

Tekst, bilde, lyd og rom (TBLR).

Text, Image, Sound, Space. Norwegian Researcher Training School –

The Norwegian University of Science and Technology, The University of Agder, The University of Bergen, The University of Oslo, The University of Stavanger, Nord University, and UiT the Arctic University of Norway.

PhD and Research Seminar, November 22-24, 2023
Centre Universitaire de Norvège à Paris (CUNP), Paris

Call for paper

Narratives. The story of how a literary concept grew interdisciplinary.

Vladimir Propp, Tzvetan Todorov, Algirdas Julien Greimas, Gerard Genette, Roland Barthes, Mieke Bal... these are all narrative theorists. As literary theorists, we are used to consider *narrative* as a narratological term – not least due to Roland Barthes’ “Introduction to the Structural Analysis of Narratives”, in which he claims that all narratives share structural features brought together in diverse ways. This utterance still holds true; however, the diversity of narratives has increased extensively in recent times, not least due to the uprise of social media where blogs, vlogg, Instagram (Pignangoli 2019) and Tik Tok has enhanced our former understanding of narratives, along with various other interdisciplinary developments. Narratives are still to be found in book-length texts, both fictional and non-fictional. But they are also present as micro-texts like SMS, Facebook-updates or on Twitter-feeds – entitled “small-stories” by Alexandra Georgakopoulou, and visual narratives also gives an important contribution to the understanding of both art and personal narratives. This narrative turn (Kreiswirth 1992) has developed since the mid-1990s and is still prevalent as the term continues to reflect new technological and societal trends.

Narrative is a crucial concept within literary theory, and one of the most flexible literary phrases – transported into politics, popular culture, media, medicine, sociology, and law, to mention just a few areas. We invite you to reflect on the meaning of narratives today and within your respective fields of research. What do you mean when you write “narrative”, which narratives are prevalent within your field of research, what is the “narrative” of your PhD thesis, what is the relationship between narratives and narratology, what is the common feature of all the narratives we are surrounded by in our present world, and what is the reason behind the attraction of this once technical, and structural, literary concept.

Key-note speakers:

Professor Sylvie Patron. Sylvie Patron is Professor in 20th Century French Literature at Université Paris Cité, France, and Head of the Paris Centre for Narrative Matters. She was Vice-President, then President of the International Society for the Study of Narrative from 2017 to 2020. Preliminary title of the lecture: *Why not “Narrator Revisited”?*

Professor Angela Woods. Angela Woods is Director of the Institute for Medical Humanities at Durham University, and Director of the Discovery Research Platform for Medical Humanities, funded by the Wellcome Trust. Her current research focuses on experiences of voice-hearing and postpartum psychosis, illness narrative, and the dynamics of interdisciplinary collaboration.

The title of the lecture is: *Illness Narrative: What now, what next?*

Henrik Zetterberg-Nielsen. Henrik Zetterberg-Nielsen is professor at Aarhus University, Denmark and heads “Narrative Research Lab.” and “Centre for Fictionality Studies”. His research has contributed to conversations about mainly three areas of narrative theory: first person narration; unnatural narratology; and fictionality. His current project is on human sexuality and the roles of imagination and fictionality in human sexual practices and preferences.

The title of the lecture is: *Fictionality in human sexuality.*

The keynotes will also comment on the PhD students' texts and take part in plenary discussions.

We welcome PhD students from all disciplines to submit abstracts discussing narrative approaches in their research. PhD students from TBLR member universities and the Department of Arts and Cultural Studies are invited to attend and present their work.

Deadline for application: October 16th

Application Process: Those who would like to attend should fill in the application form and submit a short draft of their paper by the 16th of October (300 words).

Program: The program will consist of plenary key-note lectures (60-minute presentation, 30-minute discussion) and group work. Participant papers will be presented in a conventional conference setting (15-minute presentation, 15-minute discussion).

Working language: English.

Credits (TBLT students): 2/5 ECTS. Participation and presentation will result in 2 ECTS, working over and submitting an edited version of the presentation (10-12 pages) after the seminar, will yield an additional 3 ECTS. Signed and authorized course diplomas will upon request be bestowed upon each PhD student participant having completed the course.

Credits (IKK students): Participation and presentation will result in ca. 3 ECTS

Hotel: Hotel reservations will be made by the participants themselves. Up to four nights will be reimbursed (up to 1500 KR per night) for students from the institutions participating in TBLR.

Meals: Lunch every day and dinner Wednesday and Thursday nights.

Travel: PhD students are expected to cover their own travel expenses.

Texts: Reading materials will be made available by Dropbox one month before the seminar.

Applicants from TBLR should submit form available on: <https://www.ntnu.no/tblr>

Any questions should be directed to Linda Nesby (linda.nesby@uit.no), Nora Simonhjell (nora.simonhjell@uia.no) or Ingri Løkholm Ramberg (ingri.l.ramberg@uit.no) eller Knut Ove Eliassen (knut.eliassen@ntnu.no)

Reading list:

Bal, M.G. "Narrative Inside Out: Louise Bourgeois' Spider as Theoretical Object." *Oxford Art Journal* 22, no. 2 (1999): 101-26.

Barthes, R. (1966) *Introduction to the structural analysis of the narrative*. University of Birmingham. <http://epapers.bham.ac.uk/2961/>

Boyd, Brian “Implied Authors and Imposed Narrators—or Actual Authors?”, in Sylvie Patron, ed., *Optional-Narrator Theory: Principles, Perspectives, Proposals*, Lincoln: University of Nebraska Press, “Frontiers of Narrative”, 2021, pp. 53-71.

Culler, Jonathan “Some Problems concerning Narrators of Novels and Speakers of Poems”, in Sylvie Patron, ed., *Optional-Narrator Theory: Principles, Perspectives, Proposals*, Lincoln: University of Nebraska Press, “Frontiers of Narrative”, 2021, pp. 37-52.

Kreiwirth, Martin (2005). "Narrative Turn in the Humanities," *Routledge Encyclopedia of Narrative Theory*. Eds. David Herman, Manfred Jahn, and Marie-Laure Ryan: Routledge, 2005: 377-382.

Kreiwirth, Martin (1992). Trusting the Tale: The Narrativist Turn in the Human Sciences. *New Literary History*, 23(3), 629–657. <https://doi.org/10.2307/469223>

Livingston, Paisley “A Paradox of Cinematic Narration”, in Sylvie Patron, ed., *Optional-Narrator Theory: Principles, Perspectives, Proposals*, Lincoln: University of Nebraska Press, “Frontiers of Narrative”, 2021, pp. 259-272.

Nielsen, Henrik, Phelan, J. and Walsh (2015) “Ten Theses of Fictionality” *Narrative The Ohio State University Press Volume 23, Number 1, January 2015* pp. 61-73, DOI10.1353/nar.2015.0005

Pignagnoli, Virginia. (2019) “Changing dominants, changing features? The fiction/nonfiction distinction in contemporary literary and Instagram narratives,” *European journal of English studies*, 23(2), pp. 224–238.

Smith and Montfort (2020) "Stories, new materialism and pluralism. Understanding, practising and pushing the boundaries of narrative analysis"

Woods, Angela, Akiko Hart and Helen Spandler (2022) "The Recovery Narrative: Politics and Possibility of a Genre."

Zetterberg-Nielsen, S. and Zetterberg-Nielsen, H. (2020) 2020 “Distinguishing Fictionality”. *Exploring Fictionality*. Conceptions, Test Cases, Discussions pp. 19-40