

Fourth LACE Winter School
Narrative Values, the Value of Narratives

(January 28-February 1, 2019)

Preliminary Programme (some titles and abstracts TBA)

Date and Location	Time	Programme
Mon. 28 January 2019	09.30 – 10.00	Welcome and kick-off <i>Barend van Heusden / Sjoerd-Jeroen Moenandar</i>
	10:00-11:30	Introduction: Narrative Values and the Value of Narratives <i>Liesbeth Korthals Altes (University of Groningen)</i>
	11:30-14:15	City walk and lunch
	14:15-16:15	[Val]use of Frame Switching <i>Alberto Godioli, Miklós Kiss, & Melanie Schiller (University of Groningen)</i>
	16:15-16:30	Coffee break
	16:30-18:00	Lecture on narrative journalism and fake news (title TBA) <i>Frank Harbers</i>
Tue. 29 January 2019	9:00-10:45	Just Another Kiss: Narrative and Database in Fan Vidding 2.0 <i>Donata Meneghelli (University of Bologna)</i>
	10:45-11:00	Short break
	11:00-12:45	What socionarratology can learn from fiction <i>Marina Grishakova (University of Tartu)</i>

Tue. 29 January 2019	12:45-13:45	Lunch
	13:45-15:30	The Author in Narratology <i>Stefan Kjerkegaard (Aarhus University)</i>
	15:30-16:00	Coffee break
	16:00-17:15	Applied Narratology and the Dangers of Storytelling <i>Sjoerd-Jeroen Moenandar (Avans University of Applied Sciences)</i>
	17:15-17:30	Short break
	17:30-18:30	Round table discussion: Narrative Values, the Value of Narratives <i>Led by Sjoerd-Jeroen Moenandar</i>
	18:30-19:30	Social Programme: Jewish Groningen
Wed. 30 January 2019	08:30-10:00	TBA <i>Domingo Sánchez-Mesa Martínez (University of Granada).</i>
	10:00-10:30	Coffee break
	10:30-12:00	Negotiating values in contemporary Spanish narrative <i>Ângela Fernandes (Universidade de Lisboa)</i>
	12:00-13:00	Lunch
	13:00-14:30	The Paratext of the Photonovel and the Film Photonovel <i>Jan Baetens (KU Leuven)</i>

Wed. 30 January 2019	14:30-15:00	Coffee break
	15:00-16:30	Through a broken looking-glass – Narrative, art, and values Liesbeth Korthals Altes
	16:30-17:00	Drinks
Thu. 31 January 2019	10:00-12:00	<i>Speed date with a narratologist, two rounds. Students are given the chance to speak for 15 minutes with lecturers and speakers about their project</i>
	12:00-13:00	Lunch
	<p style="text-align: center;"><i>Symposium</i> <i>The Negotiation of Values in Narrative</i></p>	
	13:00-15:00	<p>First session TBA <i>Stefan Iversen</i></p> <p>TBA <i>Marina Grishakova</i></p> <p>TBA <i>Annie van den Oever</i></p>
	15:00-15:30	Coffee break
	15:30-17:30	<p>Second session Narrative, Values, and the Place of the Human <i>Marco Caracciolo</i></p> <p>TBA Hanna Meretoja</p>
	15:30-17:30	<p>Second session The Circulating Professor: The Configuration of Cultural Templates in <i>Pnin</i> by Vladimir Nabokov <i>Luc Herman & Bart Vervaeck</i></p>

Thu. 31 January 2019	17:30-18:30	Panel discussion on the Negotiation of Values in Narrative
	19:00-21:00	Official LACE Winter School dinner
Fri. 1 February 2019	9:00-10:45	Wrapping up and looking ahead; student presentations (first session)
	10:45-11:00	Coffee break
	11:00-12:30	Wrapping up and looking ahead; student presentations (second session)
	12:30-13:00	Closing of the Winter School <i>Barend van Heusden / Sjoerd-Jeroen Moenandar</i>
	13:00-14:00	Lunch

Abstracts

[Val]use of Frame Switching (28-1, 13:00-15:00)

Alberto Godioli, Miklós Kiss, & Melanie Schiller (University of Groningen)

Frame theory provides a useful conceptual tool to get a grip on viewers' interpretive operations. Frames are 'cognitive shortcuts' that help to set expectations, steer attention, recognize patterns, detect novelties, determine salience, evaluate available information and choose further actions. Framing then refers to the activity of selecting the clusters of knowledge and interpretive stances deemed the most appropriate in response to a given situation. Certain textual, audio, and audiovisual narratives resist the routines of framing, or better, they don't allow for routinely settling on a single frame. Providing challenges that test and play on readers', listeners', or viewers' reliance on their available knowledge clusters, they problematize, perpetuate or even foreground these basic processes. Through three concrete cases of such narratives selected from three different media, researchers of the University of Groningen – Alberto Godioli (literature), Miklós Kiss (film), and Melanie Schiller (music) – will theorize the use and values of frame switching

Just Another Kiss. Narrative and Database in Fan Vidding 2.0 (29-1, 9:00-10:45)

Donata Meneghelli (University of Bologna)

This lecture tackles 'fan vidding', a grassroots practice of remix, a form of video production where fans cut clips from mainstream audio-visual sources (films and television series) and re-edit them, often on a pop music song. After calling into question some of the current typologies and classifications, and partly drawing on the categories that Gerard Genette outlined in *Palimpsests*, we will look at fan-produced videos using three main criteria: relation to the source, mood, and logic. Relation points to the difference between transformation and imitation; mood has to do with audience's attitudes towards the source (celebratory, playful, critical); logic, finally, has to do with editing styles. Generally speaking, there are two fundamental logics at play in fan vidding: a narrative, syntagmatic logic, where the fan video tells a story in the form of digest, or focusing on some single episode, although not necessarily in a linear, chronological form; an anti-narrative, associative, paradigmatic logic, where the fan video remixes audiovisual materials according to the laws of similarity, analogy, fetishism squared, the loop, and where the fragment is cut from its original narrative chain to be associated with other fragments of the same kind in an often obsessive repetition. We will especially focus on this last mentioned phenomenon, (currently defined "supercut"), as an example of how digital media and database as 'symbolic form' (Manovich) can represent a treat to the narrative hegemony which has characterized the last decades, promoting instead a kind of "scrap ecology" alongside with fragmented forms of apprehension, perception, knowledge which are more and more available and fruited on the web.

What socionarratology can learn from fiction (29-1, 11:15-13:00)

Marina Grishakova (University of Tartu)

The term "socionarratology" was coined by David Herman and used in his 1999 paper to refer to the opportunity of combining sociolinguistic approaches with tools of classical (fictional) narratology in the study of conversational narratives. Given the long-standing interest of sociology in fictional narratives, the conception of socionarratology can be extended to the study of any kind of narrative, combining methods of social research and classical narratological tools. Fictional narratives have been used for the purposes of sociological analysis as representations of social reality, as illustrations of sociological concepts, and as experimental test cases. With the raise of phenomenologically informed sociology, such concepts as "experience", "(inter)subjectivity" and "social imaginary" suggested an opportunity of a more sophisticated use of fictional narratives as an alternative to traditional sociological data but also the return travel of methods of fictional narratology to social research. Taking examples from literature and film, we shall discuss opportunities and challenges as well as theoretical models that the study of fictional narratives may offer to socionarratology.

The Author in Narratology (29-1, 13:00-14:45)

Stefan Kjerkegaard (Aarhus University)

Evidently, "the author" always has been a controversial and contaminated concept within narratology. One obvious sign of this would be the much-debated notion of the "implied author". As Susan Lanser writes "few terms have stirred narratologists to so much vexation — and passion — as implied authorship" (2001: 153). In addition, as Liesbeth Korthals Altes states, classical narratology has "cordoned off real authors" but also "let them in through the back door" via the implied author "in order to

account for what these critics experienced as the intentional, strategic, or ideological organization of point of view within the text” (2014: 133).

What is it then with narratology that prevents it from absorbing “the author” as a full-blown narratological concept? In seeking possible answers to this question, this lecture will take up questions ranging from the more theoretical ones as the above combined with excerpts / thoughts from new autobiographical novels (autofictions) such as the Norwegian writer Karl Ove Knausgaard’s *My Struggle* i.a.

Applied Narratology and the Dangers of Storytelling (29-1, 15:15-16:45)

Sjoerd-Jeroen Moenandar (Avans University of Applied Sciences)

Interest in narratology from other academic disciplines and professional practices of storytelling has often been limited to what we could call an Aristotelian narrative approach, with its emphasis on coherence and closure. In this lecture, we will critically assess interdisciplinary applications of narratological theory.

We will also discuss the possibility of an ‘applied narratology’: the transfer of narratological methods and findings to professional practices of narrative (e.g., artists’ practices, education and journalism).

Finally, we will explore the dangers of storytelling and how these can be addressed by an applied narratology that offers not only tools to improve, but also those to resist narrative.

Negotiating values in contemporary Spanish narrative (30-1, 10:30-12:00)

Ângela Fernandes (Universidade de Lisboa)

In the multifaceted panorama of recent Spanish literary narrative, we may often find the representation of relevant social and political events recovered from the memory of 20th century Spanish history or found in early 21st century life. In most narratives, the display of personal dilemmas and relationships is thus frequently connected with some kind of assessment of the episodes or the experiences dominant in collective life, such as the civil war and the dictatorship, or the terrorist violence, migrations and the recent economic crisis. When dealing with novels published between 2009 and 2015 by authors as different as Rafael Chirbes (1949-2015), Rosa Montero (b. 1951) Ricardo Menéndez Salmón (b. 1971) and Elvira Navarro (b. 1978), we come across different ways of discussing and negotiating moral values, in close relation with the pervasive suggestion of a most likely failure of those striving for personal balance and dignity in critical social contexts. The analysis of these novels also invites a reflexion on the value of telling and writing, and of narrative dynamics, in the processes of both personal and collective identity building. The Paratext of the Photonovel and the Film Photonovel

The Paratext of the Photonovel and the Film Photonovel (30-1, 13:00-14:30)

Jan Baetens (KU Leuven)

In this lecture, I would like to come back on Genette's "Thresholds", more specifically on some aspects that did not receive the attention I think they deserve, such as for instance: the place of the image, the sequential ordering of the paratextual units as well as the links between paratext and the materialities of the host medium.

I will focus on the paratext of publications in magazine format, which raise the interesting problem of a mix of various groups of paratexts (which display for instance challenging differences/analogies between the paratext referring to the magazine in general and the paratext referring to the various sections enclosed within the magazine).

The specific corpus of the photonovel and the film photonovel, in principle never published in book format but always in magazine format, will help illustrate some reading hypotheses.