

The 3<sup>rd</sup> Conference of the European Narratology Network  
March 29 and 30, 2013  
Pre-Conference Doctoral Seminar – March 27 and 28, 2013  
Paris, France

**\*\* CALL FOR PAPERS \*\***



Organized by the Centre de recherches sur les arts et le langage (CRAL – CNRS/EHESS)

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Deadline for submission of proposed papers (200 words): **October 15, 2012**

Send submissions to the conference coordinators:

John Pier: [j.pier@wanadoo.fr](mailto:j.pier@wanadoo.fr) and Philippe Roussin: [roussin@ehess.fr](mailto:roussin@ehess.fr)

Please write “ENN Conference: Submission” in the subject line.

Acceptances will be sent out on November 15, 2012

Registration for the Conference will open on November 15, 2012

Deadline for registration: January 10, 2013

Registration fee: 165 € – Students: 85 €

In order to take part in the conference, participants must be members of the ENN.  
To register as a member, please consult the ENN website – “How to join the ENN”

[www.narratology.net/node/11](http://www.narratology.net/node/11)

The official languages of the Conference are English and French. [En français cliquer ici](#)

The Conference will take place at the Cité Internationale Universitaire de Paris:

Fondation des États-Unis – 15, bd Jourdan  
and  
Fondation Biermans-Lapôtre – 9A, bd Jourdan  
75014 Paris – RER station: Cité Universitaire

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It can be observed that postclassical narratology, in its initial phase, expanded the scope of inquiry of its predecessor to become multiple, interdisciplinary, transgeneric, transmedial. More recently, it appears that narratology has entered a phase of consolidation, but with a continued trend toward diversification.

What does this consolidation consist of, and in what ways can narratology be said to diversify? Are narratologies, in the plural, evolving toward narratology, in the singular – possibly to become a discipline in the full sense of the term? Does diversification imply more double-entry narratologies, or does it, perhaps simultaneously, involve a look at the various scientific cultures underlying research programs in narrative theory, past and present, but also non-Western? As theoreticians address issues of cognition and context in narrative, in what ways should the role of poetics in narratology be rethought?

Ubiquitous, stories have encouraged narratologists to expand their purview beyond the literary corpus and take the “narrative turn,” embracing fields as diverse as psychology, sociology, ethnology, history, the law, corporate management, digital technology, and more. But whatever the universals common to all narratives, literary scholars, psychotherapists, sociologists, ethnologists, historians, jurists, advertising executives and AI experts view narrative in significantly different ways and as serving purposes that may be wholly at odds from one field to another. What, then, is the influence on narrative of genre – not necessarily in the sense of traditional literary scholarship, but possibly in that of “speech genres” (Bakhtin), those “relatively fixed forms” that bridge the gap between units of language or other signifying systems and discourse in its prolific manifestations? Then, too, is the question of narrative in non-verbal forms – the plastic arts and music – but also narrative in its pluri-medial forms.

Yet other questions arise. If, as Barthes stressed nearly half a century ago, narrative is a universal anthropological phenomenon, to what extent is it constitutive of culture? Can similar lines of inquiry be pursued with regard to *homo narrans*, the storytelling animal?

Such are but a few of the questions open for debate at the 3<sup>rd</sup> Conference of the ENN, hosted by the Centre de recherches sur les arts et le langage at the Centre National de Recherche Scientifique and the École des Hautes Études en Sciences Sociales in Paris on March 29 and 30, 2013.

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### Keynote Speakers

**Raphaël Baroni**, Associate Professor of French, University of Lausanne  
“From Formal Description to Rhetoric and Interpretation: Challenges for a Broader Narratology”

**José Ángel García Landa**, Senior Lecturer in English, Universidad de Zaragoza  
“The Story behind any Story: Evolution, Historicity, and Narrative Mapping”

**Jan-Christoph Meister**, Professor of German, Hamburg University  
“Towards a Computational Narratology”

**Brian Richardson**, Professor of English, University of Maryland  
“The Limits of Narrative”

**Jean-Marie Schaeffer**, Directeur d'études, EHESS, and Directeur de recherche, CNRS  
"From Narrativity to Story-Telling"

**Dan Shen**, Changjiang Professor of English Language and Literature, Peking University  
"Poetics, Critical Model, and Contextualization: Consolidation or Diversification?"

**Raphaël Baroni** is an associate professor of didactics for the teaching of French as a foreign language at the University of Lausanne. In 2005, he created, with Thérèse Jeanneret, the Research Group on Language Biographies, and in 2010, with Françoise Revaz, the narratology network of French-speaking Switzerland (RRN, [www.narratologie.ch](http://www.narratologie.ch)). His work seeks both to develop the general theory of narrative and to take into account its implications for the teaching of literature and foreign languages. Author of more than sixty articles, Baroni has published two books on narrative tension, the poetics of the plot and the relationship between time and literary narration: *L'Œuvre du temps. Poétique de la discordance narrative* (2009) and *La Tension narrative* (2007). He has also co-edited several books and journal issues, including "Rencontre de narrativités : perspectives sur l'intrigue musicale" (*Cahiers de narratologie*, n° 21, 2011) and *Le Savoir des genres* (2007).

**José Ángel García Landa** (MA Brown University, Ph.D. University of Zaragoza) is a senior lecturer in English at the Facultad de Filosofía y Letras, University of Zaragoza. He has coedited the *Longman Critical Reader on Narratology* (1996) and the volumes *Gender, Ideology* (1996) and *Theorizing Narrativity* (2008). He is the author of *Samuel Beckett y la Narración Reflexiva* (1992) and of *Acción, Relato, Discurso: Estructura de la ficción narrativa* (1998). He is the past editor of *Miscelánea: A Journal of English and American Studies* and is currently editing *A Bibliography of Literary Theory, Criticism and Philology*, a free-access online resource.

**Jan Christoph Meister** is a professor of Modern German Literature at Hamburg University. Previous appointments include professorships at the University of the Witwatersrand (Johannesburg) and at Ludwig-Maximilians-Universität (Munich). In addition to his research on German authors ranging from Schnabel and Goethe to Broch, Ernst Weiß, Leo Perutz and Uwe Timm, he specializes in narratology and the digital humanities. He is currently director of the Interdisciplinary Center for Narratology (ICN) at Hamburg University and executive editor of the online *Living Handbook of Narratology*. His narratological publications include *Computing Action. A Narratological Approach* (2003), *Einführung in die Erzähltextanalyse* (with Silke Lahn, 2008) and two edited volumes: *Literary Criticism: Mediality, Disciplinarity* (2005) and *Time: From Concept to Narrative Construct. A Reader* (2011).

**Brian Richardson** is a professor in the English Department at the University of Maryland, where he teaches modern literature and narrative theory. He is the author or co-author of three books: *Unlikely Stories: Causality and the Nature of Modern Narrative* (1997); *Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction* (2006; Perkins Prize winner); and *Narrative Theory: Critical Concepts and Current Debates*, with David Herman, James Phelan, Peter Rabinowitz, and Robyn Warhol (2012). He has edited three anthologies: *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames* (2002); *Narrative Beginnings: Theories and Practices* (2008); and *A Poetics of Unnatural Narrative* (with Jan Alber and Henrik Skov Nielsen; forthcoming). He has guest edited special issues of *Style* on "Concepts of Narrative" (34.2, 2000) and on "The Implied Author" (44.1, 2011) and has published articles on many aspects of modernism and narrative theory, including plot, time, character, narration, reflexivity, and reader response theory. In 2011, he was President of the International Society for the Study of Narrative. He is currently completing a book on the theory and history of unnatural narratives from antiquity to postmodernism.

**Jean-Marie Schaeffer** is Directeur d'études at the EHESS and Directeur de recherche at the CNRS. He works in the fields of philosophical aesthetics, philosophy of mind and literary studies. His publications include *Petite écologie des études littéraires* (2010), *La fin de l'exception humaine* (2007), *Why Fiction?* (2011; originally in French, 1999), *Art of the Modern Age* (2000; originally in French, 1992) and, in collaboration with Nathalie Heinich, *Art, création, fiction. Entre philosophie et création* (2004).

**Dan Shen** (Ph.D. Edinburgh) is Changjiang Professor of English and Director of the Center for European and American Literatures at Peking University. She is on the advisory board of *Style* and a member of the editorial boards of *Language and Literature* and *JLS: Journal of Literary Semantics* as well as consultant editor of *The Routledge Encyclopedia of Narrative Theory*. Apart from her numerous books and essays published in China, she has published more than thirty essays in North America and Europe in the journals *Narrative*, *Poetics Today*, *Style*, *JNT: The Journal of Narrative Theory*, etc. as well as in the online *Living Handbook of Narratology*. Her book project *Style and Rhetoric of Short Narrative Fiction: Covert Progressions Behind Overt Plots* is under contract with Routledge.

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Two Workshops will take place during the Conference:

**1) Workshop: Narratology and the Pragmatics of Greco-Roman Myths**

Directed by Claude Calame, EHESS

Greek and Roman “myths” exist only in poetic and discursive forms that have a powerful pragmatic dimension. The workshop will concentrate on the interrelationships between the logic of narrative considered as “mythic” and the logic of ritual practice, doing so through narrative forms that are generally dramatized (e.g. Attic tragedy) and intended for specific situations of enunciation. Using concrete examples, attention will thus be focused on a pragmatic narratology based not only on syntactic and semantic structures corresponding to a specific cultural circumstance but also on enunciative strategies, thus providing evidence of a ritualized situation of enunciation: a cultural, emotional, and esthetic pragmatics to be studied through an approach to discourse analysis from the perspective of historical anthropology (ethnopoetics). Greek and Roman “myths” for the promotion of a narratology designed for cultural memory and its various poetic and ritual forms.

Persons wishing to take part in this workshop are requested to send their proposal to:

Claude Calame at [claude.calame@unil.ch](mailto:claude.calame@unil.ch)

Cc to John Pier at [j.pier@wanadoo.fr](mailto:j.pier@wanadoo.fr) and to Philippe Roussin at [roussin@ehess.fr](mailto:roussin@ehess.fr)

**Claude Calame** is a Directeur d'études at the École des Hautes Études en Sciences Sociales (Paris), where he developed an anthropology for Greek poetics, and he is also a member of the Centre AnHiMA (Anthropologie et Histoire des Mondes Anciens) and an associate member of the Centre de recherches sur les arts et le langage (CNRS-EHESS). Based on Greimas' classical structural narratology and at the same time adopting the textual approach developed by Genette, he also incorporated early on the essential working distinction between *récit* and *discours* introduced by Benveniste. Taking account of enunciative strategies and discursive forms and genres that bear, *inter alia*, on Greco-Roman “myths” under particular situations of enunciation leads to a pragmatics which incorporates social, cultural, emotional and esthetic factors. As a consequence, these texts remain distinct from the modern concept of “literature”: studied from an ethnopoetic perspective, they can be seen as an attempt to capture the dynamics of a shared cultural memory. See in particular *Le Récit en Grèce ancienne. Énonciations et représentations de poètes* (2<sup>nd</sup> ed. 2000 = *The Craft of Poetic Speech in Ancient Greece*, 1995), *Thésée et l'imaginaire athénien. Légende et culte en Grèce antique* (2<sup>nd</sup> ed. 1996), *Pratiques poétiques de la mémoire. Représentations de l'espace-temps en Grèce ancienne* (2006 = *Poetic and Performative Memory in Ancient Greece*, 2009), and *Mythe et histoire dans l'Antiquité grecque. La fondation symbolique d'une colonie* (2<sup>nd</sup> ed. 2011 = *Myth and History in Ancient Greece. The Symbolic Creation of a Colony*, 2003).

## 2) Workshop: What Kind of Narrative Theory for Musical Narratology?

Directed by Márta Grabócz, University of Strasbourg

The idea of music and narrative as a new research paradigm has developed since the 1980s. F. E. Maus describes its contradictory evolution in the United States in three stages: 1) optimistic use of narrative analogies until the 1990s; 2) emergence of opposition to musical narratology during the same decade; 3) since about 2002, a rebirth of interest in narrative analogies in musical analysis, but with neither controversy nor enthusiasm.

In Europe, where the methodological background is more homogeneous, changes have occurred without conflicts: here, musical narratology has developed mainly within the framework of the Musical Signification Project (ICMS), backed up with the theories of Propp, Greimas, Ricœur, Bremond, etc. Early on in the development of narrative musicology in the English-speaking countries, however, a dichotomy between “formalist” and “thematic” tendencies can be observed: some music analysts were interested in “narrative voice” (the primary authorial voice) related to musical form or in listening strategies, while others sought to bring out the expressive logic of music through the use of expressive genres, topics, narrative analogies.

More recently, postclassical narrative theories have emerged in support of musical analysis: intertextuality and intermediality; cognitive sciences through the use of proto-narrative structures; J. J. Liszka’s trans-evaluation theory; M. Fludernik’s natural narratology; research on anti-narrative devices; postclassical definitions of plot, tension, sequentiality, narrative agency, narrative persona, teleology, etc.

In comparison with today’s dazzling developments in narrative theory, musical narratology is a “latecomer.” This is a discipline that presupposes a dual competency – a rarity among musicologists, who are thus in need of constant exchanges with narratologists around the themes of transmedial research.

The aim of the workshop is to foster dialogue between narrative theory and musicological praxis.

Persons wishing to take part in this workshop are requested to send their proposal to:

Márta Grabócz at [grabocz@club-internet.fr](mailto:grabocz@club-internet.fr)

Cc to John Pier at [j.pier@wanadoo.fr](mailto:j.pier@wanadoo.fr) and to Philippe Roussin at [roussin@ehess.fr](mailto:roussin@ehess.fr)

**Márta Grabócz** is a professor of musicology at the University of Strasbourg. From 1977 to 1990, she held a position as researcher at the Institute for Musicology of the Hungarian Academy of Sciences. In 1991, she was appointed at the University of Strasbourg; promoted to a professorship in 1995, she led the research group in “Arts” (“Contemporary approaches to artistic creation and reflection”) between 2002 and 2010. A member of the International Research Group on Musical Signification since 1986, she has also been on the executive committee of the International Association for the Semiotic Studies since 1999. In 2009, she was appointed senior member of the Institut Universitaire de France.

She has organized a number of sessions at international conferences devoted to the questions of narrativity, musical topics and narrative strategies, including “Narrativity, Signification and Performance in Music” (International Musicological Society, Louvain, 2002); “Recent Theories in Musical Narratology” (IASS, Helsinki, 2007); “Narrativity and Signification in Music: Tools for a Transdisciplinary Approach” (IMS, Zurich, 2007).

Her main publications are in the area of musical signification and narratology as well as in contemporary music: *Musique, narrativité, signification* (2009); *Morphologie des œuvres pour piano de F. Liszt* (2<sup>nd</sup> ed. 1996); *Zene és narrativitás* [Music and Narrativity] (2004). She edited *Sens et signification en musique* (2007) and is currently preparing an anthology entitled *Narratologie musicale. Topiques et stratégies narratives en musique*.

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## **Pre-Conference Doctoral Seminar – March 27 and 28, 2013**

In conjunction with the 3rd Conference of the European Narratology Network, a pre-conference doctoral seminar on interdisciplinary narrative theory will be offered. The seminar will be directed by Professor Emeritus Wolf Schmid, Hamburg University, and Associate Professor Per Krogh Hansen, University of Southern Denmark. Applicants for participation in the seminar (who must be enrolled as doctoral students in a degree-granting institution during the 2012-2013 academic year) doing research on any topic of narrative relevance in any medium are eligible.

Prospective participants are asked to send a 2- to 3-page description of their doctoral research together with their résumés and name of institution to the following addresses:

[wshmid@uni-hamburg.de](mailto:wshmid@uni-hamburg.de)

[pkh@litcul.sdu.dk](mailto:pkh@litcul.sdu.dk)

Cc to:

[j.pier@wanadoo.fr](mailto:j.pier@wanadoo.fr)

[roussin@ehess.fr](mailto:roussin@ehess.fr)

Please write “ENN Conference: Doctoral” in the subject line.

The deadline for submissions is **October 15, 2012.**

During the seminar Wolf Schmid will lecture on “Eventfulness” and Per Krogh Hansen on “Unreliable Narration in a Transmedial and Transgeneric Perspective.” Students accepted for the seminar are asked to hand in a 7- to 10-page paper two weeks prior to the conference. In working groups of six, the students will discuss these papers under the supervision of a senior scholar. During the conference on March 29-30 four parallel sessions will be scheduled for participants in the seminar; each student will be allotted 20 minutes for presentation and discussion of his or her paper.

Students completing the seminar will receive a mark for their participation and awarded a certificate by the École des Hautes Études en Sciences Sociales (Paris) granting them 6 ECTS.

### **Program**

#### Wednesday March 27

9 a.m. to 12 a.m. – Lecture by Wolf Schmid: “Eventfulness”

The lecture will be followed by discussion.

2 p.m. to 5 p.m. – Workshop on the students’ papers

#### Thursday March 28

9 a.m. to 12 a.m. – Lecture by Per Krogh Hansen: “Unreliable Narration in a Transmedial and Transgeneric Perspective”

The lecture will be followed by discussion.

2 p.m. to 5 p.m. – Workshop on the students’ papers

**Number of students accepted: 24**

### **Workload**

Preparation for and participation in the seminar and the conference is estimated at a total of about 85 working hours (preparation of the student’s own paper: 40 hours; reading of papers by 5 other students: 15 hours; participation in the seminar: 2 days of 6 hours; participation in the conference: 2 days of 8 hours).

### **Registration fee**

Participants in the seminar will be required to pay the conference registration fee at the student rate of 85 €, which will also cover the cost of participation in the conference.

**Information** regarding registration for the conference, payment of the registration fee, hotel bookings, meals, etc. will be made available on the ENN website in the autumn of 2012.

### **Speakers at the Doctoral Seminar**

**Wolf Schmid** is Professor Emeritus of Slavic Literatures at the Hamburg University. He is the founder of the Narratology Research Group and former director of the Interdisciplinary Center for Narratology at Hamburg University as well as past chairman of the ENN. He has published books and articles on Russian prose fiction (Pushkin, Dostoevsky, Chekhov, Russian avant-garde of the 1920s, Bitov and Russian prose of the 1970s). His narratological publications include *Narratology* (Russian 2003, 2008; German 2005, 2008; English 2010) and two collections devoted to Slavic narratology: *Russische Proto-Narratologie. Texte in kommentierten Übersetzungen* (2009) and *Slavische Narratologie. Russische und tschechische Ansätze* (2009). He is co-editor of the *(Living) Handbook of Narratology* and executive editor of the book series *Narratologia* published at Walter de Gruyter.

**Per Krogh Hansen** is Associate Professor at the University of Southern Denmark and director of the Center for Narratological Studies. He has published books and articles on a great variety of topics from a narratological perspective including character, unreliable narration, corporate storytelling, film, musicals, fairy-tales and metafiction as well as on Danish, Norwegian and American literature. Among his most recent publications are “Backmasked Messages: On the Fabula Construction in Episodically Reversed Narratives,” in Alber/Heinze (eds.), *Unnatural Narratives-Unnatural Narratology* (2011), and “The Fifth Mode of Representation: Ambiguous Voices in Unreliable Third Person Narration,” which he co-authored with Poul Behrendt and published in Hansen et al. (eds.), *Strange Voices in Narrative Fiction* (2011). Besides narrative theory, he is a specialist of modern Danish literature. Since 1999 he has been co-editor of the Danish Journal *K&K. Kulturog Klasse* and since 2004 a literary critic for the Danish newspaper *Berlingske*. Per Krogh Hansen served as chairman of the ENN from 2010 to 2012.

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### **Call for candidacies to the ENN Steering Committee**

The ENN’s bi-annual conference is also the time for the Business Meeting. On this occasion, an election will be held for new Members of the ENN Steering Committee. According to article 4.3 of the ENN constitution,

Elected Members of the Steering Committee normally serve for two (2) years, with one-third of their number retiring at the time of each election. Retiring Members are eligible for immediate re-election for one further term in office of two (2) years.

At the last General Meeting, it was decided that the three Members of the Committee then in office should remain for another two years due to the fact that the ENN was still in its start-up phase. With procedures now in place, it will be necessary at the General Meeting to take place in 2013 to elect new Members to the Committee. To meet the constitution’s requirement on renewal of the Committee, all three Members currently in office will retire; however, as a matter of practical necessity and in order to complete the transitional period, it is proposed that, exceptionally, one of the current Members of the Committee be elected to a third and final term in office.

Nominations to the Steering Committee are thus open. In accordance with article 4.2 of the constitution,

Nominations must be followed by a statement from the nominee confirming his or her willingness to serve and must be seconded by two (2) Members of the ENN other than the nominee. Nominations must reach the Secretary on or before the published deadline for nominations, which shall be no less than eight (8) weeks prior to the General Meeting.

In observance of these requirements, nominations, accompanied by 1) the candidate's statement and 2) the two motions by active Members of the ENN seconding the declared candidate, must reach the Secretary of the Committee **no later than midnight Thursday January 31, 2013.**

It must be emphasized that a seat on the Steering Committee is tantamount to agreeing to organize one of the ENN's bi-annual conferences. It is thus essential that, in accepting the nomination, the candidate clearly state 1) that his or her institution has consented to act as the headquarters of the ENN for the two-year period during which the bi-annual conference will take place and 2) that this institution undertake to provide the institutional backing which its consent entails, bearing in mind that the ENN has no financial resources of its own.

Candidacies to the Steering Committee – as well as any questions relating thereto – must be sent to:

John Pier: [j.pier@wanadoo.fr](mailto:j.pier@wanadoo.fr)

Cc to:

Per Krogh Hansen: [pkh@litcul.sdu.dk](mailto:pkh@litcul.sdu.dk)

Wolf Schmid: [wschmid@uni-hamburg.de](mailto:wschmid@uni-hamburg.de)

Les langues officielles du colloque sont l'anglais et le français. Les intervenant(e)s sont cependant invité(e)s à faire leurs communications en anglais, la seule langue vraiment commune des membres de l'ENN.

Il est toutefois possible de communiquer en français à condition que l'intervenant(e) fournisse – au plus tard à la date de la clôture des inscriptions, le 10 janvier 2013 – un résumé de 200 mots rédigé en langue anglaise sous sa responsabilité. Pour ceux qui communiquent en français, il est hautement recommandé de distribuer, lors du colloque, soit le texte de leur communication soit un résumé détaillé en anglais, préparé sous leur responsabilité.