

ENN Newsletter – Issue X – May 2014

CONTENTS

O: Editorial	2
I: Call for Papers and Upcoming Event	
I.1: XV. Film and Media Studies Conference in Transylvania 24 to 26 October 2014 – Cluj-Napoca, Romania	3
I.2: <i>Mondes possibles, mondes numériques : enjeux et modalités de l'immersion fictionnelle</i> – du 18 au 20 juin 2014, Le Mans	4
II: Conference Reports	
II.1: Rethinking Intermediality in the Digital Age Sapientia Hungarian University of Transylvania 24 to 26 October 2013 – Cluj-Napoca	6
II.2: Les bifurcations du récit interactif : Continuité ou rupture ? 14 février 2014 – Université de Lausanne	10
III: Special reports	
III.1: Narrative Theory in Poland	15
III.2: Narrative Theory in the Czech Republic	23
IV: New Publications	25

May 14, 2014

Dear Fellow Narratologists,

We are pleased to announce that the 4th Conference of the European Narratology Network will take place in Ghent from April 16 to 18, 2015 with a Pre-Conference Doctoral Master Class on April 14 and 15, 2015. The theme is “Modelling Narrative across Borders.” For further information including deadlines for submissions, please visit the conference website at: <http://www.enn4.ugent.be>

This issue of the ENN Newsletter includes two conference reports, one entitled “Rethinking Intermediality in the Digital Age,” held in Cluj-Napoca, the other “Les bifurcations du récit interactif : Continuité ou rupture ?” held in Lausanne. These conferences reflect growing academic interest in intermedial and interactive narrative and confirm yet again the importance that transmedial narratology has taken on in contemporary research.

Featured are two informative Special Reports: Narrative Theory in Poland by Michał Mrugalski of the Slavistisches Seminar, Universität Tübingen, and Narrative Theory in the Czech Republic by Ondřej Sládek of the Academy of Sciences of the Czech Republic (Prague), both demonstrating the vibrant activity in narratological research in their respective countries. We heartily thank Michał Mrugalski and Ondřej Sládek for submitting these fine reports.

We would like to take this opportunity to encourage ENN members to send in reports on narratological research in their countries, reports on research centers and conference reports to be included in future Newsletters. These documents play an important role in the life of the ENN, opening the way to numerous possibilities of scholarly exchange. They can be consulted on the ENN homepage under the “Newsletter” heading, where all Newsletters remain permanently available.

You will also find a New Publications section at the end of the Newsletter which includes the titles of recent and soon-to-appear monographs and anthologies. The list bears witness to the wealth and diversity of narratologically oriented research

throughout the countries of Europe and beyond. If you have any titles to submit for upcoming issues of the Newsletter, please send the bibliographical information to the Chair of the ENN Steering Committee, John Pier, at j.pier@wanadoo.fr with a copy to the ENN Secretary, Julie Solviche, at julie.solviche@ehess.fr

Finally, we wish to remind you that a follow-up on the 3rd ENN Conference held in March 2013 in Paris – “Emerging Vectors of Narratology: Toward Consolidation or Diversification?” – prepared by Franco Passalacqua and Federico Pianzola is available on the online journal *Enthymema* N° 9 (2013) and can be accessed at:

<http://riviste.unimi.it/index.php/enthymema>

Our best wishes for the summer holidays,
The ENN Steering Committee
Karin Kukkonen, Gunther Martens, John Pier

II: Call for Papers and Upcoming Event

II.1: Call for Papers

XV. Film and Media Studies Conference in Transylvania

Theme: *Figurations of Intermediality in Film*

24 to 26 October 2014

Sapientia Hungarian University of Transylvania – Cluj-Napoca, Romania

Deadline for submissions: **30 June 2014**

<http://film.sapientia.ro/en/conferences/xv-film-and-media-studies-conference-intransylvania>

II.2: Upcoming Event

COLLOQUE

Mondes possibles, mondes numériques :
enjeux et modalités de l'immersion fictionnelle

18-20 juin 2014

Université du Mans, Le Mans

Salle de conférences de l'ESPE

Pour plus de renseignements :

Laurent Bazin – laurent.bazin60@gmail.com

PROGRAMME

Mercredi 18 juin

Après-midi :

Présidence de séance : Laurent Bazin (Université de Versailles Saint-Quentin-en-Yvelines)

14h-14h30 Christine Evain (Ecole Centrale de Nantes), « Le dispositif eZoomBook adapté aux élèves de primaire »

14h30- 16h30 Séance de Workshop. Présentation de posters de doctorants :

- Noémie Budin (Doctorante, Université de Lorraine), « Imaginaires des mondes féeriques dans la culture de masse pour adolescents »
- Aurélie Huz (Doctorante, Université de Limoges), « L'intermédialité dans la science-fiction française entre le milieu des années 1970 et la fin des années 1990 à travers l'exemple de Pierre Bordage »
- Anne-Lise Bégué (Doctorante, 3L.AM, Université du Maine), « De l'imaginaire à la création de mondes possibles : espaces et immersion fictionnelle »
- Hélène Sellier (Doctorante, Université de Limoges), « Représentations réciproques du jeu vidéo et de la littérature contemporaine »
- Nicolas Perez-Prada (Doctorant, Université de Limoges), « La métaréflexivité dans le manga et l'*anime* à travers l'exemple du premier jeu *Pokémon* (Rouge, Vert, Bleu) »
- Bruno Dupont (Doctorant, Université de Liège), « Virtualité et escapisme dans la littérature allemande actuelle. Deux facettes d'un même thème : *Extraleben* (Constantin Gillies) et *Das Amulett* (Herbert Genzmer) »
- Fanny Barnabé (Doctorante, Université de Liège), « Les univers vidéoludiques : des fictions mobiles et jouables »

Ouverture du colloque. **Conférence plénière, 17h-18h :**
Marie-Laure Ryan (Université du Colorado) : « Mondialité vs. médialité »

Jeudi 19 juin

Matin : Habiter l'écran

Présidence de séance : Marie-Laure Ryan (Université du Colorado)

9h - 9h30 : Introduction problématique des journées, par Anne Besson

9h30 - 10h : Olivier Caira (IUT d'Evry/EHESS) : « Mondes numériques, écosystèmes et zookeeping »

10h - 10h 30 : Cédric Chauvin (Université Paul Valéry-Montpellier III) : « Le joueur sur le seuil : *gameplay* et pluralité des mondes, de *Myst* à *Fez* »

Questions + pause

11h - 11h30 : Vincent Berry (Université Paris Nord-Villetaneuse, « Experice ») : « Sociologie des mondes numériques : pratiques, joueurs et expériences »

11h30 - 12h : Mélanie Bourdaa (Université Bordeaux III) : « Au-delà du réel et de la fiction : le cas du jeu en réalité alternée *Kevin Flynn Lives* »

Questions + Pause déjeuner

Après-midi : Représentations croisées

Présidence de séance : Nathalie Prince (Université du Maine)

14h - 14h30 : Isabelle Périer (docteur de l'Université Grenoble III) : « De la fiction romanesque au monde ludique »

14h30 - 15h : Henri Desbois (Université Paris Ouest-Nanterre La Défense) : « Où est passé le cyberspace ? William Gibson et les transformations des imaginaires du virtuel »

Questions + Pause

15h30 - 16h : Alain Boillat (Université de Lausanne, Suisse) : « Le jeu en film : modes de figuration de l'immersion « vidéoludique » dans des fictions cinématographiques »

16h - 16h30 : Christian Reyns-Chikuma (Université de l'Alberta, Canada) : « Du ludisme engagé de certaines fictions sur les jeux vidéo : le cas de la trilogie *No pasarán, le jeu* de Christian Lehmann »

16h30-17h : Alexis Blanchet (Université Paris III-Sorbonne Nouvelle) : « Cinéma, jeu vidéo, jouet : comme une fiction quantique ».

17h 15 - 19h 15 : Assemblée générale de la LPCM (Association internationale « Littérature Populaire et Cultures Médiatiques »).

Vendredi 20 juin

Matin. Immersions (trans)médiatiques

Présidence de séance : Anne Besson

9h-9h30 : Pascal Robert (Enssib/Université de Lyon, Elico) : « La bande dessinée et l'implication sémiotique du lecteur »

9h30 - 10h : Anne-Isabelle François (Université Paris III-Sorbonne Nouvelle) : « Se couper du monde ou y entrer ? ou : les pouvoirs respectifs du Codex et de la Playstation. Représentations et légitimation de l'immersion vidéoludique et textuelle »

Questions + Pause

10h30 - 11h : Christian Chelebourg (Université de Nancy) : « Toujours plus ! la surenchère de l'immersion fictionnelle dans les produits culturels à destination de la jeunesse »

11h - 11h30 : Nancy Murzilli (Université de Gênes, Italie) : « Du possible dans les univers fictionnels et numériques : jeu de faire-semblant ou réelle expérience fictionnelle ? »

Questions

11h45 : Synthèse conclusive, par Laurent Bazin (UVSQ, 3L.AM)

III: Conference Reports

III.1: Rethinking Intermediality in the Digital Age

11th Conference of the International Society for Intermedial Studies

Rethinking Intermediality in the Digital Age

Cluj-Napoca – 24 to 26 October 2013

Between 24 and 26 October 2013 the 11th Conference of the International Society for Intermedial Studies (ISIS), entitled *Rethinking Intermediality in the Digital Age* was held in Cluj-Napoca, Romania. The conference was organized by the Sapientia Hungarian University of Transylvania as the event launching the new research project of the Department of Film, Photography and Media, entitled *Re-mediated images as figurations of intermediality and post-mediality in Central and East*

European Cinema, supported by a grant from the Ministry of National Education, CNCS – UEFISCDI, project number PN-II-ID-PCE-2012-4-0573. The project leader is dr. Ágnes Pethő, Professor, Head of Department and author, among others, of *Cinema and Intermediality: The Passion for the In-Between* (Cambridge Scholars Publishing, 2011).

Keynote speakers of the conference were Marie-Laure Ryan, independent scholar (Colorado, USA), expert in the theory of transmediality and of the domain of narratology, author, among others, of *Avatars of Story* (2006), *Narrative across Media: The Languages of Storytelling* (2004), *Narrative as Virtual Reality. Immersion and Interactivity in Literature and Electronic Media* (2001); Henry Jenkins, from the University of Southern California (USA), author of the highly influential theory on media convergence expounded on in the volume *Convergence Culture: Where Old and New Media Collide* (2007); and Joachim Paech, University of Konstanz (Germany), one of the founders of research on intermediality in film and author of *Menschen im Kino. Film und Literatur erzählen* (2000), *Literatur und Film* (1997), *PASSION oder Die EinBILDungen des Jean-Luc Godard* (1989), as well as several seminal articles on the theory of intermediality in film, literature, and new media.

The call for papers formulated by the organizers proved to be tremendously successful. An impressive number of conference proposals were submitted: more than 150 participants from five continents and more than 22 countries contributed to the three-day event. The presentations covered a wide spectrum of topics related to intermediality, transmediality, multimodality, media convergence, remediation – an invitation to rethink the listed terms in the context of the digital age. Participants addressed a broad range of questions relating to ‘old media’ and ‘new media’ and their possible interactions, focusing on the wide array of intermedia phenomena and novel types of relationships that new media have produced, but also on how pre-digital media relations can be re-evaluated and how historical paradigms of intermediality may already be distinguishable viewed from the standpoint of the contemporary media landscape.

On the first day Marie-Laure Ryan delivered a keynote lecture with the title *Transmedia Storytelling: Myth or Reality?* Further on, the four parallel panels dealt

with the following topics: (inter)media theory; intermedia poetics, word and image; pictoriality across media: painting, theatre, film; intermediality in visualizing music, mood, and subjectivity; the sensual image and the in-between; literature in-between media; the politics and poetics of performance; sound studies and intermediality; performativity, performance, and new media; intermediality in Japan and South Korea; relocating the cinematic; digital archives, companies and brands.

The conference continued on the second day with Henry Jenkins' keynote lecture entitled "*All over the Map*": *What Oz the Great and Powerful Can Teach Us about World-Making*, as well as with panel lectures on various aspects of intermediality such as intermedial folds: literature, photography, film; theatre and theatricality in the Digital Age; intermediality in video games (and their adaptations); digitalized film; intermediamorphosis: improvisation, intermediality and human / digital interaction; from home / amateur film practices to user generated video; literature in the Digital Age; the analogue and the digital / the real and the intermedial; adaptations in the digital age; archival narratives, cinematic nostalgia; at the borders of narrativity: visual arts, video games and performance; social media and rethinking the self; Antigone's diary – a mobile urban drama; old / new narratives and intermediality: from TV to video games; imagetexts, ekphrasis and intermediality; exploring the museum, designing space in the Digital Age.

On the third day of the conference the series of keynote lectures was closed with the lecture delivered by Joachim Paech, with the title *Intermediate Images (Zwischen-Bilder)*. The panel proceedings of the last conference day reflected on further aspects of the announced conference topic, including: pre-digital figurations of intermediality and new media; documentary, sociography in the Digital Age; performance, live and virtual; film, art and media events; opera and intermediality; online / offline and transmedial identity narratives; rethinking the TV series in the Digital Age; conceptualizing new media and hybridity; reflections on old and new media in the Digital Age; the corporeal and the digital; author-player, interactive and transmedial storytelling; new spaces for displaying images and creating narrative worlds; fleshing out characters in manga, anime, animation, and beyond.

The conference ended with two significant events: a concluding round table, entitled *Intermediality, Transmediality, Media Convergence Today*, with the participation of

the theorists of intermediality Marie-Laure Ryan, Henry Jenkins, Joachim Paech, Lars Elleström, Chiel Kattenbelt, Anne Gjelsvik, and Ágnes Pethő, who discussed the current trends, directions and future possibilities of research into intermediality and transmediality, as well as the General Assembly of the ISIS, discussing future plans of the organization.

Besides the dissemination of key concepts on intermediality and transmediality within the framework of keynote lectures and the round table discussion, the event was a great opportunity for participants to share their views and research results and to exchange experiences in various domains with access to intermediality.

The written versions of the papers presented at the conference are to be published in the peer-reviewed journal *Acta Universitatis Sapientiae, Film and Media Studies*. The conference material, including the program, abstracts of conference papers as well as photos and videos can be accessed on the following link:

<http://film.sapientia.ro/hu/konferenciak/rethinking-intermediality-in-the-digital-age>

In strong connection with this event, the organizers are planning the next conference, *XV. Film and Media Studies Conference in Transylvania*, under the auspices of the same research project mentioned at the beginning of the report, with a special focus on *Figurations of Intermediality in Film*, to be held in Cluj-Napoca, Romania, between 24 and 26 October 2014. The conference call can be accessed at:

<http://film.sapientia.ro/en/conferences/xv-film-and-media-studies-conference-intransylvania>

Judit Pieldner

Sapientia Hungarian University of Transylvania

III.2: Les bifurcations du récit interactif : Continuité ou rupture ?

Journée d'étude

Les bifurcations du récit interactif : Continuité ou rupture ?

Université de Lausanne – 14 février 2014

La journée s'est tenue à l'Université de Lausanne, le vendredi 14 février 2014. Elle était organisée par Raphaël Baroni (raphael.baroni@unil.ch), Claire Clivaz (claire.clivaz@unil.ch), Marc Marti (marc.marti@unice.fr) et Frédéric Kaplan (frederic.kaplan@epfl.ch). La manifestation était soutenue par le Laboratoire des cultures et humanités digitales de l'Université de Lausanne (LADHUL : www.unil.ch/ladhul), le Digital Humanities Laboratory (EPFL) (DHLAB : <http://dhlab.epfl.ch/>), le Laboratoire Interdisciplinaire : Récits, Cultures et Sociétés (Nice) (LIRCES : <http://www.unice.fr/lirces/>), l'École de français langue étrangère de l'Université de Lausanne, (EFLE : <http://www.unil.ch/fle>) et le Réseau romand de narratologie (RRN : www.narratologie.ch).

Les participants étaient invités à réfléchir sur les nouvelles modalités des récits interactifs, entendus au sens large, c'est-à-dire les narrations allant du jeu vidéo aux expériences de littérature contemporaine sur de nouveaux supports, en passant par les jeux de rôles. Il s'agissait notamment d'explorer l'éventuel apport de ces nouveaux objets pour la narratologie contemporaine, entendue comme une approche interdisciplinaire de la narrativité sous toutes ses formes, ainsi qu'en témoigne la diversité des intervenants. L'appel à contribution était le suivant :

« Dans une étude traitant de l'évolution de la théorie contemporaine du récit, Jan Christoph Meister signale un « changement d'orientation nous faisant passer d'une centration sur les phénomènes textuels à l'analyse des fonctions cognitives de récits oraux et non-littéraires, ouvrant ainsi un nouveau chapitre dans le projet narratologique » (Meister 2009 : 340). Dans le prolongement de cette mutation, Meister signale l'émergence d'approches transgénériques et transmédias qui « explorent la pertinence des concepts narratologiques pour l'étude de genres et de

médias qui s'écartent des objets traditionnels » propres aux études littéraires (idem). Parmi ces nouvelles formes narratives, ce que l'on pourrait désigner comme les « récits interactifs », incluant notamment les jeux vidéo, les jeux de rôles et différents types de fictions interactives (histoire dont vous êtes le héros, fanfiction, etc.) nous contraignent à réévaluer une notion aussi centrale que l'intrigue, dont dépend la définition de la narrativité. La question qui se pose est alors de savoir si l'intrigue se transforme radicalement dans le cadre de ces récits interactifs, notamment au niveau du rapport entre planification, linéarité des événements et virtualités narratives, où si, au contraire, les nouvelles technologies ne font qu'enrichir le répertoire des possibles narratifs (Ryan 2006). L'idée d'une continuité formelle paraît envisageable, notamment si l'on fait dériver les univers fictionnels des pratiques ludiques, qui existent depuis les débuts de l'humanité (cf. Schaeffer 1999 ; Caïra 2007). Cependant, dans le cadre du jeu vidéo, il conviendrait d'interroger la notion même de narration et donc de narrativité. En effet, les jeux vidéo (ou du moins sans doute une partie d'entre eux) ne semblent reposer que partiellement sur une intrigue. Si celle-ci doit être considérée, c'est en particulier dans le rapport qu'elle entretient avec la jouabilité. En effet, la position du joueur dans le jeu est loin d'être identique à celle d'un lecteur/récepteur, bien que l'on puisse, ici encore, y voir quelques continuités. La prise en compte de ce facteur pourrait permettre de délimiter le rôle que viendrait jouer l'intrigue dans le jeu vidéo (comme un des moyens mis en œuvre) et dépasser la position qui consisterait à jauger la narrativité vidéo-ludique à l'aune de celle que l'on associe à d'autres pratiques culturelles plus établies dans le monde académique (littérature, cinéma, théâtre, presse), en faisant l'économie des spécificités propres aux jeux ».

La matinée a débuté par une réflexion sur l'expérience de l'espace dans les jeux vidéo et les récits numériques. Marie-Laure Ryan a démontré que celui-ci possédait à la fois une dimension émotionnelle et une dimension stratégique. La communication insistait sur le fait que jeux et récits numériques se caractérisent principalement par une intensification de l'expérience spatiale.

L'intervention d'Olivier Caïra se positionnait dans une socio-narratologie des jeux. Celui-ci a principalement développé des comparaisons entre les jeux « analogiques » et les jeux numériques. Il a rappelé que les jeux « analogiques »

avaient en réalité fondé les notions d'immersion et d'interactivité, alors qu'actuellement on a tendance à les voir comme des caractéristiques des supports numériques. Il a insisté sur les différences entre les pratiques et les contraintes auxquelles étaient soumis les joueurs, en particulier celle de la scénarisation programmée dans tout support numérique. En revanche, sur ce terrain, le jeu « analogique » se caractérise par une interaction plus grande (en langue naturelle, par la gestuelle, par le dessin) qui offre une scénarisation toujours ouverte, dans laquelle les possibles narratifs dépendent de l'interaction entre les participants et surtout restent en partie imprévisibles.

Marc Marti a proposé d'appliquer à l'univers vidéoludique le principe de prototypes narratifs. Selon lui, le jeu vidéo se caractérise par des degrés de narrativité plus ou moins importants en fonction du genre auquel il appartient ou à certains moments du développement de la partie. Cette distinction des prototypes l'a amené à postuler une immersion du joueur de nature différente en fonction du degré de narrativité. De façon schématique, une faible narrativité correspondrait à une immersion physique amplifiée alors que la forte narrativité privilégierait l'immersion psychologique.

Raphaël Baroni, à partir de l'analyse du jeu *Shadow of the Colossus*, a procédé à une comparaison entre l'intrigue artificielle propres aux narrations fictionnelles, l'intrigue vidéoludique et les intrigues naturelles propres aux histoires qui nous arrivent. Il établit ainsi la validité d'une bonne partie des théories narratologique sur la réception pour le jeu vidéo. Cependant, les divergences existent aussi et, finalement, créent de nouvelles catégories dans la réception de l'œuvre, qui sont propres à l'univers vidéoludique. Le récit numérique interactif apparaît ainsi tiraillé entre une tendance à adopter des modalités narratives propres aux fictions (linéarité, catharsis, immersion affective, intérêt narratif lié à l'attente d'un dénouement) et sa prétention à offrir une simulation interactive proche de notre expérience directe de la réalité. L'identification avec un avatar, la possibilité des échecs successifs avant la réussite finale (dénouement), la simulation et l'expérience ludique de l'événementialité, la scénarisation partielle d'une solution, sont autant de pistes qu'explorent et que pourraient explorer les études vidéoludiques.

Olivier Glassey a exploré pour sa part la possibilité d'une analyse du jeu vidéo comme une œuvre ouverte, c'est-à-dire la constitution d'un espace asynchrone ou

les stratégies narratives des auteurs du jeu se jouent et jouent avec les futures interprétations des joueurs. Dans une telle perspective, le plaisir de la narration et de la lecture comme jeux de pistes se construit dans une tension sans cesse actualisée entre la prolifération des possibles à explorer et celle des balises permettant de guider le lecteur/joueur dans son souhait de progresser dans le jeu. Cependant, la capacité de produire des espaces virtuels immenses, les formes d'interactivité à grande échelle ainsi que les outils de création numérique redéfinissent la trame des « ouvertures » qui tissent l'expérience vidéoludique. Dans cette perspective il a proposé d'aborder une série de cas limites de ces « ouvertures » qui s'expriment au sein des jeux vidéo contemporains afin d'en comprendre les spécificités et la portée : le monde dit « ouvert » de GTA V comme exemple de mise en scène de la liberté d'action par la multiplication des possibles ; les révoltes de joueurs au sein du jeu massivement multi-joueurs en ligne EVE-Online en tant qu'acte de prise de paroles et tentative de construction d'un nouveau rapport de force au cœur des modalités même de la production du récit collectif ; enfin les communautés de modifications (Mods) du jeu Skyrim, qui illustrent les tensions entre les joueurs qui utilisent les outils de création dans le but d'enrichir le récit proposé par jeu et ceux qui poursuivent d'autres fins (détournements, créations artistiques, etc..).

L'intervention de Selim Krichane envisageait l'évolution de l'intrigue vidéoludique depuis les années 1990. Les éléments autrefois statiques (et souvent textuels) ont progressivement été intégrés à la narration numérique et au jeu. Sa communication a souligné en particulier l'intégration des cinématiques qui n'existaient pas dans les premiers jeux, la disposition d'une information à l'intérieur des niveaux, permettant au joueur de découvrir non plus la situation initiale d'emblée, mais rétrospectivement en fonction de sa progression.

Nicolas Szilas a présenté les problèmes auxquels se heurtaient les concepteurs au moment d'écrire l'intrigue d'un récit interactif. La principale difficulté (pour qu'il y ait réellement interactivité) est de dépasser l'enchaînement linéaire des actions. A partir de l'exemple d'un jeu interactif développé en collaboration avec un psychologue, Nicolas Szilas fait un état de l'art sur cette écriture problématique. Il distingue en particulier la possibilité de créer une intrigue principale sur laquelle pourront se

greffer des intrigues secondaires, ainsi qu'une intrigue écrite qui pourra être accompagnée d'intrigue résultantes, qui seront soit contrôlées, soit coïncidentes.

Cyril Bornet et Daniel de Roulet ont présenté une expérience de création et de lecture narrative interactive sur le Net à partir de *La Simulation humaine*, roman fleuve écrit par le second intervenant. La forme choisie et proposée en ligne <http://simulationhumaine.tk/> offre les perspectives d'une expérience originale de création et de réception nouvelle pour une œuvre narrative. En effet, le lecteur se voit proposer de lire soit l'intégralité du roman (de façon classique) soit des « morceaux » de durée inégales, mais qui présentent chacun la particularité de pouvoir être lus de façon autonome. La *Rayuela* de Julio Cortázar en somme, mais nettement amplifiée par la technologie et la réflexion des concepteurs de *La simulation humaine*, une expérience originale qui ouvre des portes à de nouvelles théories de la réception.

Dans sa communication, Michaël Lew, artiste chercheur, a présenté les différentes réflexions que lui inspirait l'évolution des technologies par rapport aux conceptions traditionnelles de l'art et du narratif. Il a insisté en particulier sur l'affranchissement possible des nouvelles formes et pratiques créatives vis-à-vis de la linéarité spatio-temporelle.

Pour conclure, la journée d'études a permis de mettre en contact de façon stimulante à la fois les théoriciens et les créateurs, de mettre en résonances les préoccupations théoriques avec les pratiques actuelles de conception et les problèmes auxquels elles sont confrontées. Les travaux ont mis en avant l'intérêt que représentaient les univers numériques narratifs, arrivés de façon relativement récente dans le champ universitaire. Il apparaît aussi, si l'on prend un peu de perspective, qu'une terminologie émergente est en cours de constitution, faite à la fois de termes solidement ancrés, depuis plusieurs décennies dans le champ littéraire, comme diégèse, chronotope, intrigue, et de termes qui demandent à être redéfinis ou précisés, comme narrativité, immersion ou personnage.

Les actes de la journée seront publiés dans les *Cahiers de narratologie* en décembre 2014.

Raphaël Baroni
Université de Lausanne

IV: Special Reports

IV.1: Narrative Theory in Poland

Polish narratological research is currently developing in two directions. On the one hand, a substantial effort is being undertaken in order to acquaint the general academic community with the rich and interesting tradition of Polish narratology, which, for linguistic and historical reasons, remains largely unknown outside Poland. On the other hand, a variety of new narratologist approaches are being explored so that original methods are applied to narrative texts while at the same time an increasing number of phenomena are treated as narratives.

As for promoting narratological traditions of historical and yet enduring value and making them more generally accessible, one should mention the efforts of the **Textual Studies Research Group** (TSRG) at the University of Gdańsk. Prof. **David Malcolm** is the coordinator of the group whose members are **Wolfgang Görtschacher** (Universität Salzburg), **Monika Szuba**, **Tomasz Wiśniewski**, **Marta Aleksandrowicz**, **Bartosz Lutostański**, **Marta Nowicka** and **Miłosz Wojtyna**. The group, which formed in 2011, pursues research into 20th- and 21st-century literary texts, focusing on narration in prose fiction, prosody and phonology in poetry, dramatic and theatrical conventions. At the 2013 International Conference on Narrative in Manchester, four members of TSRG (Malcolm, Szuba, Lutostański and Wojtyna) delivered papers on various aspects of narration in the prose fiction of Muriel Spark and John Berger and in short stories and radio plays. This prompted the establishment of the **Gdańsk Narratological Group**, a sub-group of TSRG, which organized the “Polish Studies in Fiction: Contributions to Contemporary Narratology” panel at the 2014 International Conference in Narrative at MIT. Aleksandrowicz, Lutostański, Malcolm, Szuba and Wojtyna presented selected aspects of the post-war Polish school of literary studies and considered ways in which it addresses substantive issues in modern narratology.

A number of members of the Gdańsk Narratological Group have become involved in the activities of **sdivpress.org**, a newly established non-profit academic publishing

platform dedicated to the dissemination and linking of knowledge in the Humanities between Eastern, Central and Western Europe. In one of sdivg's series, "Teoria – Polish Thought in the 20th century" (ed. by **Michał Mrugalski**, <http://sdvigpress.org/series-108>), a bilingual Polish and English reader with the most important contributions in narratology is to appear under the direction of the Warsaw-based scholar **Joanna Jeziorska-Haładyj**. Mrugalski is currently working together with Galin Tihanov (London) and Danuta Ulicka (Warsaw) on an anthology of classical Polish texts in literary theory that contains several classical texts on the problems of narratology (like David Hopensztand's analysis of free indirect speech or Juliusz Kleiner's narrative theory of literary criticism); an abridged English version is to be published by a well-known publishing house whereas the complete versions of texts in Polish will be published on sdvigpress.org and subsequently translated. Mrugalski, Ulicka and Prof. Schamma Schahadat from the University of Tübingen are working on a German anthology of **newer Polish theory** up to the present day, which also contains articles relevant to current narratological research; it is to appear in early 2015 in a series edited by the Polish Institute in Darmstadt, Germany.

In addition to attempting to taking stock of Polish narratology, there are *a number of research* efforts on applying the new approaches to both literary and extra-literary narratives. The most prominent subjects are **cognition** and **identity**.

The leader in the field of cognitive narratology in Poland is Professor **Magdalena Rembowska-Płuciennik**, the head of the Historical Poetics Department at the Institute of Literary Research of the Polish Academy of Sciences. She recently published a monograph entitled *Poetyka intersubiektywności. Kognitywistyczna teoria narracji a proza XX wieku* (Poetics of Intersubjectivity. Cognitive Narratology and 20th-century Prose, Toruń 2012). The book presents an approach to the use of cognitive theory in human intersubjectivity as an effective means of literary narrative analysis. It explains the role of intersubjectivity in various fields of literary studies such as literary history (Polish modernist literature), poetics of literary narrative, reader response to fictional stories and characters, and the theory of reading as a psychosomatic experience. Rembowska-Płuciennik identifies different historical models of narrative intersubjectivity implied by a variety of textual and stylistic strategies running across traditionally distinguished typologies of narrative forms. Excerpts from the book are available in

English: "Narrative Poetics of Mindreading," in A. Kwiatkowska (ed.) *Texts and Minds*, Frankfurt-am-Main 2012; *Narrative Models of Intersubjectivity*, "Teksty Drugie" 2012, no. 2, pp. 202-216:

http://tekstydrugie.pl/file/file_newsAttachments/ac59772b93383f9b2b05f2afe30fa306.pdf

The renowned Kraków-based literary theoretician **Anna Łebkowska**, whose book on literary fictionality *Między teoriami a fikcją literacką*, (Between literary theories and literary fiction, Kraków 2001) has become a modern classic, proposed another way of dealing with cognition in the framework of intersubjectivity. The focal point of her newer studies on narrative is empathy, as in *Empatia. O literackich narracjach przełomu XX i XXI wieku* (*Empathy. On literary narratives at the turn of the 21st century*, Kraków 2008).

An informal group formed around Zofia Mitosek, professor of literary theory at Warsaw University and author of *Poznanie (w) powieści – od Balzaka do Masłowskiej* (Cognition in the novel – from Balzac to Masłowska, Kraków 2003) and *Co z tą ironią?* (What's with irony?, Gdańsk 2013). Mitosek's main claim that modern narrative should be characterized from the standpoint of the cognitive problems it seeks to pose and sometimes even solve was picked up by her former Ph.D. students, currently assistant professors at Warsaw University: **Przemysław Pietrzak** and **Joanna Jeziorska-Haładyj**. In 2007 Pietrzak published *Powieść nowoczesna i dylematy współczesnej nauki o literaturze* (The Modern Novel and the Dilemmas of Modern Literary Studies, Warszawa 2007), and she is currently completing a project on non-literary, chiefly newspaper genres as mediums of cognition endowed with specific memory and possibilities of expression, mediums that have been incorporated into the modern novel. Jeziorska-Haładyj authored *Tekstowe wykładniki fikcji. Na przykładzie reportażu i powieści autobiograficznej* (Textual Cues of Fictionality. On the Example of Reportage and the Autobiographical Novel, Warszawa 2013). The work deals not only with the problems of cognition of reality via narrative and apparently fictional mediums, but also brings questions of functionality into harmony with questions of cognition, since these are the assumed cognitive powers that set the fictional narrator apart from the factual narrator, who cannot read the minds of other people.

Linguistic studies on narrative have also begun to focus on cognition. For Professor **Andrzej S. Dyszak** from the University of Bydgoszcz, language is both the object and means of cognition when a narrative deals with the local, marginal, unofficial, and violent. This is the case in Dyszak's studies on the Bydgoszcz dialect in *Most Królowej Jadwigi* by Jerzy Sulima-Kamiński, devoted to the youth subculture *dresiarze* (people in tracksuits) as depicted in Dorta Masłowska's novels, on verbal aggression in Wojciech Kuczok's *Gnój*, and on the sociolect of gay people in communist Poland (respectively: "Gwara miejska czy tylko stylizacja na język mówiony mieszkańców Bydgoszczy w 'Moście Królowej Jadwigi' Jerzego Sulimy-Kamińskiego?" in H. Sędziak (ed.) *Polszczyzna mówiona mieszkańców miast. Księga referatów z konferencji językoznawczej w Białymstoku*, Białystok 2004; „Powieść Doroty Masłowskiej jako obraz przemian we współczesnej kulturze i współczesnej polszczyźnie,” in H. Ożóg, E. Oronowicz-Kida (eds.) *Przemiany języka na tle przemian współczesnej kultury*, red. K. Ożóg, E. Oronowicz-Kida, Rzeszów 2006; „Agresja słowna w powieści Wojciecha Kuczoka pt. *Gnój*,” in M. Baranowska-Szczepańska, J. Karwat (eds.) *Bezpieczeństwo współczesnego świata – edukacja, media, kultura*, pod red., Poznań 2011, pp. 61-72; „O socjolekcie gejów (na podstawie powieści Michała Witkowskiego pt. *Lubiewo*),” in M. Karwatowska, J. Szpyra-Kozłowska (eds.) *Oblicza płci. Język – kultura – edukacja*, pod red., Lublin 2012.)

Two linguists from Lublin, **Dorota Filar** and **Dorota Piekarczyk**, combine studies on linguistic worldview with the analysis of narrative. In September 2012, they organized a conference “The Narrative (Narrativity) of Language and Culture,” part of the projects “Language and culture” and “Worlds behind words” at the University of Maria Curie-Skłodowska in Lublin. In addition, Dorota Filar authored a monograph *Narracyjne aspekty językowego obrazu świata. Interpretacja marzenia we współczesnej polszczyźnie* (Narrative Aspects of the Linguistic Worldview. The Interpretation of Dream in Contemporary Polish, Lublin 2013), which incorporates the category of narrative into the scope of research on linguistic worldview. The concept of language defined in terms of a “grand narrative” constitutes a substantial enhancement of the theory of linguistic worldview. It introduces a category of narrative that so far has only been hinted at in linguistic studies. This category of narrative – together with its background and interdisciplinary potential (rooted in philosophy, psychology, histori-

ography, and cognitive sciences) – is projected onto the realm of semantic mechanisms, allowing it to be applied to linguistic analysis. The book relies on a definition of language as a method of interpretation of the world, motivated by experiential and cultural factors: linguistic worldview is defined as a certain conceptual structure manifesting itself through language. Introducing the category of narrative into the theory of linguistic worldview allows us to understand the world as perceived and interpreted by human beings through language, not as a set of static mental images mirrored in linguistic facts.

Moving on to narrative identity, an overview of classical stances in this field of studies was presented in a reader edited by **Ryszard Nycz** and **Włodzimierz Bolecki** entitled *Narracja i tożsamość* (Narration and Identity, Warsaw 2004). In the ten years that have passed since the appearance of this volume, a number of interesting new approaches have surfaced. A seminal scholar, whose field of enquiry encompasses both narrative cognition and narrative identity, **Jan Kordys**, is a professor at the Polish Academy of Sciences and one of the founders of the Paris-based research group *Théorie et Clinique des Pathologies de la Pensée*. Kordys combines neurosemiotic, anthropological and narratological interests with the aim of studying the boundaries between culture and nature: What are the biological (neurological) determinants of human sign behavior? His most seminal work in this field is the book *Kategorie antropologiczne i tożsamość narracyjna. Szkice z pogranicza neurosemiotyki i historii kultury* (Anthropological Categories and Narrative Identity. Essays on the Border Between Neurosemiotics and History of Culture, Kraków 2006).

Another experienced researcher, Prof. **Joanna Ślósarska** from Łódź University, works on applying Eric Berne's transactional analysis to the process of narrative communication. She focuses in particular on the notions of functionalization and axiologization of scripts. The material to which she relates socio-psychological theories stems from Polish folklore and contemporary narrative prose. In the framework of another current project of hers, Ślósarska is developing theoretical ideas based on further socio-psychological or sociological approaches, i.e. Fritz Schütz's notion of the trajectory of fate/suffering and Herbert Blumer's theory of symbolic interactionism. A book by the young Poznań slavist **Agata Jawoszek**, *Boszniacy. Literackie narracje tożsamościowe* (The Bosnians. Literary narratives on identity), which is to appear this

year, is an example of a study of narrative nation building (or narrative national identity) in the field of Slavic cultures and literatures. The identity of the individual, formed as consequence of storytelling, has resulted in a number of studies, at least three of which deserve mentioning. Two of them were written as doctoral theses at the Faculty of Polish Studies at Warsaw University. **Jagoda Wierzejska's** *Retoryczna interpretacja autobiograficzna. Na przykładzie Andrzeja Bobkowskiego, Zygmunta Haupta i Leo Lipskiego* (*Rhetorical Interpretation of Autobiography. In the Example of Andrzej Bobkowski, Zygmunt Haupt und Leo Lipski, Warszawa 2012*), explores the devices through which narrative autobiographical prose seeks to express or perform the fate of political émigrés. In her book (still awaiting publication), **Sylwia Stępień** compares the letters written by two romantic poets, George Byron and Adam Mickiewicz, to see how “romantic identity” is constructed through a series of attempts at confirming oneself conducted against the backdrop of disintegration of the social and the metaphysical. Another interesting work on narrative identity which is soon to be published is **Ewa Maciejczyk's** *Narrator i narracja w wybranych polskich pamiętnikach XVI i XVII wieku* (*Narration and the narrator in old-Polish diaries of the 16th and 17th centuries*). Maciejczyk stresses the polymorphous nature of the diary as a genre and the fact that to date diaries have mostly been studied as historical sources and not as a means of narrative self-fashioning and predecessors of the modern novel.

Maciejczyk's studies verge on **novel studies**, which is the main area of interest of the Lublin-based professor of English Literature, **Grzegorz Maziarczyk**. He is the author of two monographs: *The Narratee in Contemporary British Fiction: A Typological Study* (Lublin, 2005) and *The Novel as Book: Textual Materiality in Contemporary Fiction in English* (Lublin, 2013). The former is the first book-length study devoted to the narratee. It argues that different forms of the narratee's presence can be systematized according to two gradable criteria: the degree of concretization on the level of the presented world and the scope of interpretive competence attributed to the narratee by the narrator. On the basis of the former, three basic types of narratee are identified – potential readers/listeners (of minimum concretization), characters (of medium concretization) and protagonists (of maximum concretization) – and their basic properties and functions are discussed in relation to the different degrees of competence attributed to them in particular texts. *The Novel as Book*, in turn, is a

contribution to multimodal narratology. It is an inquiry into the elements that establish the physical presence of the novel as a book in the world and constitutes a material vehicle for a verbal message. The study focuses on three basic levels of textual materiality – typeface, layout and the book as physical object – as well as on multimodal combinations of multiple semiotic resources, and it analyzes their role in selected contemporary novels in English. Maziarczyk has also published a number of narratological articles which have appeared in such journals as *Journal of Narrative Theory*, *Interfaces: Image, Texte, Language* and *Revista Canaria de Estudios Ingleses*.

Further interesting studies devoted to narrative **genres** have been carried out by **Mariusz Bartosiak** (Łódź University), who recently published *Autopoetyka Dramatu* (Autopoetics of Drama, Łódź 2013), and by **Justyna Kociatkiewicz** from Wrocław University. Kociatkiewicz's current research concerns the analysis of formal devices and narrative strategies of conspiracy narratives, both fictional and filmic. A basic reading of popular conspiracy texts exposes the recurrence of certain narrative solutions, which is characteristic for formulaic genres. The study considers the use of these solutions (setting, characterization, time sequence) as they appear in contemporary American fiction, including works by Pynchon, Heller, Coover, DeLillo, Danielewski and Beinhart; further, it asks how narrative strategies affect the reader's position as an active recipient (and victim of?) conspiracy texts. Given that film is an important element of American culture, film and TV narratives (*The Conversation*, *The Public Enemy*, *JFK*, and *The X-Files*) are also referenced in order to illustrate transformations of the telling/narrating of conspiracy.

With this we enter the territory of **intermedial narratology**. The distinguished film scholar from the Adam Mickiewicz University in Poznań, Marek Hendrykowski, is working on *Wielkie figury semantyczne w filmie i nowych mediach* (The Great Semantic Figures in Film and New Media), a book-length study scheduled to appear in 2017, preceded by a number of papers.

With the notion of the “great semantic figure” we go back to the beginning of this overview, for this is a model that is characteristic of the Polish tradition of narratology. Great semantic figures is a term used by Janusz Sławiński in 1967 to denote entities like narrator, fable, hero, the implied reader, etc., while at the same time providing a set of tools for studying the construction and the reader's re-construction of such enti-

ties. Marek Hendrykowski is also editor-in-chief of "IMAGES. International Journal of European Film, Performing Arts and Audiovisual Communication." Issue 24 (2014) of the journal will be devoted to the narratological description of parody. Hendrykowski's younger colleagues at the Chair of Film, Television and New Media organized a conference last year: "Żywe obrazy. Czytanie przedstawienia fotograficznego w filmie" (Living Pictures. Reading of Photographical Representation in Film: <http://www.filmoznawstwo.com/pl/konferencje>). Abstracts are currently coming in for a follow-up conference for graduate and postgraduate students: "Zdjęcie w filmie. Czytanie przedstawienia fotograficznego w utworach audiowizualnych" (Photography in Film. Readings of Photographical Representation in Audiovisual Pieces): <http://mkfim.wordpress.com/2014/03/14/zdjecie-w-filmie-czytanie-przedstawienia-fotograficznego-w-utworach-audiowizualnych-konferencja/>

In closing, I would like to point to an interesting phenomena in Polish humanities: the narratological self-consciousness of intellectual history. **Danuta Ulicka** (Warsaw University) is conducting historical research on the traditions of Central and Eastern European literary studies, always asking what it means to tell a story of historical development. A number of Ulicka's articles should be mentioned in this context: "The Non-Narrative Concept of Literary Studies Discourse," in Z. Mitosek, J. Mueller (eds.) *Narrative in the Light of Comparative Studies. Le récit dans la perspective des études comparatives*, Warszawa 2005; "Ja czytam moje czytanie," in W. Bolecki, R. Nycz (eds.) *Narracja i tożsamość*, Warszawa 2004; "Habend sua fata libelli (Remarks on Desirable Archival Turn)," in B. Bokus (ed.) *The Humanities Today and the Idea of Interdisciplinary Studies. In honour of Jerzy Axe*, Warsaw 2011; "Who is the author?" in B. Shallcross, R. Nycz (eds.) *The Effect of Palimpsests. Culture. Literature, History*, Frankfurt-am-Main 2011; "Time and Duration in Ingarden's Concept of the Cognition of the Literary Work of Art: On the Bergsonian Origins of the Narrative Concept of Understanding," in J.-M. Schaeffer, C. Potocki (eds.) *Roman Ingarden; ontologie, esthétique, fiction*, Paris 2012; *Morskie i zamorskie podróże idei antropologii*, "Slavia Meridionalis" 2014, nr 14.

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IV.2: Narrative Theory in the Czech Republic

A) Department of Theory at the Institute of Czech Literature, Academy of Sciences of the Czech Republic, Prague

Research activity in the Department of Theory at the Institute of Czech Literature (Academy of Sciences of the Czech Republic, Prague) is carried out both in the form of individual projects by members of the Department and within the framework of collective tasks, extending and complementing Institute-wide research projects. Systematic study of narrative belongs to the Department's most significant undertakings over the long term.

One of the Department's main research projects is *A Dictionary of Structuralist Literary Theory and Criticism* (2013–16), under the direction of Ondřej Sládek. The aim of this project is to create the first-ever historical and comparative terminological dictionary to encompass structuralism in all its substantial dimensions and forms it has acquired within literary theory and criticism during the 20th century. The objective is to present and explicate basic theoretical and methodological concepts, paradigms, key terms, main trends and schools of structuralist literary theory and criticism, both from the perspective of their historical development and as reflected in current practice. Structuralism represents one of the most influential theoretical and methodological approaches in the social sciences and humanities, and it is therefore necessary to take account of developments in a number of allied fields (linguistics, aesthetics, semiotics, anthropology, etc.). In their research, the authors draw on the methodological legacy of the Prague School and also on other structuralist traditions. Another project undertaken by the Department of Theory is the *Poetics of Description: A Survey of its Representational Scope in Intermedia Perspective* (2012–14), whose principal investigators are Alice Jedličková and Stanislava Fedrová. This project is an interdisciplinary survey of description in literature and the other arts. Literary description is examined as a parameter of the historical poetics of fiction, a projection of the architecture of the period concerned (a set of principles manifested in artifacts and techniques employed in the various arts), as well as an aspect of its episteme. Poetological explication focuses on theorization of description and revisiting its traditional classifications in poetics and stylistics, on defining the relation between description and narration and on typologization of descriptive forms.

The intermedia approach examines media transpositions of descriptive schemes while cognitive explication demonstrates to what extent the reception of description is influenced by reading competencies, knowledge of other forms of artistic representation and observation schemes. Analyses investigate description as a way of evoking material reality and as a component of story structure and carrier of cultural models.

B) The Brno Narratological Circle (Brněnský naratologický kroužek)

The Brno Narratological Circle (established in 2011 in Brno) is an independent association representing various disciplines whose aim is to support, develop and popularize research on the study of narrative and fiction. The Circle is headed by a Board which oversees its activities and general direction. The Honorary Chairman of the Circle is Prof. Lubomír Doležel, and the Chairman is Radomír D. Kokeš. Other members of the Board are Bohumil Fořt, Aleš Merenus, František A. Podhajský and Ondřej Sládek. The Board's assistant is Vojtěch Velíšek.

Since its founding, the Circle has organized nearly twenty public lectures (giving a lecture is a prerequisite of admission to the Circle) delivered both by leading Czech scholars and younger scholars with an interest in literary studies, narratology, semiotics, film studies, theater studies, aesthetics and philosophy. From the thematic point of view, the lectures are divided into three main areas:

- 1) logical aspects of the theory of fiction and fictionality in general;
- 2) boundaries of narrative and narration;
- 3) narrative theory in a historiographic perspective.

The Circle has its own website – <http://brnenskykrouzek.wordpress.com> (the older version: brnenskykrouzek.blogspot.com) – as well as an profile on Facebook.com.

For the autumn of 2014, the Circle is planning to hold a thematic conference on the life and work of the major Czech writer Jaroslav Hašek, author of the world-famous novel *The Good Soldier Svejk: And His Fortunes in the World War*.

The current collective research project of the Brno Circle is concerned with the relationship between narration and drama/theater within the broader perspective of

the relationship between narration and film. Articles from this project were recently published in a special thematic part of the journal *Theatralia* Vol. 17, No. 1 (2014), available on line at:

<http://www.phil.muni.cz/journals/index.php/theatralia/pages/view/current>

Articles:

Radomír D. Kokeš a Aleš Merenus: “Rozprava namísto úvodu: Drama, divadlo a film v perspektivě teorie vyprávění” [Dialogue Instead of Introduction: Drama, Theater and Film from the Perspective of Narrative Theory], 267–71.

Roy Sommer: “Vyprávění v dramatu” [Narration in Drama], 272–78.

Ondřej Sládek: “Od strukturalismu k nové naratologii” [From Structuralism to New Narratology], 279–85.

Tomáš Kačer: “Proměna funkce posla v dramatu” [Transformation of the Messenger Function in Drama], 286–300.

Aleš Merenus: “Jak vypráví drama aneb O generativním a inscenačním vypravěči, zcizovaném vyprávění, voice-overu a dalších vyprávěcích strategiích dramatu” [How Drama Narrates or On Generic Narrator, Narrator on the Stage, Verfremdung, Voice-over and Other Narrative Strategies in Drama], 301–14.

Jan Šotkovský: “Dva druhy strategií – dva druhy napětí” [Two Types of Narrative Strategy – Two Types of Suspense], 315–29.

Radomír D. Kokeš: “Poznámky k poetice filmu v českých zemích (1911–1915): Formální tendence, filmová produkce a zubní extrakce” [Notes on the Poetics of Cinema in the Czech Lands (1911–1915): Formal Tendencies, Film Production, and Tooth Extraction], 330–52.

Ondřej Sládek

Academy of Sciences of the Czech Republic, Prague

V: New Publications

ENN members are asked to send in announcements of recently or soon-to-be-published monographs and anthologies together with the standard bibliographical information (NB: intended for this heading are books, not articles). This information, which will be included in each upcoming Newsletter, should be sent to the Chair of

the ENN Steering Committee, John Pier, at j.pier@wanadoo.fr with a copy to the ENN Secretary, Julie Solviche, at julie.solviche@ehess.fr

Abbott, A. Porter. *Real Mystery: Narrative and the Unknowable*. Columbus: The Ohio State University Press, 2013.

Alber, Jan, and Per Krogh Hansen, eds. *Beyond Classical Narration. Transmedial and Unnatural Challenges*. Narratologia 42. Berlin/New York: de Gruyter, 2014.

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

Bílek, Petr A., Jiří Hrabal, and Tomáš Kubiček. *Naratologie. Strukturální analýza vyprávění* [Narratology: Structural Analysis of Narrative]. Prague: Dauphin, 2013.

Collé-Bak, Nathalie Monica Latham, and David Ten Eyck, eds. *Book Practices & Textual Itineraries 2 Textual Practices in the Digital Age*. Nancy: Presses Universitaires de Nancy, Editions de Lorraine, 2014.

Fedunina, Olga V. *Poetika sna (ruskiy roman pervoy treti XX v. v kontekste traditsii)* [The Poetics of the Dream (the Russian novel of the 1st third of the 20th century in the context of tradition)]. Moskva: Intrada, 2013.

Dorota Filar. *Narracyjne aspekty językowego obrazu świata. Interpretacja marzenia we współczesnej polszczyźnie* [Narrative Aspects of the Linguistic Worldview. The Interpretation of Dream in Contemporary Polish]. Lublin: UMCS, 2013.

Gramigna, Anita. *Viaggio a Oaxaca. Un itinerario formative nella narrazione*. Roma: Aracne editrice, 2014.

Grande, Maria Cristina. *Psicopatologica et narrazione. Un'analisi dell'opera di Philip K. Dick*. Roma: Aracne editrice, 2014.

Guilbert, Georges-Claude, and Shannon Welles Lassagne, eds. *Television Series and Narratology: New Avenues of Storytelling*. GRAAT On-Line, issue # 15, April 2014. <http://www.graat.fr/>

Hogan, Patrick Colm. *Narrative Discourse: Authors and Narrators in Literature, Film and Art*. Columbus: The Ohio State University Press, 2013.

Jeziorska-Haładyj, Joanna. *Tekstowe wykładniki fikcji. Na przykładzie reportażu i powieści autobiograficznej* [Textual Cues of Fictionality. On the Example of Reportage and the Autobiographical Novel]. Warszawa: Fundacja Akademia Humanistyczna & IBL Pan, 2013.

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

Kümmerling-Meibauer, Bettina, ed. *Picturebooks: Representation and Narration*. London: Routledge, 2014.

Maziarczyk, Grzegorz. *The Novel as Book: Textual Materiality in Contemporary Fiction in English*. Lublin: KUL, 2013.

Ryan, Marie-Laure, Lori Emerson and Benjamin Robertson, eds. *The Johns Hopkins Guidebook to New Media*. Baltimore: The Johns Hopkins University Press, 2014.

Ryan, Marie-Laure, and Jan-Noel Thon, eds. *Storyworlds across Media: Toward a Media-conscious Narratology*. Lincoln: University of Nebraska Press, 2014.

Schmid, Wolf. *Elemente der Narratologia*. 3rd edition. De Gruyter Studium. Berlin/New York: de Gruyter, 2014.

Shen, Dan. *Style and Rhetoric of Short Narrative Fiction: Covert Progressions Behind Overt Plots*. Foreword by J. Hillis Miller. New York/London: Routledge, 2014.

Willand Marcus. *Lesermodelle und Lesertheorien. Historische und systematische Perspektiven*. Narratologia 41. Berlin/New York: de Gruyter, 2014.

Zuseva-Özkan, Veronika B. *Istoricheskaya poetika metaromana* [The Historical Poetics of Metanovel]. Moskva: Intrada, 2014.