

ENN Newsletter – Issue VII – January 2013

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Dear Fellow Narratologists,

With the beginning of the New Year, final preparations are underway for the ENN's 3rd Conference: "Emerging Vectors of Narratology: Toward Consolidation or Diversification?" The conference will place at the Cité internationale universitaire de Paris on March 29 and 30 and will be preceded by a doctoral seminar on March 27 and 30. Further information on the conference is provided in § I below.

Calls for papers and announcements of upcoming events of narratological interest will continue to appear on the ENN homepage when and as they are sent to us under the "News" heading. We encourage ENN members to send us this valuable information in order to keep the public abreast of what is going on in the field.

We invite you to consult below the Conference Reports in § III, the Reports on Research Centers in § IV, New Publications in § V, and Information on Online Publications in § VI. An important message on ENN membership will be found in § II.

In order for the above items to be included in upcoming issues of the Newsletter, we ask that ENN members send us any information they feel is relevant.

Wishing you all a very fine New Year and looking forward seeing you at the 3rd ENN Conference in Paris.

Per Krogh Hansen, John Pier and Wolf Schmid
The ENN Steering Committee

I: 3rd ENN Conference

Under the theme “Emerging Vectors of Narratology: Toward Consolidation or Diversification?”, the ENN’s 3rd conference will take place at the Cité internationale universitaire de Paris on March 29 and 30, 2013, preceded by a doctoral seminar on March 27 and 30.

The call for papers has been truly fruitful and inspirational, for over 100 papers have been accepted in addition to papers by the 24 graduate students taking part in the doctoral seminar. With participants coming from 35 countries, the scope of the conference has proved to exceed the European borders by far, bringing together narratologists not only from many corners of Europe, but also from the Middle East, Southeast Asia and Latin America.

The six keynote speakers are Raphaël Baroni (Lausanne), José Ángel García Landa (Zaragoza), Jan Christoph Meister (Hamburg), Brian Richardson (Maryland), Jean-Marie Schaeffer (Paris) and Dan Shen (Beijing).

In addition, two workshops will be held during the conference:

- a) Musical Narratology, directed by Márta Grabósc (Strasbourg and Institut Universitaire de France);
- b) Narratology and the Pragmatics of Greco-Roman Myth, directed by Claude Calame (EHESS-CRAL).

The pre-conference doctoral seminar will be conducted by Wolf Schmid (Hamburg) and Per Krogh Hansen (Kolding).

Further information on the conference is available online at:

http://www.narratology.net/sites/www.narratology.net/files/webfm/webfm/Call%20for%20Papers_final.pdf

ENN members wishing to attend the conference as auditors are asked to contact the conference conveners:

John Pier – j.pier@wanadoo.fr and Philippe Roussin – roussin@ehess.fr

This year's ENN conference is organized under the auspices of the Centre de recherches sur les arts et le langage (CRAL), a joint research center of the Centre National de Recherche Scientifique and the Ecole des Hautes Etudes Sociales. For narratologists, this is no negligible detail, for among the founders of the CRAL, thirty years ago following the death of Roland Barthes, are some of the most illustrious representatives of the discipline: Claude Bremond, Gérard Genette, Louis Marin, Christian Metz and Tzvetan Todorov.

For further information on the CRAL, visit the site at <http://cral.ehess.fr/> The tradition of narratological research at the CRAL continues today thanks to the seminar "Narratologies contemporaines," created in 2003. The activities of this seminar can be consulted online at <http://narratologie.ehess.fr/>

The bi-annual conference will also be the time for the General Meeting of the ENN to take place and for new Members of the Steering Committee to be elected. 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.

During the General Meeting held at the 2nd conference of the ENN in 2011, 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, in order to complete the transitional period and, as a matter of practical necessity, it is proposed that, exceptionally, John Pier be elected to a third and final term in office, for it is at the Centre de recherches sur les arts et le langage in Paris that the ENN's affairs will be conducted until the 4th conference of the ENN in the spring of 2015.

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 Members 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 undertakes 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: Per Krogh Hansen: pkh@sdu.dk

Cc to: John Pier: j.pier@wanadoo.fr and Wolf Schmid: wschmid@uni-hamburg.de

II: ENN Membership

To facilitate exchanges between ENN members, the Steering Committee has set up a list of members together with their contact information and a brief summary of each member's research profile, which is available on the ENN website. This list, now comprising more than 500 names, can also be consulted by visitors to the website who are not members.

A fairly large number of members have not yet sent in their files, and it also appears that some files are in need of updating due to new research interests, change of affiliation or new e-mail or postal addresses. As anyone who has consulted the list will know, this is a valuable resource. The form has been designed to simplify the task as much as possible, so we ask that you take a few minutes to submit this useful information at your earliest convenience. To access the form for sending in your contact data and profile, please click here: <http://www.narratology.net/node/11>

Also, it is important that the ENN staff be kept informed of any change of e-mail or postal address and/or of institutional affiliation. For this, we ask that you forward the information to Pernille Dahl Kragh at pdk@sdu.dk.

III: Conference Reports

III.1: Graduate Forum Narratology – Wuppertal, Germany

From June 14-16, 2012, the Center of Narratological Studies at Wuppertal, Germany, hosted its 3. 'Graduate Forum Narratology'. Organized by Christoph Bartsch (Wuppertal) and Christiane Scheeren (Bayreuth), the conference was supported by the Wuppertal Center for Graduate Studies. The topic was *Narrating Worlds: Narrative Evocations of the (Im)Possible*.

Who?

The keynote lecture was delivered by Dr Jan Alber (Freiburg), who expounded his concept of 'unnatural narrative'. Focussing on the analysis and interpretation of physical, logical and human impossibilities, Alber also introduced a number of reading strategies which facilitate recuperating the unnatural for interpretive purposes.

The conference was divided into four main sections: basic aspects (I); phantastic and other (im)possible worlds (II); (im)possible worlds as (im)possible experiences (III); narrated worlds of pre-modernity (IV). Contributors in alphabetical order were: Dr Jan Alber (Freiburg), Max Alders (Freiburg), Christoph Bartsch (Wuppertal), Dr Irene Breuer (Wuppertal), Anna-Felicitas Gessner (Bonn), Manja Kürschner (Kiel), Carmen Lacan (Wuppertal), Maria Leopold (Wuppertal), Katharina Lukoschek (Göttingen), Jan Rüggeimeier (Tübingen), Florian Schmid (Hamburg), Kai Spanke (Berlin), Romy Steiger (Chemnitz), Dr Erzsébet Szabó (Szeged) and Lukas Werner (Wuppertal).

What?

The guiding question treated in all presentations was whether, by which means and to what effects, narratives in different media evoke im/possible worlds. Conceptual approaches by various narrative theorists such as, among many others, Marie-Laure Ryan and Kendall Walton led the participants to consider the correspondences between human existence in empirical reality ('real life') and the construction of, and immersion in, the im/possible worlds evoked by narratives. The issue of the cross-referentiality between these two ontological spheres was mainly discussed in terms of the employment of narrative strategies, in terms of the processes of reception that readers engage in as they co-create fictional realities, and in terms of the fictional/factual divide. Special mention might be made of the conference's diachronic, pre-modern dimension, manifested by investigations into medieval narratives (Schmid; Steiger) and particularly biblical texts (Rüggeimeier).

So?

The stimulating presentations prompted intense debates and initiated further cooperation. Definitely a top event for emerging narratologists in Germany. For details and further information, please consult the conference schedule:

<http://www.zef.uni-wuppertal.de/aktuelles/ansicht/detail/09/mai/2012/artikel/call-for-papers-deadline-05032012.html>

Max Alders, University of Freiburg

III.2: “Art as Text: Narratological, Semiotic and Transmedial Approaches” – Paris, France

“Art as Text. Narratological, Semiotic and Transmedial Approaches”

First international meeting on Narratology and the Arts
Hungarian Cultural Institute, Paris, December 7-8, 2012

In the last few decades, inter-disciplinarity has become more and more popular in research projects. Narratology as a discipline had been based on structural linguistics from the 1960s to the late 1980s, but had to renew itself in order to follow the new trends of literature, communication and media. Post-classic narratologists tend to take into consideration not just the structural characteristics of literary texts, but also to pay a close attention to the process of reception, always embedded in social and ideological contexts. It became necessary to overstep the borderline of literature, even that of the linguistic text, and to re-define the core-concept of narrativity itself. Intermedial attempts in narrative research are not confined to the application of narratological concepts elaborated for literary texts – all the more so in that narrator, representation of past events and sequential structure are hardly applicable to music and/or painting, to say nothing of other media. Hence it was that the possibility of a transmedial concept of narrativity had to be studied. From a narratological perspective, it was the major importance of the meeting held on December 7 and 8, 2012 at the Hungarian Institute of Paris, organised by Márta Grabócz of the University of Strasbourg, with support from the Institut Universitaire de France in Paris. Grabócz, a musicologist, has long been concerned with the

problem of narrativity in music. As organiser of the conference, she succeeded in bringing together researchers from fields as diverse as music, literature, painting, film, comics, architecture, and even mathematics.

The keynote speaker was Marie-Laure Ryan (USA), who sketched out the possible conditions under which the traditional literary concept of narrative can be applied to multi-media forms of art and to non-verbal art forms. She distinguishes three types of concepts for interart or transmedial narratological research: medium-free, transmedial and medium-specific. Taking into account the media put to use, she showed how literature, oral storytelling, film, animation, computer games and ballet rely on visual and/or auditive devices and the role played by pragmatic (live, interactive, mediated) or oral/written language-like traits in variant proportion are employed. Ryan distinguished diegetic/mimetic, autonomous/illustrative and determinate/indeterminate modes of narrativity to tackle the narrative differences of the various media. However, her story-centred concept of narrativity sets a limit to transmedial adaptability. The paintings she analysed offer a lesson that we have to rethink our medium-free narratological concepts in the light of medium-specific characteristics. It seems to me that research on non-verbal, autonomous, indeterminate artworks and games would be especially fruitful in this regard.

Although the conference's focus was the theoretical problematics of transmedial narratology and semiotics, on the one hand, and the connection between general (theoretical) narratology and disciplinary narratology of the arts, on the other, one of its special topics was musical narrativity, its defining features, scope, boundaries. Byron Almén (USA) offered an overview of the phases of its research in Anglo-Saxon music theory from the 1980s to our days when musical narrativity became an established sub-discipline. As for Danièle Pistone (France) and Daniele Barbieri (Italy), they examined the rhythmic narrative potential of music and poetry in a theoretical way. Julie Walker, Xavier Hascher (France) and Jann Pasler (USA) analysed particular contemporary musical works (of H. Dufourt) taking note of teleological form, spatiality, linearity, and analogy between colours and sound colours. Robert Hatten (USA) investigated the relation of narrativity and agency in

music, emphasizing the significance of different perspectives in the mode of attribution of agency. Christian Hauer (France) analysed three different levels or flows of narrativity: the narrative-substance, temporal narrative-expression and formal narrative expression. Bernard Vecchione (France) investigated ritual music (the motet) as a complex text, a mixed discourse regime which forms a poetic hypertext in an intermedial way.

Semiotic approaches to narrative and transmediality were represented by Jean-François Bordron, (France), Peeter Torop (Estonia) and Katalin Kroó (Hungary). Jean-François Bordron focused on the concept of diathesis, helping to understand the narrative function of the characters without a precise actantial role. Katalin Kroó examined intermedial literary texts as semantically hierarchised intersemiotic sign systems. She laid stress on the dynamic character of the process of semiosis manifesting itself at all levels separately (segmentation), between levels (transition) and in the whole intersemiotic system (integration). Peeter Torop also emphasized textual dynamics examining the influence of the medium on mediation and meaning in the pretextual (patterned according to Vygotsky's inner speech which is simultaneously visual and verbal) and intertextual space.

Various intermedial narrative phenomena were studied in papers by Peter Dayan, Agnes Pethő, Mikko Keskinen, Marc Marti, Bálint Veres, Gábor Zoltán Kiss and Adrián Bene. Painting was the most popular medium discussed, but film, comics, television series and conceptual art based on literary text all came also into question. The musical dimension of Whistler's interpretation set forth by Peter Dayan (U.K.) depend on the act of giving titles. Bálint Veres (Hungary) developed the interplay of narrative and non-narrative features in Joseph Danhauser's 'Liszt am Flügel'. Analysing the picture, Veres shed light on the intermedial and cultic aspects of the painting. Adrián Bene (Hungary), pointing to the narrative capacity in some of Jackson Pollock's of and Vassily Kandinsky's painting to utilize the toolkit of German image analysis to elaborate a new transmedial concept of narrativity. Instead of the traditional literature-based mimetic conception of narrative (which involves an anthropocentric point of view and a realistic world mediated through language),

suggests a formalistic 'dis-anthropomorphisation' within the confines of a model of narrativizing that stems from multi-linearity and interactivity, or at least an interpretative activity instead of fixed, unilinear stories' sequentiality.

Agnes Pethő (Romania) first sketched the relationship between film theory and narratology, then emphasized the productivity of the intermedial perspective in narrative film analysis. She illustrated the ways intermediality functions in the narrative structure of films. Marc Marti (France) studied the sociological implications of the multimedia environment in an animated comic. Investigating the latest TV serials, Gábor Zoltán Kiss (Hungary) brought consumption practices into prominence which depend on the conditions of production and distribution.

Mikko Keskinen (Finland) studied special cases of inter-textuality in which an intermedial change sets off a changed perception of the text. A good example of this kind of textual treatment is Safran Foer's *Tree of Codes*, a novel which actually cuts words out of Bruno Schulz's *The Street of Crocodiles*. Through the holes in the pages of the physical book, the reader experiences a three-dimensional 'bibliobject' without the continuous succession of narrative sequentiality, resulting in in simultaneity.

The papers by Kristóf Fenyvesi (Finland) and Pierre Litzler (France) were characterised by a metaphorical usage of the notion of narrativity by analysing mathematical and architectural examples. Kristóf Fenyvesi discussed narrative connections between arts and mathematics, emphasizing the common features of cognitive processes in mathematical representation and in the fine arts. Pierre Litzler sought to apply narratological concepts to contemporary architecture.

The conference opened the way to discussion of the scope of narrativity in a transmedial context. The international and disciplinary variegation allowed for put things in perspective for musicologists, semioticians, art historians and narratologists. Theoretically, the main result seems to be that a number of participants took a step forward by elaborating a transmedial concept of narrativity which is not modelled on language and literature.

A second international meeting on Narratology and the Arts is being planned for December 2013 at the University of Strasbourg.

Adrián Bene, University of Pécs

IV: Reports on Research Centers

The Narratology Research Group at the University of Pécs, Hungary.

The Narratology Research Group (Narratológiai Kutatócsoport) at the University of Pécs is quite a unique place in this field in Hungary. Institutionally, since its establishment by Professor Beáta Thomka in 1996, the Research Group is part of the Doctoral School of Literature at the University of Pécs. The Group functions as a loose association of scholars and has opened up to young researchers interested in narrative studies. While Professor Thomka has an initiative role, she encourages narrative research among the colleagues in the fields of pictorial narrative, cultural anthropology, historiography, psychology, autobiography, reflexivity, theology, digital media and transmediality. In addition to workshops and seminars, the research group publishes the book series *Narratives (Narratívák)*, each volume containing selected narratological articles centered around a particular approach. The translations published in the series include the writings of such scholars as Paul Ricœur, Mieke Bal, Jerome Bruner, Paul Veyne, Gottfried Boehm, Monika Fludernik, Dorrit Cohn, David Herman, Marie-Laure Ryan, Henry Jenkins, Espen Aarseth and Meir Sternberg. Without exaggeration, these books have had a great influence on Hungarian scholars, for they are widely used as textbooks in graduate and postgraduate courses.

It is worth noting that prior to the 1990s, narrative studies were not a preferred field of research for Hungarian scholars. From the early 1970s to the late 1990s, Beáta Thomka was among the few experts whose research was in line with the French and German research. Coming from the former Yugoslavia, she had to confront less ideological constraints than her contemporaries in Hungary, to where she migrated

after the breakup of Yugoslavia. Her broad theoretical background and intercultural experiences went together with a sensibility to interdisciplinary methods. After discussing Slavic structuralism in the 1970s, she started to mediate French structuralism and narratology in Hungary from the 1980s, discussing and publishing several texts of Barthes, Kristeva, Todorov, Genette, Ricœur and others. Since the late 1990s, she has become interested in visual narrativity, narrative history, narrative psychology and cultural and contextual narratology.

The latest volumes of the *Narratívák* book series study a number of current issues in contextual, transmedial and intermedial narratology as well as in narrative theology. Several members of the Research Group are members of the European Narratology Network.

Bibliography:

Thomka, Beáta (ed.). *Narratívák 1. Képleírás, képi elbeszélés* [Description of Pictures and Visual Narration]. Kijárat Kiadó: Budapest, 1998.

Since the iconic turn, it is clear that visual narration is not simply a translation of a text. Boehm, Imdahl, or Kemp describe images in a way which raises the question of narrative time, space and causality in a transmedial and intermedial perspective. The phenomena of ekphrasis and description also address the relation between words and image, metonymy and metaphor.

Thomka, Beáta (ed.). *Narratívák 2. Történet és fikció* [Story and Fiction]. Kijárat Kiadó: Budapest, 1998.

Fictionality is a theoretical meeting point for philosophy, hermeneutics, and narratology. Ricœur's, Iser's, and Anderegg's insights on fiction raise the problems of truth and referentiality in narrative as a symbolic system (in Riffaterre's and Elm's articles).

N. Kovács, Tímea (ed.). *Narratívák 3. A kultúra narratívái* [Narratives of Culture]. Series editor: Thomka, Beáta. Kijárat Kiadó: Budapest, 1999.

The book aims to sketch the interaction of literary sciences, historiography, and cultural anthropology, collecting seminal articles by, inter alia, Paul Ricœur, David Carr, Mark Currie, Homi K. Bhabha, James Clifford and Edward M. Bruner.

Thomka, Beáta (ed.). *Narratívák 4. A történelem poétikája* [Poetics of History]. Kijárat Kiadó: Budapest, 2000.

While traditional historiography tended to reconstruct reality through significant events, after the narrative turn the discipline became more reflexive, emphasizing the narrative character of history. This methodological reflection involves issues of referential truth, narrativity, figurativity, point of view, cultural and linguistic determination and fictionality.

Thomka, Beáta & László, János (eds.). *Narratívák 5. Narratív pszichológia* [Narrative Psychology]. Kijárat Kiadó: Budapest, 2001.

Narrative sources of identity, individual life narratives as well as narrative social representations are focused on in this book. Ricœur's article on narrative identity and Bruner's on narrative mode are followed by (socio-)psychological case studies.

Bene, Adrián - Jablonczay, Tímea (eds.). *Narratívák 6. Narratív beágyazás és reflexivitás* [Narrative Embedding and Reflexivity]. Series editor: Thomka, Beáta. Kijárat Kiadó: Budapest, 2007.

This volume of Narratives focuses on the embedded narrative, *mise en abyme* and metalepsis. The reflexivity these figures enable is one the main characteristics of modern and postmodern literature and arts. The book aims to take stock of the types and different functions of these phenomena.

Fenyvesi, Kristóf & Kiss, Miklós (eds.). *Narratívák 7. Elbeszélés, játék és szimuláció a digitális médiában* [Story, Play, and Simulation in Digital Media]. Series editor: Thomka, Beáta. Kijárat Kiadó: Budapest, 2008.

There is a conceptual difference between traditional and new media: while the former is characterized by technological and formal standardization, the latter remains, for forty years, in an experimental and cumulative state. The anthology investigates with

the rapidly changing facets of digital media, and it seeks to find new conceptual prototypes for its interpretation.

Kisantal, Tamás (ed.). *Narratívák 8. Elbeszélés, kultúra, történelem* [Narrative, Culture, History]. Kijárat Kiadó, Budapest, 2009.

This volume studies the problem of the cultural turn in the humanities, especially in historiography. The essays in the book examine some issues of contextual narratology and the challenges raised by the narrative approach to historiography. These texts focus mainly the representational and epistemological problems of cultural history and the writing of history from cultural point of view.

Horváth, Imre & Thomka, Beáta. *Narratívák 9. Narratív teológia* [Narrative theology]. Kijárat Kiadó, Budapest, 2010. 306.

The contributions to and advances in this fundamental shift are the work of a limited number of scholars (Richard Bauckham, Hans Frei, Klaus Seybold, Meir Sternberg, Hermann Timm, Ruben Zimmermann, Harald Weinrich). However, the editors have rendered us a singular service by making these materials so conveniently available. The various sections of the book (Narrative Theology, Metaphor, Parable and Rhetorics) pick up on important themes in distinctive theological conceptions of the significance of narrative.

Kiss, Gábor Zoltán (ed.). *Narratívák 10. A narrációtól az attrakcióig* [From Narration to Attraction]. Series editor: Thomka, Beáta. Kijárat Kiadó, Budapest, 2011.

There is a useful formal distinction between early non-narrative films and later classical ones in the American cinema. The distinction is highly valuable for the reinterpretation of film history, and we can make good use of it in our contemporary debates about the “post-filmic” state of the medium. The anthology aims to discuss the historical differences and possibilities of classical narrative cinema and its “lost” counterpart, the cinema of attractions.

Books by Beáta Thomka:

Narráció és reflexió [Narration and Reflection]. Újvidék: Forum, 1980. (Gemma Könyvek, 14). 182 pages.

A pillanat formái. A rövidtörténet szerkezete és műfaja [Forms of the Moment: Generic and Structural Issues of the Short Story] Újvidék: Fórum, 1986. 222 pages

Esszéterek, regényterek [Spaces: Essay and Novel]. Újvidék: Forum 1988. 197 pages.

Áttetsző könyvtár [The Transparent Library]. Pécs: Jelenkor Kiadó, 1993. 264 pages.

Beszél egy hang. Elbeszélők, poétikák [A Voice Is Speaking. Storytellers and Poetics]. Budapest: Kijárat Kiadó, 2001. 216 pages.

Glosszárium [Glossary]. Alföld Könyvek, Debrecen: Csokonai, 2003. 145 pages.

Prózai archívum. Szövegközi műveletek [Archive of Prose: Intertextual Operations] Kijárat Kiadó, Budapest, 2007. 168 pages.

Déli témák [Southern Topics]. Zetna, Zenta, 2009.

Prózaformák [Prose Forms]. Újvidéki Egyetem Bölcsészettudományi Kar – Vajdasági Magyar Felsőoktatási Kollégium, Újvidék, 2012.

V: New Publications

ENN members are asked to send in announcements of recently published monographs and anthologies together with the standard bibliographical information (NB: intended for this heading are books, not articles). The information, which will be included in each upcoming Newsletter, should be sent to the Chairman of the ENN Steering Committee, Per Krogh Hansen, at pkh@sdu.dk with a copy to Pernille Dahl Kragh at pdk@sdu.dk.

Booth, Wayne C. *Kurmacanın Retoriği* [The Rhetoric of Fiction]. Translated into Turkish by Bülent O. Doğan. İstanbul: Metis Publishing, 2012.

Gerard Genette. *Métalepse. De la figure à la fiction*. Translated in Chinese from the French by Kangru Wu. Afterword by John Pier. Guilin: LIJlang Publishing Limited, 2013.

Hartner, Marcus. *Perspektivische Interaktion im Roman: Kognition, Rezeption, Interpretation*. Narratologia vol. 32. Berlin: de Gruyter, 2012.

Klein, Michael, and Nicholas Reyland (eds.). *Music and Narrative since 1900*. Bloomington: Indiana University Press, 2013.

Koschorke, Albrecht. *Wahrheit und Erfindung. Grundzüge einer Allgemeinen Erzähltheorie*. Frankfurt am Main: S. Fischer, 2012.

Martínez, Matías (ed.). *Handbuch Erzählliteratur. Theorie, Analyse, Geschichte*. Stuttgart/Weimar: J.B. Metzler, 2012.

Martínez, Matías, and Michael Scheffel (ed.). *Einführung in die Erzähltheorie*. 9., erweiterte und aktualisierte Auflage. München: C.H. Beck, 2012.

Pélissier, Nicolas, and Marc Marti (eds.). *Storytelling, Succès des histoires, histoire d'un succès*. Paris: L'Harmattan, 2012.

Schneider, Ralf; Marcus Hartner (eds.). *Blending and the Study of Narrative. Approaches and Applications*. Narratologia vol. 34. Berlin: de Gruyter, 2012.

Simon-Shoshan, Simon. *Stories of the Law: Narrative Discourse and the Construction of Authority in the Mishnah*. New York: Oxford University Press, 2012.

Thomas, Bronwen. *Fictional Dialogue. Speech and Conversation in the Modern and Postmodern Novel*. Lincoln: University of Nebraska Press, 2012.

Weixler, Antonius. *Authentisches Erzählen. Produktion, Narration, Rezeption*. Narratologia vol. 33. Berlin: de Gruyter, 2012.

VI: Information on Online Publications

Narratorium

A Russian-language narratological online journal “Narratorium” has been founded. The editors are Wolf Schmid (Hamburg University: wschmid@uni-hamburg.de) and Valerij Tjupa (Russian State University for the Humanities, Moscow: v.tjupa@gmail.com). Issue No 3 (2012, 1) is online at <http://narratorium.rggu.ru>

Diegesis

The new e-journal *DIEGESIS. Interdisziplinäres E-Journal für Erzählforschung / E-Journal for Narrative Research across the Disciplines*, funded by the German Research Funding Organization (DFG), will be launched in October 2012 as an open access publication. The first issue will be devoted to “Narratology in the 21st Century. An Interdisciplinary Review.” The DIEGESIS website will be activated at the time of the first issue. The second issue will be devoted to “Narration and Medium.”

<http://www.diegesis.uni-wuppertal.de>

The quality of all articles appearing in *DIEGESIS* is assured by an anonymous peer-review procedure. The international peer reviewers, meeting in an advisory panel, represent a broad spectrum of disciplines spanning more than twenty specialties.

On the objectives of *DIEGESIS*

The concept “narrativity” has advanced to a leading category in various disciplines of the humanities, cultural studies and the social sciences. The journal *DIEGESIS* provides an interdisciplinary platform for the respective manifold research interests. Published in digital format online, its aims are twofold: orientation and actuality. Book reviews will keep readers informed of the latest publications. Articles on key topics reflect on recent developments within the international field of narrative research.

DIEGESIS offers all scholars working in the field of narratology a forum for furthering communication across disciplinary boundaries. Thanks to its interdisciplinary orientation and its cost-free availability on the Internet as an open access journal, *DIEGESIS*, which is published in English and in German, fills a gap among narratological journals that already exist.

The journal is published at the University of Wuppertal in conjunction with the local Centre of Narrative Research (CNR) (www.zef.uni-wuppertal.de) by professors Matei Chihaia (Romance languages and literatures), Matías Martínez (Germanic languages and literatures), Michael Scheffel (general literary studies) and Roy Sommer (English and American studies).

Textes et contributions

The seminar “Narratologies contemporaines” at the Centre de recherches sur les arts et le langage (CNRS/EHESS, Paris) is pleased to announce a new section on its website: “Textes et contributions”. Appearing in French and in English, publications will be mainly the proceedings of various workshops organized by the CRAL, but they will also include from time to time interviews, working papers and book reviews.

Recently appeared:

Morgagni, Simone (ed.). Proceedings of the workshop “Narratology and the New Social Dimension of Narrative” (February 1-2, 2010)

<http://narratologie.ehess.fr/index.php?id=343>

Pier, John, and Philippe Roussin (eds.). “Écritures de l’histoire/écritures de la fiction”

<http://narratologie.ehess.fr/index.php?id=447>

A selection of articles from the international conference “Écritures de l’histoire/écritures de la fiction” organized by the CRAL in collaboration with the Interdisciplinary Center for Narratology (Hamburg University), Paris, 16-18 March 2006.

Appearing soon:

Morgagni, Simone (ed.). Proceedings of the workshop “Which Narratologies Beyond Mimetic Narratology?” (September 24, 2010)

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