text variables, we analyzed *early* (first fixation duration, first-path gaze duration) and *late* (total reading time) *stages of text processing* using a mixed-effects regression model. Thus, poets' Gaze Duration remains steady as they progressed through verses and lines, demonstrating expertise-modulated reading behavior. In contrast, novices exhibited typical reading patterns, accelerating as they progressed through poems.

#### **6A.2 Contemporary Readers as an Interpretive Community – Findings from a Medieval Poetry Reading Experiment**

Amir Harash (Tel Aviv University, Israel), amirhara@tauex.tau.ac.il

Co-authors: Haviva Ishay (Ben-Gurion University of the Negev, Israel), ishayh@bgu.ac.il

One way to conceptualize contemporary readings of ancient texts is to think of the readers as two different groups – contemporary and ancient – and as such, as members of two different interpretive communities. A reading experiment of medieval Hebrew poetry outlined the interpretive landscape that unfolded during a reading of one ancient poem. An analysis of 158 answers to a content question, revealed two main reading strategies. The first: interpreting the text based on current ideologies like pacifism, nationalism and feminism. The second: the tendency to interpret the text according to interpretative norms that were current when the poem was written.

#### **6A.3 Rhyme as Reason: Experimental Evidence from Dutch Verse – online**

Stefan Blohm (Radboud University Nijmegen, Netherlands), stefan.blohm@ru.nl

Co-author: Jeroen Dera (Radboud University Nijmegen, Netherlands), jeroen.dera@ru.nl ; Roel Willems (Radboud University Nijmegen, Netherlands), roel.willems@ru.nl

Rhyme is a euphonic ornament of verbal art and song. Perhaps counterintuitively, rhyme may have quasi-semantic effects, e.g., making statements appear more accurate/convincing.

Such rhyme-as-reason effects have been related to processing events during comprehension. Specifically, it has been argued that “rhyme [...] affords statements an enhancement in processing fluency that can be misattributed to heightened conviction about their truthfulness” (McGlone & Tofighbakhsh, 2000). Here, we report evidence from a study of verse comprehension in Dutch that lends support to the key claim of the fluency-misattribution account: that rhyme facilitation during online sentence comprehension is systematically related to rhyme-induced semantic effects.

## **6B. Emotion Arcs and Audience Response**

### **6B.1 A Computational Analysis linking the Emotion Arcs of Books and Reader Response**

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Co-authors: Srishti Sharma (Independent researcher), Frank Tsiwah (University of Groningen, Netherlands)

We explore the association between emotions expressed in fictional stories and emotions experienced by their readers. We use 428 English books from 9 different genres (mostly 19-20th Century) and their corresponding reviews from Goodreads. We use sentiment analysis, calculating two different types of values: book sentiment (including the sentiment story arc of each book) and review sentiment. We test our hypotheses using both linear regression models and generalized additive models (GAM) to analyze the association of the sentiment values of books and reviews. Our results show that book sentiment can predict review sentiment, and the ending part of the book is our best predictor.

### **6B.2 On a Rollercoaster with Frieder, Jim, Hazel and Harry: Identifying Emotional Arcs in Reader Responses to Children and Youth Books**

Jana Luedtke (Free University of Berlin, Germany), [jana.luedtke@fu-berlin.de](mailto:jana.luedtke@fu-berlin.de)

Co-author: Arthur M. Jacobs (Free University of Berlin, Germany)

In the '4books-study', 20 adults entirely read one of four children and youth books, evaluating the emotional impact of each sentence on valence and arousal. Additional ratings were collected after each chapter and the end of the book. Analysis of sentence valence ratings indicated a higher emotion potential for children's books - mainly due to a significantly higher proportion of positively rated sentences. Emotional arcs were computed for books and chapters. A hierarchical time series clustering at chapter level identified six prototypical curves only partially fitting with basic patterns suggested by Reagan et al. (2016) or Archer and Jockers (2016).

### **6B.3 Annotation and Prediction of Emotion Arcs of Movies**

Andreas van Cranenburgh (University of Groningen, Netherlands),  
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Narratologists and data scientists alike have long desired to identify a small number of “universal” story archetypes. One such approach, popularized by Kurt Vonnegut, focuses on how emotions develop over story time. This approach has been implemented computationally using automatic sentiment analysis, which attracted criticism due to the limitations of such tools to deal with the complexities of narratives. We contribute to this dialogue with an empirical study of the task of automatically identifying the emotional story arc of movies using subtitles. We validate the emotion arcs against manually annotated labels. The results highlight both challenges and strengths.



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