

ENN Newsletter – Issue IX – December 2013

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ENN December 20, 2013

Dear Fellow Narratologists,

1) Many of you will have noticed that a major improvement has recently been made to the ENN website which will significantly improve the possibilities of exchanges between ENN members.

You will see that under the heading “Associates and members” > “List of ENN members,” the data sheets of all members are now displayed. From these data sheets, it is possible to send e-mails to ENN members by clicking on “Contact”; e-mails can also be sent directly from the List of members without the necessity of passing through the data sheets.

Another advantage of this modification is that henceforth each ENN member can edit and update his or her own data individually at will. If you do not already have an ENN account, it will be necessary to create one by clicking on the “Admin” tab on the top right hand side of the homepage. Once you have created an account, you need only log in to access and edit your data.

We should like to draw your attention to the fact that a number of data sheets appear to contain information that is no longer current due to changes of affiliation, e-mail and/or postal address, research interests. We thus urge you to log in and consult your data sheet, making any appropriate modifications by clicking on the “Edit” tab and then, after the changes have been made, on the “Save” tab at the bottom of the page.

Finally, for those ENN members who do not wish for their data and/or e-mail address to appear on the website, they can go to the edit mode, click on the “Contact information” tab and deactivate either or both of the ticked boxes.

For any queries regarding these matters, please write to:

Julie Solviche (ENN Secretary) – julie.solviche@ehess.fr

C/c to John Pier – j.pier@wanadoo.fr

2) We should also like to inform you that the ENN information page on Facebook now has 367 members. The ENN maintains an active presence on the following social media:

- Facebook <https://www.facebook.com/Narratology>
- Twitter: https://twitter.com/ENN_Europe
- Mendeley: <http://www.mendeley.com/groups/3790221/>

3) We are pleased to announce that the 4th ENN Conference will take place from Thursday the 16th to Saturday the 18th April of 2015 at Ghent University, Belgium. It will be preceded by a two-day pre-conference doctoral seminar from Tuesday the 14th to Wednesday the 15th of April.

“Modelling Narrative across Borders”

Narratologists are increasingly faced with the situation that the concept of narrative varies widely across borders. This is a happy circumstance for the relevance and vitality of narratological concepts. At the same time, however, this situation means that any easy “lateral compatibility” of concepts such as “narrator,” “(un)reliability,” “focalization,” etc. across different media such as the printed book, film or the digital media, among others, can no longer be taken for granted. Carrying on with the debates that got underway at the 2013 Paris conference, Ghent 2015 will address these issues by exploring conceptual models and inputs from various disciplines and methodologies such as rhetoric and stylistics, but also more recent developments including the cognitive sciences, media studies, the digital humanities and many more. In doing so, the ENN aims to act as an on-going forum for discussing narrative theory across borders – conceptual, disciplinary, national, cultural, historical.

Further information regarding the 4th ENN Conference and a call for papers will be sent out to ENN members in April 2014.

4) 2013 has seen a rash of publications of narratological interest. This issue of the Newsletter includes a list of some 30 recent and soon-to-appear titles, but is surely not complete. If you wish to have any titles (monographs and anthologies only) included in the next Newsletter, please send them, along with complete bibliographical data, to John Pier (C/c to Julie Solviche).

Season's Greetings,
The ENN Steering Committee
Karin Kukkonen, Gunther Martens, John Pier

I: Conference Reports

I.1: 2nd International Meeting on Narratology and the Arts Strasbourg – December 5-7, 2013

From December 5 to 7, 2013, the Second International Meeting on Narratology and the Arts – “Art as Text. Narratological, Semiotic and Transmedial Approaches” – took place at the European Doctoral College of the University of Strasbourg. After the success of the first meeting last year (see report in ENN Newsletter VII, January 2013), Márta Grabócz – with the support of the Institut Universitaire de France – organized once again a stimulating conference that brought together researchers from various fields. This year's main topic was transmediality in opera.

Keynote lectures were delivered by Béatrice Didier, Marie-Laure Ryan and Eero Tarasti, representing literary criticism, narratology and semiotics. The conference was divided into six sections: 1) “Transmedial narratology (music, text, theater)”; 2) “Shostakovich – transmedial approaches of his opera *Lady Macbeth of the Mtsensk District*”; 3) the parallel sections of “Narrative process and music”; 4) “Transmedial narratology – narration and movies, narration and images”; 5) “Transmedial narratology: new perspectives”; and 6) “Transmedial narratology: literary, verbal and graphic media”. The presentations were given partly in English, partly in French.

The first half of the conference was devoted to narrative phenomena in music, with special attention to opera. Béatrice Didier's (France) opening lecture investigated the question of narrativity in the 17th century French opera and in its constituents: libretto, music, dance, scenery. Małgorzata Pawłowska (Poland) discussed the different musical adaptations of Shakespeare's *Romeo and Juliet*. Through intermedial

transformations, she sought to map out the possibility of constructing narratives in music. Siglin Bruhn (USA) examined John Tavener's opera *Mary of Egypt* in which icon as visual representation is adopted alongside conventional dramatic features in order to transcend plot, space and time in a spiritual message. Bernard Vecchione (France) outlined a model of transmedial discursive tradition that makes every work of art a sort of intermedial re-writing. At the end of the first session, Tobias Hermans (Belgium) discussed Robert Schumann's dialogical narrative model of 'Musikkritik' in his *Neue Zeitschrift für Musik*.

The panel organized for discussing Shostakovich's opera offered an overview of the opera's hypotext, adaptations and interpretations. Katalin Kroó (Hungary) focused on Leskov's short story on which the opera is based, taking into account its literary context, narrative and motivic features, text layers, and meaning formulation in a semiotic framework. Peeter Torop (Estonia) discussed the phenomenon of intersemiotic cultural translation, distinguishing between transmediality, transmutation and transposition in different semiotic systems. Robert Hatten (USA) presented the musical tools of narrative commentary showing empathy for the protagonist. In a paper related to this phenomenon, Esti Sheinberg (USA/Israel) pointed out that the narrative voice in Shostakovich's opera is far from dehumanizing the victims of Katerina. As it was illustrated, the opera has a double narrative, one of which addresses the unconscious through rhythm, resulting in a psychological complicity at odds with ethical judgment.

In addition to Shostakovich, Chopin was taken up by a number of the musicologists attending the meeting. Robert Hatten's approach to musical meaning was represented by Joan Grimalt's (Spain) paper on the mazurkas as a tragic expressive genre. Julie Walker (France) addressed a variety of narrative structures based on the order of dysphoric and euphoric passages in the late style of Chopin, following the findings of Eero Tarasti's musical semiotics. Thierry Mathis (France) also examined musical narrativity and expressivity in such French baroque composers as Louis-Nicolas Clérambault and Jean-Féry Rebel with regard to the effects of harmony or dissonance.

The meeting's second day started with Eero Tarasti's (Finland) keynote lecture on the possible musical application of semiotic models of narrative functions. He

suggested an existential semiotic model consisting of four modes of Me/I-For-Myself illustrated with an analysis of works by Schumann and Mozart.

One of the two parallel sessions continued discussing narrative processes in music, while the other focused on intermedial phenomena in graphic and filmic narratives.

In the first, Christine Esclapez (France) adopted Ruth Amossy's conception of author's image to examine *Perversions*, an intermedial concert-performance by Fatima Miranda. Gabriel Sevilla (Switzerland) analyzed the intersemiotic interplay of verbal, musical and iconic aspects of *Oedipus Rex*, an opera-oratorio by Jean Cocteau and Igor Stravinsky staged by Harry Wich. Nicolò Palazetti (Italy/France) studied the narrative and non-narrative characteristics in *Quatuor à cordes*, an early work by the Italian composer Bruno Maderna influenced by Béla Bartók. Using the narratological conception developed by Márta Grabócz, he examined the narrative programs and semantic topoi manifested in the formal structure of the composition. Inès Sevilla (Spain/France) investigated intertextuality and intersemiotic features in Manuel de Falla's opera adaptation of an episode of *Don Quijote*. William Brunson (Sweden), composer and expert of electroacoustic music, commented on the four modalities of media formulated by Lars Ellström as docking points between media. He examined the narrative capacity of electroacoustic music, illustrated with the works of Luc Ferrari and Kaija Saariaho.

In the fourth session, Jan Baetens (Belgium) spoke about the narrative pose in the intermedial genre of the photo novel, comparing it to the 19th-century tableau vivant, but also to movies and comic books. Geneviève Mathon (France) compared Henry Bernstein's melodramatic play, based on music, with its film adaptation by Alain Resnais, focusing on the musical structure and musical references of the play and of the film *Mélo*. Ágnes Pethő (Romania) examined films by Lech Majewski, Sharunas Bartas, Ihor Podolchak that consist of static images resembling still life paintings and tableaux vivants, thus decomposing the narrative organization of the sequence. Byron Almén (USA) investigated several forms of musically-influenced narrative strategies in the films of Jacques Rivette. Finally, Adrián Bene (Hungary) analyzed various forms of intertextuality and intermediality in Żuławski's ironic

autobiographical fiction, a film adaptation of Mme de Lafayette's *The Princess of Clèves*.

The last day's keynote lecture was given by Marie-Laure Ryan (USA) who proposed a definition of the minimal conditions of narrativity taking the – usually language-based – prototypes of narrative (fairy tale, dynamic stories such as tragedies or thrillers, natural conversational narratives of personal experience, literary fiction) into account. After showing the shortcomings of these models, all having a sort of mimetic power, a scalar conception of narrative was suggested which is a combination of this fuzzy set. Christian Hauer's (France) aim was to improve Ryan's transmedial narratology by relying on the recent results in cognitive science and neuroscience in accordance with Monika Fludernik's concept of experientiality. A psychoanalytic approach to musical narrativity was represented by Mathias Rousselot (France) and Miloš Zatkalik (Serbia), proceeding from Daniel Stern's concept of proto-narrativity and from unconscious transformations during artistic creation, respectively.

The fields of literature and fine arts were also represented in this morning session. István Berszán (Romania) introduced his conception of "practice research" based on everyday experience and rhythm. Marc Marti (France) studied the intersemiotic interplay of image and text in Goya's engravings collected as *Los Caprichos*. Márton Szentpéteri (Hungary) sketched out an example of iconographic intertextuality in Oxbridge collegiate architecture, a practice having manifold narrative capacity.

The last session began with John Pier's (France) paper on forms of verbal and graphic intermediality found in William Gass's *Willie Masters Lonesome Wife*, offering an overview of possible relations between Peircean indexical and iconic use of signs in a plurimedial text. Martine de Gaudemar (France) examined the philosophical background of narrative voice and motives in opera and movie. The problem of voice, narrator and writer was studied in the context of oral vs. written narrative by French narratologist Sylvie Patron. Raphaël Baroni (Switzerland) investigated the narrative devices that occur as an analepsis in comics. In the last talk, Mikko Keskinen (Finland) spoke about the nonlinear, fragmented, collage-like aspects of David Markson's *Reader's Block* as a borderline case between narrative and novel.

The conference proceedings will be published.

A 3rd International meeting on narratology and the arts will take place in 2015.

Adrián Bene
University of Pécs

I.2: Colloquium “On Description” – Prague – November 14, 2013

On November 14, 2013, a colloquium “On Description” was held Prague, following in the tradition of interdisciplinary colloquia launched by the Department of Textual Poetics at the Institute of Czech Literature, Academy of Science of the Czech Republic, and continued by its successor, the Department of Theory. This interdisciplinary and international event was organized as part of the project *Poetics of Description* by Stanislava Fedrová and Alice Jedličková. The opportunity to contribute to the debate was taken up by representatives coming from various fields: analytical philosophy and the theory of fictionality, linguistics and classical philology, literary history, theory of literature and poetics, art history and intermediality.

In the introductory lecture, Alice Jedličková offered a typology of possible approaches to examining literary description: from the point of view of linguistics, stylistics, narratology and intermediality. Her presentation was followed by the first of the philosophically-oriented papers: focusing on the use of different ways of descriptive identification, based on logical calculus, Marián Zouhar (Institute of Philosophy, Slovak Academy of Sciences, Bratislava) drew attention in his paper, “Descriptive Reference, Descriptive Identification and Semantic Theories of Definite Description,” to the background of particular semantic theories. Linguist Jana Hoffmannová (Institute of the Czech Language, AS CR, Prague) dealt in her paper, “Absent description. Compensation of its evocative and identificatory function,” with natural face-to-face dialogues. As demonstrated by persuasive examples of dialogues from empirical research, bringing refreshing moments to the context of academic debate, descriptive passages contain various means of reference: indefinite or quasi-demonstrative pronouns and fillers. The communicative value of these derives from the “shared” communicative and experiential context of their use.

In the second contribution stemming from analytical philosophy, “Identificatory function of descriptions in fictional texts,” Petr Kořátko (Institute of Philosophy, AS CR, Prague) presented his own concept of the relationship between description and identity of fictional entities through an attractive form of a paper constructed as a disputation: both his concept as such and his choice of a dynamic manner of presentation contributed to the vigour of the debate that followed.

The afternoon program was opened by Alice Jedličková with a paper entitled “Experientiality: Is it connecting or dividing description and narration?” in which she analyzed the relationship between description and narration put in opposition by classical narratology to demonstrate the instrumental advantages of this differentiation in cases when a text displays transient properties. In his contribution “Effet de neige,” Zdeněk Hrbata dealt with the forms and functions of descriptivity in Gautier’s novel *Le Capitaine Fracasse* in the context of historical poetics, being aware of the presence of genre and discourse models, or, more specifically, their elements in the structure of the novel (e.g. theatre novel and theatricality, adventure novel and the topos of a journey); he also spoke on the transformation of these elements in the film adaptation of the novel.

The last section, devoted to ekphrasis discussed as a sub-genre, a historical-rhetorical form and a super-genre of description, was opened by Heidrun Führer (Lunds Universitet, Lund, Sweden) with a survey of the historical, principally ancient, roots of these various concepts of ekphrasis in a paper entitled “The Trajectory of Ekphrasis.” The paper “Description and its subject: Through the eyes of beholder,” presented by Stanislava Fedrová, included both specific aspects of the functioning of ekphrasis and the characteristic shared by description and narration, i.e. perspective, illustrating this phenomenon with examples from works of classical and modern authors. In the last contribution of this session, “Time is of the Essence: Temporal Transformation in Ekphrasis,” Emma Tornborg (Linné Universitetet, Kalmar/Växjö, Sweden) investigated how temporality changes and manifests itself in the transformation of (oftentimes only seemingly) static visual images into verbal texts.

An informal discussion closing the colloquium confirmed that certain differences between individual disciplines and their way of thinking must be taken into account.

At the same time, however, it was confirmed once again how fruitful “transgressing boundaries” can be, resulting in more consistent self-reflection in the initial field.

The proceedings of the colloquium are to be published in a bilingual.

Bohumil Fořt,
Brno University

I.3: 6th International Conference for Interactive Digital Storytelling Istanbul – November 6-9, 2013

The 6th International Conference for Interactive Digital Storytelling (ICIDS) conference, on the theme “Connecting Narrative Worlds,” held from November 6 to 9, 2013 at Bahçeşehir University Istanbul, was organized by the Games & Narrative Research Group, consisting of Hartmut Koenitz (University of Georgia), Mads Haahr (Trinity College Dublin), Gabriele Ferri (Indiana University), Digidem Sezen (Istanbul University) and Tonguc Sezen (Istanbul Bilgi University) together with Güven Çatak as the partner with the host institution.

ICIDS is the premier international conference on research and practice covering interactive narrative experiences such as video game narratives, interactive storytelling, interactive drama, and interactive installation art concerned with storytelling. The objective of this conference series is to promote understanding and dialogue between researchers in computer science, designers, transmedia and digital artists, narratologists and digital game scholars.

Interactive Digital Storytelling is an exciting area in which narrative, computer science and digital arts converge to create new expressive forms. The combination of narrative and computation has a considerable untapped potential: from artistic projects to journalistic communication, from assistive technologies and intelligent agents to serious games, education and entertainment.

Supported by the host university and several corporate sponsors, the conference was attended by about 100 academics, digital media practitioners and artists, a testimony to the vibrant community and growing interest in the field. Papers from 25 countries as far apart as Australia and Kuwait were submitted to ICIDS 2013, showing that the interest in this field is not only sustained but also universal.

The ICIDS conference series has a long-standing tradition of bringing together theoretical and practical approaches in an interdisciplinary dialogue. The theme for ICIDS 2013 – “Connecting Narrative Worlds” – expresses this need to build bridges of understanding across different fields to make even better use of the immense potential of interactive narrative.

The keynote speakers appearing at ICIDS 2013 similarly reflect the diversity in disciplines and perspectives. The featured keynotes were given by renowned artist and pioneer in digital performance Toni Dove, who reported on her embodied interactive storytelling practice, the interactive storytelling expert Ernest Adams, who introduced a classification system to pre-determine and plan interactive narratives, and the independent game developer Adam Russell, who talked about his practice in creating experimental interactive narratives.

The 14 long papers, 8 short papers, and 10 posters bear witness to a dynamic field. The contributions over the four days of the conference were subdivided into different thematic areas, all related to digital technologies and narrative applications:

- **Models, Theories and Vocabulary** was the most theoretical track, offering a perspective on current contributions from the fields of semiotics, narratology, performance studies and film studies. Contributions in this area included perspectives on specific aspects like closure, foreshadowing and “productive interactivity,” metrics for measuring aspects such as character believability as well as a view on breaching the implicit agreement of interactive storytelling. The section was closed with a proposal for classifying and relating interactive digital narratives in the form of mappings.
- **Between Play and Narration** detailed the creation of ludic situations in digital environments as a tool for effective storytelling. Contributions in this area included perspectives on visual representation and mise-en-scene as well as a proposed annotation scheme for communication while experiencing an interactive narrative.
- **Game Narrative** engaged in a dialogue with the relatively new discipline of computer game studies. Papers in this section discussed the specific affordances of electronic games in relation to narrative, discussing satire and propaganda in game narratives and a case of invisible agency.

- **Art and Narrative Applications** presented perspectives from the field of digital arts, location-based performances and interactive digital narratives. Contributions in this section looked into the difficulties of telling travel stories while they happen, reported on storytelling and the use of social media in digital art installations, on a continuously developing interactive narrative and on how to generate stories with of morals.
- **Applications and Analyses** was a track that featured advanced computational applications like automatic story clustering and the generation of various “tellings” from semantic representations as well as perspectives focusing on the user in relation to the author, in regards to perceived incoherence, and finally on user understanding as a key element in adaptive storytelling.

The quantitative approaches devised to identify audience preferences represents an upcoming research trend that emerged from the contributions discussed at the conference. The best paper award was given to Sharon Lynn Chu, Francis Quek, and Joshua Tanenbaum’s paper “Performative Authoring: Nurturing Storytelling in Children through Imaginative Enactment” that evaluated different approaches designed to help children tell stories. Stacey Mason’s innovative proposal “On Games and Links: Extending the Vocabulary of Agency and Immersion in Interactive Narratives” was selected as the runner-up.

Two panels, **Professional perspectives on Interactive Digital Storytelling** and **Current and Future Trends in Interactive Digital Storytelling**, complemented the paper presentations, providing an opportunity for the audience to engage in a discussion with professionals and researchers in the field.

This year, the ICIDS conference also featured an **interactive art exhibition** for the first time in the series. It aimed at presenting a wide range of practical demonstrations, including artistic projects, experimental designs, and narrative video games. Amongst the many exciting pieces, the exhibition hosted “CAVE! CAVE! DEUS VIDET” by the Italian duo We Are Müesli (recent winner of the Bosch Art Game international competition 2013) and “Occupy Istanbul” on the Gezi park protests by the film director İnan Temelkuran and Hartmut Koenitz.

On the fourth day of the conference, three full-day and five half-day **workshops** were held at the Galata Campus of Bahçeşehir University. They provided the

opportunity for conference participants, as well as for selected students from the local design program, to attend practical sessions in small groups. The range of topics was wide, from natural language processing techniques in computer games to the educational use of live-action role playing games (LARPs) and to creative digital performances based on spam emails.

As in previous ICIDS conferences, the proceedings are published by Springer and are available both in print and in ebook format as part of their Lecture Notes in Computer Science series at

<http://link.springer.com/book/10.1007/978-3-319-02756-2>

Hartmut Koenitz,
University of Georgia

I.4: The 4th International Conference on Narratology Guangzhou, China – November 6-9, 2013

China's 4th International Conference on Narratology and the 6th National Seminar on Narratology was held in Guangzhou, China, from November 6 to 9, 2013. As usual, the conference was sponsored by the China Narratology Association; it was hosted by Southern Medical University. Approximately two hundred scholars from all over China and the West attended the conference. Prof. Shen Dan, president of the China Narratology Association, gave the opening lecture at the opening ceremony.

The keynote lectures were delivered by Brian McHale (Ohio State University, USA), Shen Dan (Peking University, China), Ning Yizhong (Beijing Language and Culture University, China), Marie-Laura Ryan (Belvue, Colorado, USA), Fu Xiuyan (Jiangxi Normal University, China), Cheng Xiling and Zhao Yiheng (Sichuan University, China), Meir Sternberg and Tamar Yacobi (Tel Aviv University, Israel), Ruth Page (University of Leicester, UK), and Yan Jingxin (National Chung Cheng University, Taiwan).

Fu Xiuyan, executive vice president of the China Narratology Association, delivered the closing address.

At the plenary sessions, the keynote speakers made in-depth explorations into such issues as "Narrative, database and the end of the world" (Brian McHale), "What

is covert progression and how to uncover it?” (Shen Dan), “Storyworld as cognitive and ontological concept” (Marie-Laura Ryan), “The spatial characteristics of weird narrative” (Ning Yizhong), “A tentative classification of narrative genres in general narratology” (Zhao Yiheng), and “Non-fiction narrative and new media” (Ruth Page). All the plenary lectures were informative, constructive, and well received.

In addition to the plenary sessions, eight parallel sessions were organized, centering on various topics of current narratological interest and analytical approaches. Among these topics were “New theoretical developments in narratology,” “Transmedia and interdisciplinary narrative research,” “Narratological approaches to the interpretation of narrative texts,” and “The establishment and development of Chinese narrative theory.” Featured at the conference was recent research in illness narratives (pathography), presented by Tang Weisheng and other Chinese scholars.

The success of the conference bore witness to the vitality of narratology in contemporary research and to interaction with other fields beyond verbal media and literary discourse, thus opening up new directions for narrative studies in intermedial and interdisciplinary contexts.

It was announced that a selection of articles from the conference will be published in book format by the conference organizer. The next conference will be held in Kunming, Yunnan, China in 2015.

Cheng Qian
Jinan University, China

I.5: “The Future of Feminist Narratology” Cambridge – October 12, 2013

A symposium on feminist narratology, held at Anglia Ruskin University (Cambridge, UK) on October 12, 2013, was organised by Tory Young with the financial support of the British Academy. Around forty researchers from the UK, elsewhere in Europe, Canada and the US came together to discuss future directions which the field of feminist narratologies might take.

The six keynote lectures set a wide-ranging agenda, from outlining how feminist narratology expands the canon of texts which narrative model-building relies on and

suggesting new interdisciplinary ventures with cognitive, digital and autobiographical approaches (Robyn Warhol), to superseding the false dichotomy of form and content and moving toward a contextualised approach to narratology (Susan S. Lanser), exploring how narrative female personae elicit our own stories in a sociological framework (Maria Tamboukou), and how the tools of feminist narratology yield incisive readings of popular media (Kathy Mezei), literary fiction (Marion Gymnich) and new media, such as Wikipedia (Ruth Page).

Fiona Doloughan's response to the day's discussions brought to the fore the wider issues of intersectional identities of race, gender and class. As an inherently contextualised approach, feminist narratology engages with these salient social issues and makes narratological inquiries, in Susan S. Lanser's phrase, "matter."

The symposium was concluded with plans to establish a Network for Feminist Narratology. For further information, please contact Dr Tory Young at:

tory.young@anglia.ac.uk

Karin Kukkonen
University of Turku

I.6: The Hundredth Anniversary of Russian Formalism (1913-2013) **Moscow – August 25-29, 2013**

From August 25 to 29, 2013, the National Research University Higher School of Economics and the and the Russian State University for the Humanities in cooperation with six other Russian scientific institutions in Moscow held an international congress on the occasion of 100th anniversary of Russian formalism. It was exactly in December 1913 that Viktor Shklovsky, who was 20 years old at the time, delivered his paper "The Place of Futurism in the History of the Language" at St. Petersburg's art cabaret "Stray Dog." This paper and essay, "Voskreshenie slova" [Resurrection of the Word, St. Petersburg 1914], became one of the fundamental contributions to a new theory of literature. It came to form the foundation of a new approach to art which did not take long to make its way into the newly-founded St. Petersburg's OPOYAZ (Society for the study of the poetic language).

The history of Russian formalism testifies not only to the development of literary theoretical thinking of the past century, but also to the hopes and ambitions, as well as disappointments and failures, that have always accompanied advancement of this rational-critical movement in the study of literature and in other fields of the humanities. It is thus not only the theoretical concepts as such that play a crucial role for understanding the development and transformation of Russian formalism, but also the broader historical, political, social and cultural context in which those concepts arose. Naturally, the organizers of the congress were well aware of this and therefore had planned this event as a wide-ranging meeting of researchers from all parts of the world who are concerned with Russian formalism and who work in various academic fields in which Russian formalism has played a major role.

The congress was opened on August 25 on the premises of the Russian State University for the Humanities by a short paper delivered by Oleg Aronson on formalism as an approach that is neither linguistics nor philosophy. The paper also included a presentation of a new book by Russian theoretician Mariya Umnova: *'Delat' veshhi nuzhnye i veselye': Avangardnye ustanovki v teorii literatury i kritke OPOJaZa* [Doing Things Necessary and Joyful: Avant-Garde Instructions in the Theory of Literature and in Criticism of OPOYAZ, Moscow 2013]. This was followed by the projection of a documentary film by Vladimir G. Nepevnyj on the relationship between Viktor Shklovsky and Roman Jakobson: "Viktor Shklovsky i Roman Jakobson. Zhizn' kak roman" [Viktor Shklovsky and Roman Jakobson: Life as a Novel].

An official opening ceremony took place the following day, on August 26. The opening lectures were given by the Rector of the Russian State University of the Humanities E. I. Pivovarov, by V. A. Kurennoj for the National Research University's Higher School of Economics and by Vyacheslav V. Ivanov, a major Russian linguist, semiotician and theoretician of film who was also the president of the congress. The main papers at the morning plenary session were delivered by Aage A. Hansen-Löve and Vyacheslav V. Ivanov. While Hansen-Löve dealt with the issue of logocentrism, which he pursued in Russian formalism and in Russian literary and cultural theory developed in the period from the so-called linguistic turn through postmodernism ("From Jakobson's Linguistic Turn to Postverbal Mediality: Some Observations on

Russian Logocentrism”), Ivanov focused on the possibilities and variations of formal approaches in science (“Formal System and its Interpretation in the Science in the XX–XXI centuries”). Both papers sparked off intense debate in which views were exchanged on the issues of logocentrism, intermediality in formalism, media formalism, but also on considerations as to formal approaches in science in general and as to what is meant by so-called formal structure.

This opening section was followed by a four-day marathon of lectures and discussions (mostly delivered in Russian or English), which was divided into sixteen sections dealing with various historical and theoretical issues and aspects of Russian formalism. These sections included, among others: 1) Russian formalism in the European intellectual context; 2) The relationship of the theory of formalism and Russian avant-garde; 3) Formalist history of art; 4) Movement and transformation of formalist ideas; 5) Reception of formalist ideas in the West and in Eastern Europe; 6) Formalism and Tartu-Moscow School; 7) The theory of verse and theoretical poetics, 8) Formalists and folklore; 9) Victor Shklovsky and history of literature; etc.

There were more than 120 papers presented at the conference (127 registered). To hear all of them was clearly impossible, since individual sections were taking place simultaneously – in some cases as many as four at a time. The publication “Russkij formalizm 1913–2013” [Russian Formalism 1913–2013], which was available already at the congress and which contains the basic theses and abstracts of individual papers (a 280-page volume!), gives a general idea as to the breadth and diversity of the topics. Even though the organizers had originally announced that they were not planning to publish any conference proceedings, it seems that they have finally managed to obtain funds and will be able to publish a selection of the papers delivered at the congress.

As far as individual sections and papers are concerned, there were a number of overlapping or recurring topics and interpretations. Nevertheless, however unlikely it may seem (after so many years of interpretations and reinterpretations of Russian formalism), in nearly every case the lecturer presented some new and interesting insight or interpretation. This can be attributed both to the fact that the conference was attended by a number of outstanding scholars from all around the globe (in addition to those mentioned above, P. Steiner, J. Levchenko, D. Tokarev, G.

Tikhanov, C. Brandist, I. Pilshchikov, M. Lotman, R. Bird, D. Ulicka, T. Skulacheva and others) and also to the very topic – Russian formalism – which still seems to be inspiring and attractive, even one hundred years on.

This was evident already from papers from the first thematic section, “Russian Formalism in the European Intellectual Context of Its Time,” delivered by P. Steiner, G. Tikhanov, I. Kliger and C. Brandist. In his lecture “Art, Law, and Science in the Modernist Key: Shklovsky, Schmitt, Popper,” Steiner asked the question as to how it is possible that the concept of “ostranenie” (defamiliarization), even though usually defined very vaguely, is one of the best-known formalist notions. Other key scientific-theoretical terms share a markedly similar fate, in particular Schmitt’s notion of “decisionism” and Popper’s concept of singular “falsifiability.” Galin Tikhanov, in his contribution “Revisiting Russian Formalism: Modernity and the Significance of Language,” focused on the role of Russian formalism in the context of late modernism, epistemologically related to positivism, psychoanalysis, and Marxism. He paid special attention in particular to the question of the importance of language for formalist theory. Craig Brandist centered his paper, “Formalism, Sociological Poetics and the Role of the Veselovskij Institute,” around the historical and sociological poetics of A. N. Veselovskij (to some degree a precursor of Russian formalist techniques), focusing in particular on Veselovskij’s interpreters and successors. Ilya Kliger dealt with the materialist conception of literary history in “Modernity, Memory, Tradition: Towards a Materialist History of Literary History.”

In addition to the first plenary session, with papers by A. A. Hansen-Löve and V. V. Ivanov (already mentioned), two other plenary sessions took place with papers presented by John E. Bowlt (“Vasily Kandinsky and the Formal Method”), Eero Tarasti (“On the Origins of the European Semiotics – the Contribution of Russian Formalism”), Catherine Depretto (“Shklovsky in France: Translation and Reception”) and Marietta O. Chudakova (“O Shklovskom: fenomen sovetskogo pisatela i sovetskogo uchenogo” [On Shklovsky: The phenomenon of Soviet writer and Soviet scientist]). The congress was closed with a reflection by V. V. Ivanov concerned with how to write a formalist prosaic text (documented on the example of Russian writer Vsevolod Ivanov).

Many publications tend to present Russian formalism as a closed matter, a movement that advocated an analytical approach to literature, language, drama, film, etc. which, already in the 1920s was “replaced” by the structuralist concepts of the Prague School. To a certain extent, this is no doubt true, even though Russian formalism was to see a “renaissance” in the 1960s, having a substantial impact on the shape and development of literary and cultural theory during the second half of the 20th century.

A significant jubilee is always a suitable occasion to look back and assess the gains and losses. The Moscow conference played a vital role in this respect. It not only reflected the famous past of Russian formalism and its most important representatives (V. Shklovsky, R. Jakobson, Y. Tynyanov, B. Ejchenbaum, B. Tomashevskij, etc.), but it also pointed out numerous topical problems, the potential for development and application of formalist and neo-formalist approaches in the contemporary fields of literary theory, narratology, theatre studies, film studies, etc. as well as in the area of culture.

The program and website of the congress are available on the Internet at <http://ru-formalism.rggu.ru/english/index-eng.html>

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

I.7: “The Russian Trace within Narratology” – Balashov, Russia November 26-28, 2012

The conference “The Russian Trace within Narratology,” held at the Balashov Institute, affiliated with the Saratov State University (henceforth BI SSU), from November 26 to 28, 2012, was organized with support from the Ministry of Education and Science of the Russian Federation. The conference was part of a research project being carried out by a group of Balashov scholars with support from the Russian Education and Science Ministry. The conference brought together 35 on-site and 20 off-site participants from Russia, Switzerland, Italy, Lithuania, Ireland, the Ukraine, Kazakhstan and China. Their presentations were published as articles in the conference’s follow-up volume of articles (*The Russian Trace Within Narratology: Proceedings of the In-*

ternational Conference. Balashov, November 26-28, 2012. Balashov: Nikolayev, 2012, 272 pages).

The general aim of the conference was to bring together scholars from literary criticism, linguistics and other humanistic disciplines to discuss classical vs. postclassical paradigms of research in narrative theory with an emphasis on Russian influence since the first decades of the 20th century. The conference also aimed at drawing greater attention by Russian scholars to recent developments in Western narratology.

The conference participants were honored to receive a greeting address from David Herman, who wrote: “Indeed, given the absolutely foundational contributions by Russian theorists to the broader field of narratology itself, a conference on ‘The Russian Trace within Narratology’ is long overdue. [...] To be sure, the conference will provide illuminating new perspectives on the insights of Russian analysts ranging from Propp, Shklovsky and Eikhenbaum, to Vygotsky, Bakhtin, and Lotman – insights without which classical narratology, and thus postclassical narratology, simply would not have existed. But what is more, the conference will confirm the significance and vitality of contemporary Russian scholarship for narrative, as well as the benefits of establishing a closer dialogue among Russian theorists and other members of the international community of narratologists. [...] I also extend my heartfelt thanks to you all for contributing so crucially to what is now a worldwide scholarly endeavor: the attempt to understand what stories are, how they work, and what they can be used to do.”

The conference was opened with the plenary session *Classical and postclassical narratology: The Russian origins and the tendencies of their development in Russia and in the West*, which included the following keynote lectures:

Ludmila V. Tataru (Doctor in Philology, Professor at BI SSU): “Formalism, deconstruction and postclassical narratology”

Boris F. Egorov (Doctor in Philology, Senior Researcher at St. Petersburg Institute of History of the Russian Academy of Science): “Tartu’s structuralists and creating the plots of robots’ behavior”

Lyubov D. Bugaeva (Doctor of Philology, Assistant Professor at St. Petersburg State University): “Narrative, the media and emotions”

Ursula Ganz-Blättler (Ph.D. in Medieval History, a habilitation degree in Film and Television Studies; Senior Lecturer in media and cultural studies, Sociology Institute of the University St. Gall, Lucerne, Switzerland): “Mashup culture seen from a poststructuralist perspective on narrative”

Ludmila Tataru spoke on the evolution of cultural and scientific thought, mainly during the 20th and 21st centuries. The underlying patterns “guiding” this process were outlined using the structural dichotomy “wholeness/fragmentariness,” on the one hand, and the concept of “autoamputation” (McLuhan), on the other. In comparing the Western and Russian philological traditions, it was concluded that there is a need to reconsider narratological concepts, originally conceived by the Russian formalists, in light of the achievements (and limitations) of Western postclassical narratology.

Boris Egorov, a colleague of Yuri Lotman, spoke about the pioneering research project on artificial intelligence carried on in Leningrad and Tartu in the 1960s. Lotman and Egorov were invited by M. B. Ignatjev, the Head of the Department of Cybernetics at the Leningrad Institute of Aviation Equipment, who had been assigned to create robots to be sent to the moon. Prof. Egorov was requested to work on the possible scenarios of robots’ behavior if they were to act in a team. Hardly had that seminal research produced the first results – a description of machine behavior, behavior as a language (semiotic system), metamechanisms of culture as a synergetic system among them – when their project was closed by the authorities.

Lyubov Bugaeva examined narrative as a universal logical structure that raises questions about the translatability of stories from one medium into another, thus touching on the nature of narrative. Viewing narrativity as a constructivist concept based on the cognitive parameters of context, Prof. Bugaeva explained narration as a result of the subconscious psycho-physiological involvement of a recipient and cinema as an optimal creative laboratory for the study of emotional dynamics.

Ursula Ganz-Blättler adopted the term of “mashup culture” as a working definition for various kinds of remixing practices that borrow from copyrighted material such as music, books, film, television, etc. She claimed that such practices

can be traced back to (older) creative audience response to popular culture such as fan fiction based on on-going narratives circulating in mainstream media, thus stemming from playful gossiping networks of knowledgeable experts. These practices can also be understood as “telling” extensions of fictional universes which are considered too narrow and/or outdated by those who attempt to actualize and revive them. The idea is that mashup culture is an example of conversational storytelling that challenges structuralist concepts of narrative because it is nonlinear and never-ending.

The plenary session was followed by three days of discussion in group sections.

Section 1: The ideological base of the Russian formalism and its influence on the development of narrative theory:

Elena P. Tarnaruzkaya (PhD in Philology, Associate Professor at Samara State University, Russia): “M. M. Bakhtin’s concept of isolation as an origin of the narrative theory and the practice of autoreflexive narration (John Barth’s prose)”

Dmitry S. Urusikov (independent researcher from Yeletz, Russia): “Historicity of narratology: falsification and amplification”

Vijolė Višomirskytė (Doctor of Humanities, Vytautas Magnus University, Lithuania): “The traces of Juri Lotman’s and A. J. Greimas’s concepts in Mieke Bal’s Theory of Visual Narrativity”

Section 2: Literary text studies within the framework of classical and post-classical narratology:

Sergey P. Oroby (PhD in Philology, Associate Professor at Blagoveschensk State Pedagogical University, Russia): “Narrative structure of the Russian ‘new dimension prose’ (the novel *Seizure of Izmail* by M. Shishkin)”

Alexey F. Sedov (PhD in Philology, Associate Professor at BI SSU): “Shatov’s ‘idea’ in Dostoyevsky’s ‘Demons’ and the author’s intentions”

Svetlana Ye. Sheina (Doctor of Philology, Professor at the Balashov Branch of the Russian Presidential Academy of National Economy and Public Administration): “Narrative features of Anglo-Irish prose”

At two consolidated section sittings, *The ideological base of the Russian formalism and its influence on the development of narrative theory* (3) and *Narrative journalism and media studies* (4), the following presentations were discussed:

Yelena A. Nikitina (PhD in Philology, the Yelets State University I. A. Bunin, Russia): “Narratological contents of A. Zholkovsky’s and Yu. Scheglov’s poetics of expressivity”

Irina V. Annenkova (Doctor of Philology, Associate Professor at the Lomonosov Moscow State University): “Media discourse as a neo-rhetorical representation of the contemporary world-image”

Yelena A. Bratchikova (PhD in Philology, Senior Lecturer at BI SSU). “The phonosemantic form of a poetic text as a representation of its mental space”

Ludmila V. Tataru (Doctor of Philology, Professor at BI SSU): “Russian and American celebrity narratives as reflections of the national mentalities”

Svetlana A. Bozrikova (PhD in Philology, Lecturer at BI SSU). “The history of narrative journalism in Russia”

Alexandr Ye. Churanov (PhD in Philology, Associate Professor at BI SSU). “Grammatical forms of temporal reference in a publicist text”

The section *Narrative theory as a methodological paradigm of pedagogy, psychology and cultural studies* was divided into two sessions (5, 6):

Andrey S. Kopovoy (PhD in Pedagogy, Associate Professor at BI SSU): “Narratives in psychoanalysis and psychotherapy”

Irina P. Morozova (Senior Lecturer at BI SSU): “Using the categories of narrative theory in teaching university students a second foreign language”

Marina S. Volokhonskaya (PhD in Psychology, The Internalia Psychoanalytical Society, St. Petersburg): “The specificity of meaning interpretations in psychological counseling”

Yuliya Ye. Zaitseva (PhD in Psychology, Saint Petersburg State University): “The I-narratives of the young Petersburgers’ life perspectives”

Tatyana V. Platonova (PhD in History, Associate Professor at BI SSU). “Historical prototypes for the characters in L. N. Tolstoy’s comedy *The Fruits of Enlightenment*”

One of the star events during this section was the presentation “Narrative aspects of interpreting Goethe’s tragedy *Faust* in Ferenc Liszt’s Sonata h-moll” by Sergey Ya. Vartanov (PhD in Arts, Professor at the Chair of Special Pianoforte, The Saratov State Conservatory L. V. Sobinov, Saratov, Russia). His theoretical considerations on Sergey Vartanov were illustrated by brilliantly performed passages from Liszt’s Sonata on the grand piano in the music lounge of Merchant Dyakov’s House at the Balashov Museum of Natural History.

At the two concluding sections, 7 and 8, *Literary text studies within the framework of classical and post-classical narratology*, the following presentations were discussed:

Svetlana R. Matchenya (PhD in Philology, Associate Professor at the Pskov Branch of The Russian International Academy of Tourism. Pskov): “Gender issues reflected in the narrative structure of Emily Brontë’s *Wuthering Heights*”

Irina Marchesini (PhD, the Chair of Russian Literature at Alma Mater Studiorum, Università di Bologna, Italy): “The narratological notion of career implied author: its roots, development and use”

Svetlana V. Bessmertnova (PhD student at BI SSU, the Chair of the literature section): “Patterns of representing existential motifs in the narrative discourse”

Natalia V. Maklakova (Lecturer at the Chair of Russian Language at the North-Western State Medical University I. I. Mechnikov): “Narrative mechanisms in Maria Stepanova’s poetry (the cycle *Girls Are Singing*)”

Denis A. Rosevatov (PhD in Philology, Lecturer at the Povolzhskiy Institute of Administration P.A. Stolypin, Saratov, Russia): “Typical traits of Englishness in the characters of Jerome K. Jerome’s ‘Three Men in a Boat’ and other stories”

Nadezhda Yu. Beze (PhD student, Senior Lecturer at BI SSU): “The spatial model of Lübeck in the narrative structure of Thomas Mann’s *Buddenbrooks*”

The Conference program also included lectures, seminars and excursions. Thus, Sergey Orobyy from Blagoveschensk (in Eastern Russia) held a course of seven lectures entitled “Russian Literature in the 21st Century” which covered the following topics:

1) **Why study modern literature?** Literary studies of modernity turning into ‘a glass bead game’ – The elusive now: how to talk about modernity ‘in a scientific way’? – Transformations of artistic language, or Why a contemporary author writes better than Pushkin. – ‘Where do literary studies end and where does criticism begin? – Literary studies as a vibrant tactics – Selecting the concepts to describe modernity: neither ‘structure’ nor ‘rhizome’ but ‘matrix’.

2) **Updated literature: Looking for orientations:** Accelerated development of Russian literature. – What modern process in literature involves and why the writer finds himself at distance from it. – How to tell the ‘90s’ from the ‘2000s’ in literature. – Why contemporary literature is ‘prose-oriented’. – How genres come and go. – Fan fiction, TV series, projects: new literary forms.

3) **“A Poetic Ghetto”:** The image of a modern poet and the premium “Poet”. – The formats of contemporary poetry: from “the thick journals” to social nets. – Why do poets write *vers libre*? – The mnemonic theory of a poem’s existence.

Ursula Ganz-Blättler directed two seminars, one on the recent tendencies in higher education in Switzerland and the other on the Western fandom culture. Professor Egorov gave a lecture entitled “Contemporary Studies of Yuri Lotman’s Heritage.” Marina Volokhonskaya, a certified gestalt-psychologist, directed a seminar “Lacanian psychoanalysis within the cycle of psycho-disciplines.” Dmitriy Urusikov presented a theoretical approach to narrative at the seminar “Theory of narrative: towards the concept of a structural register.”

Ludmila Tataru
Professor, Head of the Chair of Foreign Languages,
Balashov Institute of the Saratov State University,
Balashov, Russia

II: Upcoming Events and CfPs

Workshop “Empirical Approaches to Narrative”

Wuppertal – March 15th, 2014

The Center for Narrative Research (CNR) at Wuppertal University is happy to announce the workshop “Empirical Approaches to Narrative,” which will take place on March 15th, 2014. Leading scholars Marisa Bortolussi and Peter Dixon (Edmonton) will give a talk on their current work-in-progress on memory and emotions. This workshop will offer a forum that serves to facilitate discussion of research projects and methodological challenges in the broad field of psychonarratology, as well as other empirical approaches to narrative. The CNR welcomes doctoral and postdoctoral students as well as scholars working in the field of narrative to take part in this event.

The workshop will be hosted by Sandra Heinen and Roy Sommer (Wuppertal University, Department of English Studies). It will take place at the Gaestehaus Freudenberg, Rainer-Gruenter-Strasse 3, 42119 Wuppertal, Germany.

There will be a limited number of slots for brief papers on topics related to, among other things, the relationships between quantitative and qualitative empirical methods, potential uses of tagging and other linguistic methods for narrative research and general methodological concerns. The results will be published in a special issue of DIEGESIS, the interdisciplinary journal for narrative research, devoted to “Empirical Approaches to Narrative.”

<https://www.diegesis.uni-wuppertal.de/index.php/diegesis>

The deadline for application is February 1st, 2014.

If you are interested in participating in this workshop, please contact Monika Kieslich:

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Department of English Studies

University of Wuppertal
Gauss Str. 20
42119 Wuppertal
Germany

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The Center for Narrative Research (CNR) is a cross-disciplinary institution that brings together scholars from various disciplines with an interest in narrative and storytelling.

III: New Publications

ENN members are asked to send in announcements of recently or soon-to-be-published monographs and anthologies together with the standard bibliographical information (NB: intended for this heading are books, not articles). This information, which will be included in each upcoming Newsletter, should be sent to the Chairman of the ENN Steering Committee, John Pier, at j.pier@wanadoo.fr with a copy to Julie Solviche at julie.solviche@ehess.fr

Alber, Jan, Henrik Skov Nielsen, and Brian Richardson, eds. *A Poetics of Unnatural Narrative*. Columbus: The Ohio State University Press, 2013.

Alber, Jan, and Per Krogh Hansen (eds.). *Beyond Classical Narratology: Unnatural, and Transmedial Narrative and Narratology*. Berlin/New York: de Gruyter, 2014 (forthcoming).

Andrews, Molly, Corinne Squire, and Maria Tamboukou. *Doing Narrative Research*. 2nd edition. London: Sage, 2013.

Avanessian, Armen, and Anke Hennig (Hrsg.). *Der Präsensroman*. Narratologia 36. Berlin: de Gruyter, 2013.

Ballerio, Stefano. *Sul conto dell'autore. Narrazione, scrittura e idee di romanzo*. Milano: Franco Angeli, 2013.

Bernaerts, Lars, Dirk De Geest, Luc Herman, and Bart Vervaert, eds. *Stories and Minds: Cognitive Approaches to Literary Narrative*. Lincoln: University of Nebraska Press, 2013.

Berning, Nora. *Towards a Critical Ethical Narratology. Analyzing Value Construction in Literary Non-Fiction across Media*. Trier : WVT, 2013.

Bode, Christoph, and Rainer Dietrich. *Future Narratives: Theory, Poetics, and Media-Historical Moment*. Berlin: de Gruyter, 2013.

Breger, Claudia. *An Aesthetics of Narrative Performance. Transnational Theater, Literature, and Film in Contemporary Germany*. Columbus: The Ohio State University Press, 2012.

Dervişcemaloğlu, Bahar. *Anlatıbilime Giriş [An Introduction to Narratology]*. İstanbul: Dergâh Publishing, 2014 (forthcoming)

Eisen, Ute E., and Peter von Möllendorff (Hrsg.). *Über die Grenze. Metalepse in Text- und Bildmedien des Altertums*. Narratologia 39. Berlin: de Gruyter, 2013.

Hawthorn, Jeremy, and Jakob Lothe. *Narrative Ethics*. Amsterdam: Rodopi, 2013.

Herman, David. *Storyworlds and the Sciences of the Mind*. Cambridge, MA: MIT Press, 2013.

Koten, Jiří. *Jak se dělá fikce slovy [How To Do Fictions with Words]*, Brno: Host 2013.

Kukkonen, Karin. *Contemporary Comics Storytelling*. Lincoln: University of Nebraska Press, 2013.

Lembert-Heidenreich, Alexandra, and Jamila Mildorf, eds. *The Writing Cure: Literature and Medicine in Context*. Münster: LIT Verlag, 2013.

McCabe, Alyssa, and Chien-ju Chang, eds. *Chinese Language Narration: Culture, cognition and emotion*. Amsterdam: John Benjamins, 2013.

Lahn, Silke, and Jan Christoph Meister. *Einführung in de Erzähltextanalyse*. 2., aktualisierte Auflage. Stuttgart / Weimar: J.B. Metzler, 2013.

Morgan, James. *Encountering Images of Spiritual Transformation: The Thoroughfare Motif within the Intrigue of Luke-Acts*. Eugene, OR: Wipf and Stock, 2013.

Neumann, Michael. *Die fünf Ströme des Erzählens. Eine Anthropologie des Erzählens*. Narratologia 35. Berlin: de Gruyter, 2013.

Page, Ruth E. *Stories and Social Media: Identities and Interaction*. London/New York: Routledge, 2013.

Phelan, James. *Reading the American Novel, 1920-2010*. Oxford: Blackwell, 2013.

Ryan, Marie-Laure, and Jan-Noël Thon, eds. *Storyworlds Across Media: Toward a Media-Conscious Narratology*. Lincoln: University of Nebraska Press, 2013.

Sanford, Anthony J., and Catherine Emmott. *Mind, Brain and Narrative*. Cambridge: Cambridge University Press, 2013.

Shen, Dan. *Style and Rhetoric of Short Narrative Fiction. Covert Progression Behind Overt Plots*. London: Routledge, 2014 (forthcoming)

Sládek, Ondřej. *Prag Ekolü'nün Yapısalcı Poetikası ve Geçirdiği Dönüşüm [Metamorphoses of the Prague School Structural Poetics]*. Translated into Turkish by Bahar Dervişcemaloğlu. İstanbul: Dergâh Publishing, 2014 (forthcoming)

Sládek, Ondřej (ed.). *Český strukturalismus v diskusi [Czech Structuralism in Discussion]*, Brno: Host 2014 (forthcoming)

Sprondel, Johanna. *Textus – Contextus – Circumtextus. Mythos im Ausgang von Joyce, Aristoteles und Ricœur*. Narratologia 38. Berlin/New York: de Gruyter, 2013.

Stein, Daniel, and Jan-Noël Thon (eds.). *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narrative*. Narratologia 37. Berlin/New York: de Gruyter, 2013.

Wolf, Werner. *Deskripce jako transmediální modus reprezentace* [translation of the introductory essay in W. Wolf & W. Bernhart, eds.: *Description in Literature and Other Media*, 2007], Ústav pro českou literaturu AV ČR, Praha 2013.

IV: Information on Online Publications, etc.

New Journal

FRONTIERS OF NARRATIVE STUDIES

Frontiers of Narrative Studies is a peer-reviewed academic journal sponsored by the School of Foreign Languages at Shanghai Jiao Tong University, China. Its broad range of scholarship comprises narratives across media including literary writing, film and television, journalism, and graphic narratives. It welcomes theoretically sophisticated essays that examine narratives of all kinds from a host of critical, interdisciplinary, and cross-cultural perspectives. Particular emphasis is placed upon state-of-the-art research in the field of interdisciplinary narrative inquiries. The

journal, which appears once annually in September, publishes original articles and interviews as well as book reviews.

Frontiers of Narrative Studies accepts submissions in English or in Chinese by authors from all over the world. Articles should be about 6,000 to 8,000 words in length and must follow the latest edition of MLA style. Submissions should contain an abstract of about 200 words, a short biography of the author, and a list of keywords as well as the main body of the essay. Manuscripts must be submitted to Shang Biwu of the English Department at Shanghai Jiao Tong University, 800 Dongchuan Road, Shanghai, 200240, P. R. China.

E-mail: narrative2014@163.com

DIEGESIS

Interdisziplinäres E-Journal für Erzählforschung
Interdisciplinary E-Journal for Narrative Research

The Center for Narrative Research (CNR) would like to announce the publication of the third issue of DIEGESIS, the interdisciplinary journal for narrative research. “Storytelling in Journalism” is a themed issue that is devoted to the specific qualities of journalistic narratives and contains articles by Nora Berning, Friederike Herrmann, Karl N. Renner, Valérie Robert and Marie Vanoost as well as an interview with Brian Richardson.

DIEGESIS publishes all articles and reviews in full text freely available online:

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

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