

Narratology and Its Discontents:



**Narrating
beyond
Narration** “

Narratology and Its Discontents: Narrating beyond Narration

International conference

Narratology and Its Discontents:

Narrating beyond Narration

Academy of Dramatic Art, University of Zagreb

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Zagreb, Croatia

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Rationale

The scope of this Conference is intended to represent a wide range of topics related to the study of logic and principles of narrative production, but also to “postclassical” narratology that goes beyond its structuralist background, focusing on the ways that narrative structures our perception of social and cultural phenomena and helps us construct meaning in general.

We are interested in the contextuality of the modes of narrative representation, in its historicity, and in its pragmatic and artistic functions across different media.

What is relevant is the philosophy of action in the theory of narrative, in the narrative as communication, in cross-cultural narration, in cognitive theory of narrative acts, and the concept of performativity in narratology connected to the embodied ways of knowing.

A narrative explanation in science and knowledge transfer in education is also examined, and in a whole range of other topics that transform narratological study into a plethora of different, often interdisciplinary, mixed-method research approaches.

Our special guest is a Dutch cultural theorist, critic, video artist and filmmaker. Mieke Bal. Hence, the motto of our conference is taken from Mieke Bal’s thesis on the use of narratology for cultural analysis where she defines narrative as a cultural attitude, and narratology as a perspective on culture.

“What I propose we are best off with in the age of cultural studies is a conception of narratology that implicates text and reading, subject and object, production and analysis, in the act of understanding. In other words, I advocate a narrative theory that enables the differentiation of the place of narrative in any cultural expression without privileging any medium, mode, or use; that differentiates its relative importance and the effect of the narrative (segments) on the remainder of the object as well as on the reader, listener, viewer. A theory, that is, which defines and describes narrativity, not narrative; not a genre or object but a cultural mode of expression.” (Bal, *Narratology: Introduction to the Theory of Narrative*, Second Edition, 1997: 222)

Topics to be discussed include:

Classical and Postclassical Narratology
Narrating Film: Narration and Reconstruction of Subjectivity
Performing Narrative in Contemporary Performance Practice and in Daily Life
Narrative Performance and Its Aesthetics
Beyond Mimetic Models: Unnatural Narratology
“Denarration” and Extreme Narration in Contemporary Drama and Fiction
Transmedial Storytelling
Narrative through Nonlinguistic Media
Narrative and Digital Media
Conversational Storytelling
Orality and Narration
Cyberspace Textuality
Narration and Memory
Documentary Storytelling and its (Un)Reliable Narrators
Narrating Violence and Trauma
Visual narratives; Narrative in contemporary visual practice
The Fine Art of Storytelling and Narration in the Fine Art
Cross-cultural Narration and Migrating Selves
Narrative and Embodied Knowing in Dance and Performance
Narrative and Ideology
Political Narratives
Cognitive Narratology: Narrative Thinking, Stories and Minds
Narration in Science – Narration or Science?

Program

The conference takes place at the Academy of Dramatic Art in Zagreb,
Frankopanska 22, in the F22 hall.

Wednesday, April 5th

18.00 FILM SCREENING

Reasonable Doubt (2015)
D. MIEKE BAL; 98 min.

Thursday, April 6th

9.00 INTRODUCTORY WORDS
SIBILA PETLEVSKI, SAŠA VOJKOVIĆ

KEYNOTE LECTURE
MIEKE BAL:
In the Absence of Post-

10.30 PRESENTATIONS

MARIO VRBANČIĆ:
**In Shower with Hitchcock:
Film Narration and Theatricality
of Camera**

BOŽENA PANDŽA-MANDURIĆ:
**Holocaust in Film and Book:
Narratology In Selected Works
of Holocaust through the Scope
of Film and Literature**

BORIS RUŽIĆ:
**Lost in Narration:
Protests, New Media and
the Absent Storyteller**

11.30 PRESENTATIONS

HRVOJE TURKOVIĆ:
**'Norm of Visibility' vs.
'Norm of Invisibility' in
Classical Film Narration**

SAŠA VOJKOVIĆ:
**The Humanist Vision in
Neorealist Films: Circularity
of Influences in World Cinema**

MARIO SLUGAN:
**The Lecturer as the Earliest
Controlling Fictional Narrator
in Cinema**

12.30 PRESENTATIONS

UNA BAUER:
**Collaboratively Scripted
Performances of Life Events**

LIDIJA FIŠTREK:
**Stelarc and the Posthuman Body
Performance in Contemporary Art**

ANA FAZEKAŠ:
**Auto/Biography of Hurt:
Representation &
Representability of Rape in
Feminist Performance Art**

13.30 – 15.00

Lunch Break

15.00 PRESENTATIONS

MONA KHATTAB:
**Narrating Walls:
Visual Narratives of Graffiti
from the Egyptian Revolution**

MERSIHA ISMAJLOSKA:
**Lewis Carroll's Alice, from
John Tenniel to Salvador Dali
and further**

MARIJAN TUCAKOVIĆ:
**Narration through Performance:
Embodiment of Pianism
and Conducting**

16.00 PRESENTATIONS

AMRA MEMIĆ:
**Structural Presentation of
Dramatic Time in the Neo-
Historical Political Theatre**

LEO RAFOLT:
**Performing Oppression
(Narrative): Freire, Boal, Gutiérrez**

GORAN PAVLIĆ:
Narrating the Political Self

18.00 FILM SCREENING

Madame B (2013)
D. MIEKE BAL and MICHELLE WILLIAMS
GAMAKER; 96 min.

Friday, April 7th

9.00 KEYNOTE LECTURES

JEREMY LAWRENCE:
Memory and Trauma among Exiled Sephardim: A Curious Edition of Targum Shir Ha-Shirim (Salonika 1600)

STEFAN IVERSEN:
Immersion and Defamiliarization in Unnatural Narratives

10.30 PRESENTATIONS

MISCHA TWITCHIN:
**“The Mirror and the Corpse...”:
Some Reflections on the Phantasm of the Subject**

SREELAKSHMI SURENDRAN:
The Kathasaritsagara: A Telling Text

OFER PERES:
The Weeping King and the Nymph: South Indian Strategies of Narrative Adaptation

11.30 PRESENTATIONS

SIBILA PETLEVSKI:
Historiographic Narration and (Post)Narrativist Philosophy of History

OLGA MARKIČ:
Narrative as a Tool for Sense Making: From Folk Psychology to Science

BORIS KOŽNJAK:
Narrative in Science: Informative and Formative Aspects

12.30 PRESENTATIONS

MIRELA HOLY, MARY GEIGER ZEMAN, ZDENKO ZEMAN:
Facts and Fiction in the Communication Environment of the Brave “Wild” World

VLADIMIR CERIĆ:
Space and Storyworld in Epic Fantasy

KATARINA DAMČEVIĆ:
Communicating Polyamory through Obscene Language

13.30 – 15.00

Lunch break

15.00 PRESENTATIONS

LIANNA MARK:
“The Discourse of [Staged] Narrative”: Caryl Churchill’s *Escaped Alone*

ANĐELA VIDOVIĆ:
Twists and Turns in Narrating Violence: From Booming ‘90s to Conformist ‘00s

ANDREA FENICE:
That Elusive Thing – Rhythm in Narration and Why Is It often Overlooked

16.00 PRESENTATIONS

LJUBICA ANĐELKOVIĆ DŽAMBIĆ:
Narrating the Self in Facing Personal Trauma through Art: artist Satan Panonski

JURGA JONUTYTE:
Telling and Re-telling: Reasons of Conflicts in the Narratives of the Past

MARIO ŽUPANOVIĆ:
Narrating Trauma in Latin American Women’s Cinema

18.00 FILM SCREENING

A Long History of Madness (2011)
D. MIEKE BAL and MICHELLE WILLIAMS GAMAKER; 120 min.

Saturday, April 8th

9.00 KEYNOTE LECTURE

JOSETTE FÉRAL:
The Return of Meta-Narratives

10.00 PRESENTATIONS

DUNJA PLAZONJA:
Narrative and Myth: Giving Voice to Penelope in Margaret Atwood’s *The Penelopiad*

IVANA BULJUBAŠIĆ:
Paratext in Narratology and Its Usage in Fiction

NINA DUJMOVIĆ:
Maupassant – An Analysis

11.00 PRESENTATIONS

CORRINA JERKIN:
The Translator’s Voice in the Paratexts of *Huck Finn* in Croatian

NADA KUJUNDŽIĆ:
Narrative Space in the Grimms’ Fairy Tales: The Case of “The Frog King”

LUCIA LEMAN:
The Narratology of Illyrian Discontent – The Tale of the Occidental Other from Byron to Bregović

12.00 PRESENTATIONS

EVA SIMČIĆ:
These Violent Delights Have Violent Ends: Intermental Mind in *Westworld*

NATAŠA GOVEDIĆ:
Female Coriolanus, Her Desire and Indestructible Dialogue in Von Trier’s *Nymphomaniac*

SENKA BOŽIĆ-VRBANČIĆ:
Narrative and Compassion: Heteronormativity, Citizenship and the Role of Feelings

13.00 – 14.30

Lunch break

14.30 PRESENTATIONS

CHRISTIAN STENICO:
Narrative Authority and Audience Expectation in Podcast Storytelling

IVANA ZOVKO:
Yo soy una puta verbal: Attitudinal Positioning in Malena Pichot’s Video Blog Performance

DIJANA PROTIĆ:
Exploring of the Narratives in the Multimedia Performance and Exhibition *Cathedral* (1988)

15.30 PRESENTATIONS

MARIJANA JANČESKA:
The Political Narration in the Macedonian Governmental Commercials: How did the Television Cheat The Reality?

ŽELJKO LUKETIĆ:
Your Face Sounds Bigoted: Cross-dressing and Low Camp Narrative of Croatian Television Shows

IVA-MATIJA BITANGA:
Ganga Museum

IRIS ŠMIDT PELAJIĆ:
The Grimms’ Fairytales’ New Clothes

17.00 CLOSING WORDS

SIBILA PETLEVSKI, SAŠA VOJKOVIĆ

12–15

Movies

16–20

Keynote

21–79

Lectures



Movies

Reasonable Doubt

2015 | 98 min | Color | theoretical fiction / docudrama

BY MIEKE BAL

"Whenever anyone has offended me, I try to raise my soul so high that the offense cannot reach it."

René Descartes to Princess
Elisabeth of Bohemia

"If the universe is so vast as you say, then Man himself can be of no great importance within it."

Queen Kristina to Descartes

My aim in this project was to present a Descartes different from the reductive clichés about him, especially in relation to Queen Kristina. This is not a biography but a series of scenes that constitute a double portrait.

The great French philosopher René Descartes died in Stockholm, as a consequence of the insistence of young Swedish Queen Kristina that he visit her, a bit against his will. Once there, they didn't see each other much. Although Kristina's philosophical interest was genuine enough, he was more or less there in a decorative function, as an honorific presence to adorn Kristina's ambitious pro-

ject of creating an Academy that would put Sweden's intellectual elite on the European map. But in the chilly palace he caught a flu that deteriorated into pneumonia, and he passed away. He left Western thought with a burden and a treasure. The burden: a misconstrued dualistic tradition that he really cannot be blamed for. In my view, he accepted the dualism of the Catholic Church, but fought against it all his life because it was not reasonable. The treasure: a decisive advance in rational thought that, precisely, did not excise the body; nor religion for that matter, as later Enlightenment thought would carry it on. The dialectical relationship between reason and a certain kind of madness was not enough recognized. Through this project I want to suggest that reason and "madness" can go very well together.

Madame B

2013 | 96 min | Color | theoretical fiction / docudrama

BY MIEKE BAL & MICHELLE WILLIAMS GAMAKER

Happiness has a price

Emma, 18, is a free spirit. Living on a sprawling French farm, she spends as much time as possible outdoors, far from the oppressive confines of the home-stead. What Emma seeks most of all is an escape not just from the farm but to a life of glamour, passion, and freedom of movement. She first spots an outlet in the form of Charles, a widower from a nearby village. But in everyday life he turns out a bit boring.

She soon seeks passion in a lover, then turns her attention to the allure of money and consumerism, spending lavish amounts on extravagant products. It is a habit that will ultimately lead to her destruction as ruinous debt means all her possessions are auctioned off. The lover she is seeing at this moment of crisis will not help her. When Emma's attempts to recoup money or secure loans from businessmen, former friends and lovers run cold, her needs turn to desperation and she takes her own life.

Adapted from the legendary, prophetic novel from 1856, *Madame Bovary* by Gustave Flaubert, updated into an ambitious feature film about our own time, *Madame B* explores the way dominant ideologies from the late nineteenth century – specifically, within the framework of

patriarchy, capitalism and its investments in emotions, while love is for sale – are still rampant; today more than ever, perhaps. Capitalism and gender ideology, both luring people with that carrot of the contradictory expectation of permanent excitement, conspire to make individual lives hard, disappointing, and sometimes ruinous. By drawing on classic literature in order to provide an allegory for contemporary mores, the work will offer a radically new interpretation of the text, replete with powerful symbolism that evokes this reimagining. In this way, *Madame B* questions visually the role of women in a society driven by masculine and capitalist impulses. At the same time, the film explores ways in which cinematic writing can be turned into visual story-telling.

Starring as Emma is Marja Skaffari (Finland). The three men in Emma's life are played by a single actor, the French Thomas Germaine. This conflation of the three men in one actor expresses the idea that Emma is in love with love, not with anyone in particular. The fact that Emma and her men don't speak the same language embodies the idea that at any rate, they don't understand each other. The pharmacist Homais, in our version more criminally nasty than stupid, and obsessively paranoid, is played by French actor Mathieu Montanier.

A Long History of Madness

2011 | 120 min | Color | theoretical fiction / docudrama

BY MIEKE BAL & MICHELLE WILLIAMS GAMAKER

If your mentally ill patient dies, are you to blame?

For Dr Françoise Davoine, Parisian psychoanalyst, this question becomes disturbingly real as one of her patients, Ariste, dies. Davoine is abducted and put on trial by mediaeval fools and through the course of one hellish day – across several centuries and countries – must argue her case for exoneration.

As the journey forces Dr Davoine to question her own life, via a mix of fiction, documentary and theory, *A Long History of Madness* takes the viewer on a one-of-a-kind journey into the minds of the 'mad' and those designated to cure them.

Keynote

In the Absence of Post-

I consider the artificial opposition between 'classical' and postclassical' narratology theoretically and ideologically problematic. While making younger generations obedient to a reified generational thinking, and making them believe it is hip to be 'post-', it seems to endorse the old periodization logic of a form of cultural history that dates back to the nineteenth century and is based on an oedipal hostility. In harbours an enticement to cultural and theoretical oblivion. Instead, my plea is for a search for new engagements, more relevant for today, with those concepts from narratology that have proven their value enough to remain actual. I will propose the contemporary social-political relevance of, especially, the concept of focalisation. I will look especially at another falsifying use of the preposition 'post-', in that other ideologically fraught semantic field, the 'post-colonial', which, if it wasn't for my resistance against such divisions, would be better termed 'neo-colonial'. To the chrono-logic of 'history' I propose the more flexible alternative of 'memory'. And to binary opposition, Spivak's concept of 'critical intimacy'. An examination of the various aspects of the concept of focalization will demonstrate its relevance for narratology today, in the era where critical, political, ethically sensitive and affective reading is necessary.

KEYWORDS:

CLASSICAL NARRATOLOGY, POSTCLASSICAL NARRATOLOGY, CRITICAL INTIMACY, FOCALIZATION

Mieke Bal is a cultural theorist, critic, occasional curator and video artist. She works on feminism, migratory culture, psychoanalysis, and the critique of capitalism. Her books include a trilogy on political art: *Endless Andness* (on abstraction) and *Thinking in Film* (on video installation), both

2013, *Of What One Cannot Speak* (2010, on sculpture) and *A Mieke Bal Reader* (2006). In 2016 appeared *In Medias Res: Inside Nalini Malani's Shadow Plays* (Hatje Cantz), and in Spanish, *Tiempos trastornados* on the politics of visibility (AKAL 2016). Her video project, *Madame B*, with Michelle Williams Gamaker, is widely exhibited, in 2017 in Museum Aboa Vetus & Ars Nova in Turku, and combined with paintings by Munch in the Munch Museum in Oslo (with a book). Her most recent film, *Reasonable Doubt*, on René Descartes and Queen Kristina, premiered in Kraków, Poland, on 23 April 2016.

www.miekebal.org

Memory and Trauma among Exiled Sephardim: A Curious Edition of Targum Shir ha-Shirim (Salonika 1600)

Printed in the Ottoman empire in Hebrew script and surviving in a single copy, this Ladino translation of the Targum of Song of Songs originated in Spain in the 14th century, where it was read in synagogues during Passover. The Targum makes Song an expression of Jewish Messianism; its Ladino version was to play a role in Sephardi culture for centuries after their expulsion from Spain in 1492, remaining in print from Amsterdam to Istanbul until the last edition at Rhodes in 1930, shortly before the tragic eradication of the Sephardi Balkan communities. This stubborn preservation of their Spanish roots shows the astounding persistence of the exiles' homesickness for a land in which none of them had, or ever could, set foot. My talk will meditate on the mystery by starting with the Hebrew preface by the itinerant merchant Jacob Ashkenazi, who carried his MS of *Cantares* all round the Levant, surviving famine, further expulsion, and a Florentine assault on Chios in 1599 before reaching the only press in the Islamic world, at Salonika. Jacob's narrative is a testimony of ordinary Jews' nostalgic reconstruction of their identity through such stories of trauma.

KEYWORDS:

TARGUM, SEPHARDIC CULTURE, HOMESICKNESS, TRAUMA, MEMORY

Jeremy Lawrance is Professor of Spanish Golden Age Studies at the University of Nottingham. He took his MA in Classics and DPhil at Oxford, became a Fellow of Magdalen College there (1978), then moved to the University of Manchester (1985) before taking up his present post (2006). He has lectured in Spain, Portugal, Italy, France,

the Netherlands, Germany, Austria, Turkey, Tunisia, Ireland, Jamaica, the USA, and Argentina. His research centres on Iberian medieval and Renaissance literature, with special interests in the history of humanism, imperialism, and ethnic conflict in the Mediterranean and Hispanic American worlds, and critical editions of MS and early printed Latin and Spanish texts. He was elected a Fellow of the British Academy in 2011, and is presently engaged in a project on gender in late-medieval and Renaissance Spain and editions of Palencia's *Gesta Hispaniense*, Cartagena's *Memoriale virtutum*, and sixteenth-century Sephardic texts.

Immersion and Defamiliarization in Unnatural Narratives

Literary narratives may produce strikingly different experiences. Some texts immerse us in events and characters through techniques that map onto our capacity for mental simulation via the extension of our proprioceptive and perceptual capacities into imaginary space. Other texts seem deliberately to expel us from such absorption, for instance through foregrounding their constructed and artificial nature, by obstructing the reading process or by constructing worlds or events that challenge our sense-making abilities. Such experiences of being engulfed or expelled have served as starting points for theories on, respectively, immersion (Gerrig 1993, Ryan 2001, Jean-Marie Schaeffer 2010, Caracciolo 2011) and *defamiliarization* (Shklovsky 1917, Miall and Kuiken 1994), two concepts often construed as opposites. This talk, which partly draws on a collaboration with Miranda Anderson (UK), sets out to question this opposition. By reframing the notion of the unnatural and through readings of experimental narratives, the aim is to investigate, the different ways in which narrating beyond narration simultaneously entices and disrupts engaged understandings of textual as well as of actual worlds.

KEYWORDS:

IMMERSION, DEFAMILIARIZATION, UNNATURAL NARRATIVES, EXPERIMENTAL NARRATIVES

Stefan Iversen is Associate Professor at the School of Communication and Culture at Aarhus University in Denmark. He has co-edited the anthologies *Why Study Literature?* (Aarhus University Press, 2011) and *Strange Voices in Narra-*

tive Fiction (De Gruyter, 2011) and is co-editing forthcoming volumes on unnatural narratives and second generation cognitive narratology as well as on fictionality. He has published in journals such as *Storyworlds*, *Narrative*, *European Journal of English Studies*, and *Style* on subjects such as unnatural narratives, narrative rhetoric, early modernism, literary theory and the literature of testimony. With Henrik Skov Nielsen he edits the series "Modern Literary Theory". Iversen leads the international PhD Summer course in Narrative Studies (www.sins.au.dk), held annually in Denmark. He is a member of the steering committee for the European Narratology Network.

The Return of Meta-Narratives

Whatever name we give to our theatrical productions, they all tell stories. These stories range from the intimate to the epic; they may be expanded or deconstructed; they may take the form of a linear account, a documentary, or a witnessing. They may be presented via dialogues, with voice on or voice off. But whatever their form, they tell stories. Stories have never left the stage. I would even say that today, story-telling is happening onstage more than ever. How has this come about? What are the procedures and tools that make this possible? What are the modes of narration? This, in my view, is the fundamental question.

At the heart of this vast field, one particular practice stands out: a return to what the French call “les grands récits,” or “meta-narratives.” Guy Cassiers, Ivo van Hove, Julien Gosselin, and Thomas Jolly do not hesitate to present very long stories in their productions, as though they needed narrative challenges that were on a par with the complexities now available to them from technology. How do we explain these forms of narration being staged today? This return to long stories? What is their link with meta-narratives? These are the questions we would like to raise in this paper.

KEYWORDS:

META-NARRATIVES, STORY-TELLING, MODES OF NARRATION, NARRATIVE PRODUCTION

Josette Féral has published several books including *Le théâtre, une médiation impossible?* (2016), *Théorie et pratique du théâtre: au-delà des limites* (2011), *Rezija in Igra* (Slovénie, 2009), *Voix de femmes* (Montreal, 2007), *Teatro, Teoría y practica: mas alla de las Fronteras* (Buenos Aires, Galerna, 2004), *Mise en scène et jeu de l'acteur, volumes I and II* (Canada/Belgium 1997,

1999, reprinted in 2001), *Rencontres avec Ariane Mnouchkine* (Paris, 1995, reprinted in 2001) and *Trajectoires du Soleil* (Paris, 1999) on Mnouchkine's work. She has edited several collectives among which *Scènes performatives, Body-Remix* (2012), “The Genetics of Performance” (*Theatre Research International*, 2008), *The transparency of the text : Contemporary Writing for the Stage* (co-éd. avec Donia Mounsef, in *Yale French Studies*, no 112, 174 p, fall 2007); *Theatricality* (special issue of *Substance*, Madison, 2002), *Mnouchkine und das Théâtre du Soleil* (Berlin, 2003), *L'Ecole du jeu, former ou transmettre* (*L'Entretiens*, France, 2003), *Les chemins de l'acteur* (Montréal, 2001). Her work focuses mostly on contemporary western theatre, the body in acting theories as well as “presence effects” in art. She has been President of the IFTR (International Federation for Theatre Research) from 1999 through 2003.

Lectures

In Shower with Hitchcock: Film Narration and Theatricality of Camera

As the title suggests, in this paper I will take you into the 'shower' with the master of suspense. It is a very strange shower indeed – a dry shower, you will not get wet despite the intensity of the water pouring all over you. Of course, I refer to the most famous shower scene in the history of cinema – the shower scene in Hitchcock's *Psycho*. It is not just about the water and the body and all the eroticism of water touching the body – the shower sprinkles with innumerable questions, some of which William Rothman addressed in his book *Hitchcock: Murderous Gaze*, but, in my opinion, never quite fully realizing the consequences of his views for the analysis of 'narrating beyond narration'. For Rothman (2012) there is no way to comprehend any film without a detailed and laborious account of the camera – its position, its role, its interplay between the eye and the gaze. Hence, in the famous shower scene, the camera's performance is just as important as that of the woman's body, the pouring water, and the mother's murderous intrusion. As Rothman notes, in the shower scene the camera takes the position of the shower head, assumes the role of Marion's imaginary partner and in the end peers out from the drain. In addition to that, the camera performance alludes to different systems of representation, a series of transitions from one medium to another. Rothman argues that the shower curtain hanging from a bar at the top of the screen forms a frame-within-a-frame that almost fills the screen, signifying theater, or the theatricality of the event. The camera declares that the world we are viewing is framed, framed by the curtain. The scene is not fully real, it is staged, only

to be undermined by the intrusion of the silhouette wielding a knife. However, the silhouette within the frame-within-a-frame of the doorway is an incorporeal shadow, as if a projection on a screen. It suggests cinematic illusion that finishes with another framing, that is, a slow dissolve from the drain to an eye. The camera displaces the drain in the frame, appearing to peer out from within the drain – a hole-within-a-hole of this eye. What Rothman misses in this series of framing, from a frame-within-a-frame to the hole-within-a-hole, is the ultimate hole as a frame, that is, fiction-within-fiction. And this is my main point of departure as I 'stand' in the enigmatic proximity of the Master of suspense, under the shower and soaking wet, questioning the dialectics between theater and cinema, approaching the central paradox of Hitchcock's narration, and identifying that it is only through theatricality (of camera) that we can reach 'pure cinema'.

KEYWORDS:

NARRATING FILM, HITCHCOCK, THEATRICALITY OF CINEMA, FICTION-WITHIN-FICTION, 'PURE CINEMA'

Mario Vrbanić works as an Associate Professor in the Department of English at the University of Zadar, Croatia. He holds a PhD in comparative literature from the University of Auckland, New Zealand. He has worked in Croatia, New Zealand, Ukraine and Australia. He has written a number of academic articles and essays on postmodern literature, performance and cinema. His work has been published in various journals, including *Performance Research*, *Comparative Literature and Culture*, and *New Literary History*. His book is entitled *The Lacanian Thing: Psychoanalysis, Postmodern Culture and Cinema* (New York: Cambria Press 2011). He has also been involved in film projects and published several radio and theatrical plays.

Holocaust in Film and Book: Narratology in Selected Works of Holocaust through the Scope of Film and Literature

The aim of the paper is to explain the narratology in film and literature and to show the differences between these two, as well. Narratology has an important part in film and sometimes it is the key thing which could provide a major difference when comparing film with the work of literature. Therefore, Holocaust takes a special part in the field of literature work and its film adaptation. The paper will analyse two works which belong to the Holocaust literature, *The Book Thief* and *The Boy in the Striped Pyjamas* with their film adaptations inferring to the difference and similarities in narration. The paper will provide the theoretical background of the Holocaust literature and place it into the film and book. The importance of paper is based on the analysis of the selected works and films considering the narratology as a starting point.

KEYWORDS:

HOLOCAUST, FILM, LITERATURE, NARRATOLOGY, COMPARISON

Božena Pandža-Mandurić (born 1991) has a MA in German language and literature and English language and literature and now is PhD student at the Faculty of Humanities and Social Sciences at the University of J.J. Strossmayer in Osijek (Post-graduate university study of Literature and Cultural Identity). She participated in many conferences connected to the film adaptation and German literature after which she published several papers. Parts of her interest are film adaptations of literature and German and English literature in general.

Lost in Narration: Protests, New Media and the Absent Storyteller

By analyzing two case studies, one in Croatia (protests for the liberalization of education), and comparing it with a wider southeast European context (Romanian revolution), I aim to present the complex interplay of at least two different narrative agents in the new media sphere. I propose the possibility of the spectator in the so-called decentralized media context of today to be at the same time a narrative agent in contrast to the usual rendition of decentralized media as manipulative or false. New technologies are inherently personal (smartphones, drones, cameras), but their effects are increasingly social. The topic of my work lies precisely in that space of aporia. The study of visual culture stems deeply from the history of seeing it as connected to – as Michel Foucault states – the subject that becomes at the same time an object: an ambivalent subject *of* and subject *to* the gaze. In this paper, I aim to analyze the possibilities of the formation of a spectator as an intersubjective agent: an agent that is able to examine and develop heterogeneous modes of visual introspection by confronting its subjectivity with other subjects or visual texts in the context of a digital production of image. The question seems to be how visual representations of protests and similar ideological propositions shape the identity of a spectator in terms of his epistemological relation to the visual, today. The answer I am proposing is not focused only on the content shown through the medium of image, but also on the perception (and the various strategies of understanding through seeing)

of the one who watches and the narrative it appropriates. Therefore, my analysis is concerned with the comparison of old and new documentary practices. How can we take advantage culturally and politically from the usage of new media technologies? I claim that the new (digital) media strategies of visualizing and narrating protests and violence can help in abandoning the idea of unidirectional dissemination of information from the “producers” to their receivers in favor of a “nomadic hierarchy” in which the information sphere is always intersubjective (through internet-decentralized participation).

KEYWORDS:

PROTESTS, VISUAL STUDIES, HARUN FAROCKI, GAZE, INTERSUBJECTIVITY

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‘Norm of Visibility’ vs. ‘Norm of Invisibility’ in Classical Film Narration

Predominant orientation of classical narration, as installed by the ‘Hollywood’, was to attract viewers’ interest toward the story world, to absorb them into the represented world. The style, in order to be conductively effective for this function, had to be ‘transparent’, ‘invisible’ (hence the ‘norm of invisibility’). But, at the same time a parallel – never stated – ‘norm of visibility’ was obeyed as the necessary part of the very same classical storytelling. The presentation will demonstrate the ‘visibility’ strategies present in the classical narration discourse, and offer a hypothesis about their special function.

KEYWORDS:

CLASSICAL FILM NARRATIVE, DISCOURSE STRATEGIES, NORM OF VISIBILITY, NORM OF INVISIBILITY

Hrvoje Turković (Zagreb, 1943). BA in philosophy and sociology at Zagreb University (1972); MA in film studies at New York University (1976); PhD in philology (1991) Zagreb University. Professor at the Academy of Dramatic Art (1977-2009), now retired. Since 1965, he has published numerous articles, and 14 books on film, TV and visual arts. (cf. <https://unizg.academia.edu/HrvojeTurkovic>).

The Humanist Vision in Neorealist Films: Circularity of Influences in World Cinema

In contemporary cinema there is an intensification of intercultural influences, of the circularity of agents, subjectivity, style and genre. There is an increasing number of films that generate intercultural, discursive and analytical spaces which need to be explored. At stake is the continuous displacement of filmic styles which inspires us to create new ideas about the filmic worlds, about ourselves and others. The emphasis is placed on the stylistic specificities, iconography and narrative representation. This enables us to recognize a double or even a triple exchange between different film cultures, traditions and national cinemas. Speaking of circularity of influences, one film movement that proves to be the most influential is Italian neorealism.

When we observe the influence of neorealism, in the first instance, we need to consider its humanist vision implying that we cannot rely only on elements and aspects of the narrative but we have to rely on extratextual information, or rather information which surpasses the narrative text. The point of departure is, and I am following Mieke Bal here, that the fabula, even more generally than the story (or syuzhet) makes a segment of reality that is broader than that of only narrative texts only, describable. Fabulas always make describable segments of reality that are broader than that of narrative texts only, but in the case of neorealist films this is more pronounced. The essence of original neorealism is typically presented through the work of Vittorio De Sica and Cesare Zavattini. Zavattini believed

that the most important achievement of neorealism was the fact that it brought the lives of ordinary people to the film screen. According to Zavattini, the aim of neorealism is to discover the “everydayness” of human lives. Here we can recognize Zavattini’s humanist vision which influenced De Sica’s films. Relevant here is the concept of focalization, particularly external focalization. Bal states that focalization has implications which surpass the field of vision limited only to the characters. She emphasizes the relation between the vision of the external focalizer and a certain world view which prevails in the story.

The specificity then of the fabula in neorealist films is its reliance on extratextual information and segments of reality that are broader than that of narrative texts, as well as the reliance on the focalized world view. In this paper I will discuss the examples of world cinema which have appropriated the humanist vision of neorealism and the ways this vision affects the structuring of the fabula. I will also consider the influence of narrative form and the fact that the neorealist films tend to loosen up narrative relations. This can be noticed most prominently in Chinese, Iranian, Indian, African (especially the films of Ousmane Sembene), or Mexican cinema (especially the films of Louis Buñuel).

KEYWORDS:

INTERCULTURAL SPACES, CIRCULARITY OF INFLUENCE, NEOREALISM, HUMANISM, FOCALIZATION

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received her MA in film studies from the University of Amsterdam; she was awarded an ASCA PhD Fellowship from the Amsterdam School for Cultural Analysis, Theory and Interpretation; won a three year YKPao postdoctoral fellowship from the Hong Kong University of Science and Technology; author of three books, *Subjectivity in the New Hollywood Cinema: Fathers, Sons and Other Ghosts*, *Filmic Medium as (Trans) Cultural Spectacle: Hollywood, Europe, Asia*, and *Yuen Woo Ping's Wing Chun*. She is currently completing her book *Circularity of Influences in World Cinema: Transcultural Media Literacy*.

The Lecturer as the Earliest Controlling Fictional Narrator in Cinema

The question whether there exist controlling fictional narrators in cinema has generated much debate. Whereas the idea is mainly supported by films scholars interested in narratology (Metz 1991, Gunning 1991, Verstraten 2009) it is primarily dismissed by analytic philosophers (Carroll 2006, Currie 2010, Gaut 2010). Rarely, however, does the discussion look to early cinema and the time before 1912 when film screenings were often accompanied by lectures. From narrative perspective, lecturers afforded narrative clarity by providing running commentary and story context, performed dialogue lines and otherwise dramatized the action. In this presentation, I look at the famous turn-of-the-century travelogue lecturer E. Burton Holmes to make three points. First, I argue that during early cinema it was not a single film that constituted the text as it is the case today. Instead, the whole screening was a hybrid text made up of both the lecture and images. Second, with recourse to Walton's (1990) theory of fiction, I demonstrate that the lecturers had the power to transform travelogues into games of make-believe with a simple turn of the phrase. In other words, what we think of as documentary accounts of travels to foreign lands were often presented as fictions to contemporary audiences. Finally, I argue that Holmes' performances constitute the earliest instances of controlling fictional narration in cinema known to date. He secures this through a combination of narrative present tense, the use of "we", and the use of images and films. In other

words, Holmes' "verbal track" secures the continuity and spatial overlapping of the elements in the "image track" making the latter appear as the visual representation of the observers' point-of-view. Crucially, in the hybrid-text that is Holmes' lecture, Holmes is the fictional narrator who is responsible for all of the images we see and sounds we hear.

KEYWORDS:

NARRATOR; TEXT; EARLY CINEMA

Mario Slugan holds a PhD in film and television studies from the University of Warwick, where he is currently a postdoctoral fellow. He works on the intersection of narratology, philosophy and reception studies. He has presented at numerous conferences (e.g. International Society for the Study of Narrative, Society for Cinema and Media Studies, Society for the Cognitive Study of the Moving Image) and has published in *Film and Philosophy*, *Slavic Review*, and in an edited volume titled *How to Make Believe* (De Gruyter Press Narratologia series). Two monographs of his are set to come out in 2017: *Montage as Perceptual Experience: Berlin Alexanderplatz from Döblin to Fassbinder* (Camden House) and *Noël Carroll on Film: A Philosophy of Art and Popular Culture* (I. B. Tauris).

Collaboratively scripted performances of life events

In 2010, Lauren McCarthy performed *SCRIPT: Collaboratively scripting my life, day at a time*. It was a month long online performance during which anyone on the internet was allowed to take part in the actual scripting of McCarthy's life. My paper will look into predecessors of such scripted and scored performances and problematize whether, to what extent and under what circumstances elements of narratological analysis could be fruitful in approaching these and similar cases.

KEYWORDS:

LAUREN MCCARTHY, PERFORMANCE, SCRIPT, NARRATOLOGY

Una Bauer is a theatre scholar and writer based in Croatia. She teaches at the Dramaturgy Department and the Dance Department of the Academy of Dramatic Art in Zagreb. She holds a PhD from Queen Mary, University of London. Her research interests include theatre and dance as expanded practices, history of ideas, affect, social media, networked publics, community, death, public sphere, crime fiction and travel writing. Her first book *Pridite bliže: o kazalištu i drugim radostima* (2015) is a collection of essays on theatre and everything else. Her current project is a book on the work of Croatian theatre and dance company BADco. (forthcoming, co-edited with Ric Allsopp, for Performance Research Books).

Stelarc and the Posthuman Body Performance in Contemporary Art

In this paper, I endeavoured to examine the performance of the posthuman body in the art performances of contemporary artist Arthur Stelarc. The posthuman body is increasingly becoming the focus of interest in the fields of philosophy, techno-science, art and bio-politics.

The term bio-politics took on a central role in the wide interdisciplinary field of the humanities at the beginning of the 21st century. A condensed interpretation of the definition of bio-politics is aimed at health policies and demographics, ecology and questions regarding the future of humanity.

Foucault's bio-politics is one of premonitions of cyborg politics – a very open field. The cyborg is not a subject of Foucault's bio-politics, but rather, it simulates politics. Because of science, the body becomes immortal, it changes its status into posthuman. It exceeds all the limits of the human mind in an endless search for change and perfection. The body loses its identity, it becomes a fragmented body as Lacan calls it, and is in the end completely transformed. The metamorphosis that the body goes through has drastically changed since its very creation and original purpose. However, these changes exist exclusively within the frame of radical feminism, art, science and philosophy.

When talking about the mechanical body, we imagine a mechanical machine, made from metal or some other alloy, operated by an engine. The mechanical body I am discussing is the product of science and technology, in line with the progress of the contemporary era. Modern medicine is working on uniting the human

organism with machines, creating a coded device – more intimate and powerful than anything else in the history of sexuality.

KEYWORDS:

POSTHUMAN BODY, PERFORMANCE, BIO-POLITICS, IDENTITY, MECHANICAL BODY

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Auto/Biography of Hurt: Representation & Representability of Rape in Feminist Performance Art

In a culture that incorporates sex/uality into the imagery of everyday life more aggressively than ever, and pornography is more present, easily accessed as well as violent and disconnected from *authentic* female sexuality, how does a female artist approach, narrate, perform the problematics of sexual violence while resisting being re-framed as a sexual object of (male) desire? This article will attempt to provide a brief analysis of various feminist performance art pieces from the sixties to present day that problematize sexual/ized violence against women. Based on the examples of works by artists such as Yoko Ono, Suzanne Lacy, Ana Mendieta, Tracey Emin to Emma Sulkowicz and others, the text will explore various modes of expression and question whether and in what ways they have changed with the development of new media. A crime so close and personal, a trauma so individual, yet an experience so grotesquely collective, inherent in the culture, a culture of its own, has its distinct place in the artistic practice of many feminist authors, while they fought for a voice where the cry had been muffled, and refusing to be reframed into another masculinist fantasy of violence. Resistance through this type of expression, its power and limitations, is what this article wishes to approach and untangle. The performance pieces in question combine various media, and the article will briefly touch on the analysis of the ways violence and trauma are transferred through live performance,

photography, (pseudo/documentary) film, digital media, and interactive formats.

Special focus will also be given to the phenomenon of the public's reading of these performances as autobiographical, and the negative effects this kind of additional force applied to women's art can have on both the private and the political of the work. Specifically, when the work, not explicitly labelled autobiographical by the only person that can apply such a categorisation – meaning the author herself – is read as an autobiographical piece and the artist is branded a damaged, traumatized individual, whose experience is an unfortunate exception, the piece loses on the political dimension; and when the work is openly autobiographical it faces a lot of the mistrust, humiliation and questioning that rape survivors face after the fact. There arise questions of how can this type of pain and trauma be communicated (narrated?), which modes have been used by the cited authors and what were both public and critical responses. When it comes to the artistic mode that prides itself most in its closeness to life and body – where when there is pain, the pain is real – how does one approach a violent invasion on a person's body and self, in a culture that perpetuates the mass psychology of rape (Brownmiller), and what can it mean to those who stand by and watch.

KEYWORDS:

REPRESENTABILITY, RAPE, PERFORMANCE ART, FEMINISM

Ana Fazekas (b. 1990, Zagreb) is a second year doctoral candidate on the Faculty of Humanities and Social Sciences in Zagreb, Department of Literature, Performing Arts, Film, and Culture. Her thesis revolves around female Eros and aggression, interactions and transformations of love and violence, through psychoanalytic theory and feminist criticism. Her MA thesis "Discursive Formations of a Crime: Papin – Lacan – Genet" has been published in *Književna Smotra* (2016), vol. 179 No. 1. So far, she has taken part in two international conferences: 10th IUC Conference Feminisms in Transnational Perspective: Reclaiming the Future: Feminist Engagements for the 21st Century (with an article: "*Bitch Better Have My Money: Female Eros and Aggression in Contemporary Pop Music*") and 10th Dani Marije Jurić Zagorke: Across Borders: Oppression and the Solidarity Imperative ("Weaving Utopia: The Woman in the Context of Utopia/Dystopia"). She has been working as a theatre and dance critic in various publications for several years, has an MA in Comparative literature and Russian Language and Literature, and has been working on independent performing arts projects. Recently, she has joined the Croatian Lexicography Institute as an outside collaborator, writing for the Theatre Lexicon.

Narrating Walls: Visual Narratives of Graffiti from the Egyptian Revolution

The Egyptian protests that escalated on January 25, 2011, and are referred to in the media as the Egyptian revolution or as the Arab Spring, might not have brought forth most of the desired changes they set out to bring. But they did bring about, however briefly, a revolutionary outburst of creativity. From songs to poems, and from dance to visual arts, the streets of Cairo, Alexandria and many Egyptian cities were teeming with creative responses to, not only politics, but the state of the world at large. Street art was a powerful means for the generation of Egyptians trying to forge a future and get recognized to express themselves and to process the rapid flux of world responses to their actions. Their art was part of their stories.

The present paper sheds light on the graffiti sprayed by largely anonymous street artists during the upheavals of 2011-2012. Many of those works of art were wiped out by authorities. Many of them were captured on camera first. Together they form a string of narratives. Independently, each tells its own narrative.

The current paper attempts a narratological reading of the visuality of a number of graffiti works in Cairo and Alexandria. The focus of the paper is on the spatial aspect of the graffiti and how far the choice of location, the space they were painted on, and other factors related to their creation can be an aspect of the visual narrative they present. The aim of the study is to examine the role of surrounding factors in addition to graffiti work in creating a narrative of events as fluid as political dissent of a state of affairs that is still taking shape and evolving to date.

The works analyzed are taken from a number of sources: mainly social media and collected graffiti books about the Egyptian protests. The studies of Mieke Bal and Roland Barthes are especially relevant to the present paper, yet the critique of other works and analyses of visibility are also included in the study.

KEYWORDS:

VISUAL NARRATIVE, GRAFFITI, ARAB SPRING, EGYPTIAN REVOLUTION, STREET ART

Mona Khattab studied English literature and linguistics at the English Department, Faculty of Arts, Alexandria University. She went on to study for her first Master's in English and Comparative Literature at the American University in Cairo. Thesis: "Three Spiritual Narratives: A Reading of Hermann Hesse, Ibn Tufayl and Naguib Mahfouz". She moved to Finland and finished her second Master's in Intercultural Studies in Communication and Administration at the University of Vaasa. Thesis: "Cyberactivism and the Arab Spring: Textual Analysis of Social Media in the Light of Communication Power Structure, Transnational Learning and Regional Development". She is currently studying for her Doctoral Degree in Communication in Finland. Mona Khattab taught literature and translation at the Faculty of Languages and Translation at Pharos University in Alexandria. She has recently completed editing and translating an article on the translation of Shakespeare's *King Lear* for a Routledge book on the adaptation of British drama into the Egyptian theatre; Al-Khatib, Mohamed Samir (2016), "Translation and Dramaturgy in Egyptian Performances of *King Lear*." Trans. Mona Khattab. *Rewriting Narratives in Egyptian Theatre: Translation, Performance, Politics*. Eds. Sirkku Aaltonen & Areeg Ibrahim. New York: Routledge. Her interests range from literature, languages, translation, communication, traveling, music and humanitarian work.

Lewis Carroll's Alice, from John Tenniel to Salvador Dali and further

Lewis Carroll's Alice and its illustrations today become a canon of one phenomenon, a phenomenon that includes the relation of literary and visual. Overcoming the limitations of definitions of children's literature, the phenomenon of Alice offers one authentic reading or seeing where word and picture complement each other.

Knowing that Lewis Carroll's original manuscript for 'Alice's Adventures In Wonderland' was titled 'Alice's Adventures Under Ground' and was illustrated by himself can lead us to the first analysis of the phenomena. The first official illustrations of John Tenniel are excellent complement to the text and in some cases replace text. They create its own narration, without which, information would be lost and the reader's aesthetic experience would be incomplete. We will try to find the melting spot of literary and visual, and to see does that spot exist. Also, what that means for the aesthetic experience and how it is connected with media. The idea is to give and interpret, chronologically, some of the illustrations of Alice. Through these examples we can speak about visual narratives and what they mean for literature and for visual arts. Can they exist as some specific field in theory of literature or art?

The text will give some opinions about the future of the phenomena of Alice, that will include literature, visual arts and culture in general.

KEYWORDS:

ALICE, PHENOMENON, ILLUSTRATIONS, MELTING SPOT, VISUAL NARRATIVES

Mersiha Ismajloska is born 1980 in Struga, Republic of Macedonia. In 2015, she defended her doctoral thesis at Department of General and Comparative Literature, Philological Faculty "Blaze Koneski", Skopje, Republic of Macedonia. Her professional interests include interdisciplinary relationship between literature and visual arts. Until now she has published three books. Ismajloska currently works as an assistant at University of Information Science and Technology "St. Paul the Apostle", Ohrid R Macedonia, and she took part in some of the university projects.

Narration through Performance: Embodiment of Pianism and Conducting

Pianists and conductors communicate music through their performance. Often, musicians are considered to be reproductive artists only, but recent researches have confirmed that music is strongly presented not only through aural but also through visual and kinesthetic engagement. The background of different visual and kinesthetic, as well as aural (purely musical) types of performers, may be found in two different artistic approaches to the musical piece. Often musicians compare their art with the art of acting and *vice versa*. Studies of theatrological works of authors such as Denis Diderot, Konstantin Sergejevič Stanislavski, Branko Gavella, in relation to writings of musicians such as Carl Philipp Emanuel Bach, Heinrich Neuhaus, Alfred Brendel, to name a few, show two basic styles of artistic approaches in performing arts. On one side we have a Diderot-based *artistic personae*, and on the other side a Stanislavski-based *artistic personae*. Both approaches include narration as part of training (associations based on literature, emotions, atmosphere...) to assist the understanding of musical essence and meaning. Specific piano and conducting techniques also require narration as an artistic function in order to avoid mechanical ways of practising.

Narration is also implemented as the essential part of public performance. If performance is considered through „being“, „doing“, „showing doing“ and „explaining 'showing doing'“ as Richard Schechner suggests, that leads us into the analysis of the pianism/conducting

as performance. *Technical personae* presents an idea of *artistic personae* through realisation of music partitura on stage (showing doing). The role of performance analysis of pianism and conducting is to explain embodied narration that, in our opinion, presents *metatechnical* part of pianism/conducting, by the term of *metatechnical personae*.

This research is based on theory and practice. The theoretical part uses interdisciplinary research methods characteristic for the performance studies, while the practical part consists of teaching experience in piano pedagogy and engagement as conductor for various ensembles. The intention of this research is to underline the verbal narration of different authors, music essayists, theater researchers and psychologists while explaining the perceived narration of pianist and conductor during public performances. The work presents the specific narration used to explain the artistic performance issues that are beyond narration.

The work presents three narrative models – during training (narrative story and drama in music, rhetoric, playing roles), within the performance (narrative expression, narrative body language), and aftermath of performance (narrative of critics, analyses, performance studies). Special attention is given to a narrative explanation within the transfer of knowledge in art education, as well as narrative explanation within the performance studies of pianism and conducting.

Marijan Tucaković (Zagreb, 1983), pianist, piano teacher and choral conductor, completed his education at the Music Academy, Zagreb. He is currently finalizing doctoral studies at PhD Program in Literature, Performance, Film and Cultural Studies, Faculty of Humanities and Social Sciences, University of Zagreb. His professional career includes numerous piano recitals, piano teaching at Music University "Elly Bašić" Zagreb and conducting of various choirs. His scientific research is primarily related to the Performance Studies in Art Performance, including performance theory and practice of pianism and conducting within the context of pianism and conducting stage presence (concerts/theatre/acting), as well as within the literature, film and cultural context. His papers are published in several professional journals.

Structural Presentation of Dramatic Time in the Neo-Historical Political Theatre

Primary tense in dramas is always present (*hic et nunc*), however, the dramatic texts are cross clarifying the dimensions of past, present, and future. In the analysis of dramatic texts, it is important to observe the relationship among the fictitious level of the displayed time and the level of real-time display. It is essential to know is a time of the fictional plot placed in mythical time, an understandable historical epoch, recipient's present or some sort of indeterminate ahistorical time because the distance that occurs in the correlation of fictional and real-time has significant implications in the reception drama. In the analysis of neo-historical, political plays the most important note is in the relations established between the present time (drama's runtime) and the past time that clarifies and dissects the dramatic text. These times are necessarily connected to a "higher" time that represents deconstructed issues of the recipient's present, so that time is always representative of the dramatic idea. Such parallelization of times is generally performed on the basis of demystification of a specific past time which is recognized as the most appropriate for that drawing a parallel with the current time. Both are represented, and this always means that a symbiotic connection forms a sort of time of unity that only unified talks about a specific problem that the dramatic texts elaborated. Unlike narrative texts, dramas always have the time of presentation of drama (drama's runtime) which is always in the present tense and represent specific time scales and time are shown (time in drama) which become a station

specific time scales. Thanks to dramatic multi-media, we have a parallel stream of two specific times in size and they are always the intertwining of an internal communication system with an external communication system in a kind of symbiosis, which brings us to the basic items of neo-historical, political plays. On this basis, we can talk about the semantization of dramatic times, because the selection of any historical epoch has an exactly predetermined semantic function in the presentation of the play. Most of the plays have an open structure of space and time. This tendency of dramatic structure to "spatial and temporal openness" is necessary for all those neo-historical plays that seek to represent a large period of time. On the basis of such dramatic structure the epization is emphasized as a product of the violation of space-time concentration typical for a dramatic structure. That is why this type of neo-historical political drama are easily comparable with the structure of the epic narrative storytelling.

KEYWORDS:

NEO-HISTORICAL, POLITICAL PLAYS, DRAMATIC TEXTS, SEMANTIZATION, EPIZATION

Amra Memic (Bihać, B&H, 1979.) holds BA in Bosnian language, literature, and history from the University of Bihać, an MA and PhD in literary-historical science from the Faculty of Philosophy, University of Sarajevo. Her research interests are focused on: comparative literature, history of literature, literary theory, rhetoric, theater studies, film studies and dramatic literature within South Slavic interliterary community. She works as an Associate professor at the University of Bihać, where she teaches World Literature, Drama and film, Criticism and essays and Teaching methods of the Bosnian language and literature.

Performing Oppression (Narrative): Freire, Boal, Gutiérrez

The presentation examines three different narrative discourses of oppression/oppressed, fully present in the works of Paolo Freire, Augusto Boal and Gustavo Gutiérrez. It evokes these discourses, forming the propulsive epistemic field(s) of pedagogy of the oppressed, theatre of the oppressed and liberation theology, in the context of their own critical, theoretical and performative strength, derived from Hegel and the Frankfurt School, mainly Ernst Bloch, and Antonio Gramsci and Franz Fanon. The research will also try to (re)consider the influence of these narrative/theoretical/epistemic paradigms in the context of contemporary thinkers of the subaltern and performative, mainly Gayatri Spivak and José Esteban Muñoz. Central figures of Freire's, Boal's and Gutiérrez' discourse will thus be put, in a broader sense, against the wall of performance studies epistemology *sui generis*. Concepts of class fluctuation or inter-and trans-gender clusters, to name just a few of them, will occur as central to formation of *ephemerae* in the particular performance discourses (as case studies) and in the discourse of performance studies in general.

KEYWORDS:

**OPPRESSED, SUBALTERN, TRANSCULTURAL,
PERFORMANCE, POLITICS**

Born in Zagreb, Croatia, in 1979. Finished his BA, MA (Comparative Literature, Croatian Language and Literature) and PhD on the Faculty of Humanities and Social Sciences, University of Zagreb, in the field of Comparative Literature and Theatre Studies. Finished his postdoctoral studies in the Centre for Literary and Cultural Studies on University of Tokyo and Centre for Conflict Studies

in Humanities on University of Osaka. Currently holds the position of the Associate Professor in World Literature and Theatre and Performance Studies on Faculty of Humanities and Social Sciences, University of Zagreb. Regularly teaches abroad, as a fellow, especially on University of Tokyo, Osaka, Warsaw, Krakow and Ljubljana. Published six books and around fifty research papers. Main fields of his interest include performance studies, theory and history of drama, theatre anthropology, interculturalism and cultural studies.

Narrating the Political Self

In his paper "Against Narrativity" (2004), Galen Strawson proposes a somehow controversial, if not counterintuitive, stance which contradicts not only common sense, but also a great part of philosophical reflection on the nature of the self. He claims: "Narrative tendency to look for story or narrative coherence in one's life is, in general, a gross hindrance to self-understanding". Moreover, he continues "the more you recall, retell, narrate yourself, the further you are likely to move away from accurate self-understanding, from the truth of your being". Although he only elaborates *psychological Narrativity thesis* and *ethical Narrativity thesis* – which by definition presuppose individualist methodology – I will apply his arguments on the field of politics. More precisely, I will try to show in what ways his advocacy of "happy-go-lucky" attitude towards one's self-understanding can be useful in examining political positions and ideologies.

KEYWORDS:

**IDENTITY, SELF, NARRATION, STRAWSON, MARXISM,
IDEOLOGY**

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“The Mirror and the Corpse...”: Some Reflections on the Phantasm of the Subject

In his meditation on “the library at night”, Alberto Manguel offers a literally moving thought-image for his sense of the subject’s existence: an impossible river, one that flows in two directions at the same time. Captured in “the depth of the mirror”, however, this flow of light between microcosm and macrocosm, visibility and invisibility, the named and the unnameable, offers a narrative that both turns away from and returns to the human face. To be recognisable in one’s reflection(s) is also the mark of the essay, where the narrative voice is parsed through the tempo of its simultaneous appearance and disappearance. In speaking of the subject, like a mask, these reflections also speak for it. The subject here is, in fact, a citation of Foucault, through the example of an essay-film entitled “The Utopian Body”: <https://vimeo.com/178221335> (English); <https://vimeo.com/177274641> (French). In this example of montage, how does the performance of narrative offer an instance of Mieke Bal’s suggestion of not “privileging any medium, mode, or use” over another when placing the question of such a narrative? What remains culturally particular in these reflections, “not [as] a genre or object but a cultural mode of expression” [Bal], without their narrative necessarily becoming auto-ethnography? How do Foucault’s “utopian” reflections concerning the body evoke a “reconstruction of subjectivity” in the flow between words and images in the film, without the one ever becoming an illumination (still less an illustration) of the other? As if between the intelligible

and perceptible, how does the narrative voice in this case mediate between cultural and embodied modes of knowing, as itself an example of what Latour calls “an anthropology of the moderns”? Between such a voice and the “point of view” of a mask, for example, how do we encounter the subject of an essay, as the very phantasm of its alterity? And what becomes of such narratives in the age of digital media, through the seemingly disembodied thought of simulacra and avatars that no longer appear as reflections?

KEYWORDS:
REFLECTION, ESSAY, PHANTASM, SUBJECT, MIRROR

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The Kathasaritsagara: A Telling Text

The *Kathasaritsagara* or *The Ocean of Streams of Stories*, a collection of already existing floating tales from the *Panchatantra*, the *Jatakas*, the *Puranas* and the epics, compiled by Somadeva Bhatta in around eleventh CE, is known for its *srnkhala* or chain narrative, a storytelling technique which migrated from India via Persia to the West. The narrative technique of using frames that foregrounds the storytelling context mirrors the ‘context sensitive’ (A.K. Ramanujan) nature of Indian culture. The storytelling contextual frame is ‘self-referential’ (A.K. Ramanujan) with its embodiment of the narrator-listener dynamics showcasing the process of the birth of a story through conversations. Conversation, as a pretext for storytelling, is a mirrored motif throughout the text, right from the overarching outermost metafictional framing chapter, the ‘Kathapitha’. The contextual frames with its foregrounding of the tellers or the narrators, projects the transmission of stories through the tangles of different telling voices, via conversations which are brought about through leisure, chance meetings, necessity of the situation, etc. The text navigates circularly with returns to the story initiating voices of the contextual frames. The contextual frames that embed the conversations and localize the teller, the tale and told (already incorporated as a character listener in the frame), lend a performative dimension to the story. The conversational frames, by becoming the textual route for the flow of story waters, give a gossip style to the text. The crux of my pa-

per would be an in-depth exploration into the different *diegetic* modes exhibited by the text through storytelling contextual frames from the angle of the teller, tale and told.

KEYWORDS:
CONTEXTUAL FRAME, NARRATOR, LISTENER, CONVERSATION, DIEGESIS

I am currently pursuing my research in English discipline with Humanities and Social Science Department in Indian Institute of Technology, Kanpur. I am a motivated and dedicated full time researcher working for the institute. I am now into the fourth year of my research, having successfully completed the institutional formalities of two years of course work, comprehensive exam and state of the art seminar on my research proposal: “Indian English Novels: Streams from the *Kathasaritsagara*”. Achievements: Holder of National Eligibility Test (NET) in English, June 2012. Presented a paper “Mirrored Telling of the Epics in the *Kathasaritsagara*” at University of Hyderabad for the national conference “Epics in India: Transformations, Mutations and Adaptations”, held from 24th of August 2016 to 26th of August 2016. I am member of Indian Association for Commonwealth Literature and Language Studies (IACLALS).

The Weeping King and the Nymph: South Indian Strategies of Narrative Adaptation

Among the ancient narratives of the Sanskrit tradition, the famous legend of Urvaśī and Purūravas stands out as one of the very few that have been repeatedly re-told and re-worked from Vedic times to this day. Modern scholarship tends to focus either on the ancient Vedic versions of this narrative or on the celebrated Vikramorvaśīyam, one of the three surviving plays of the renowned Sanskrit poet Kālidāsa. Later tellings, especially those composed in vernacular languages, receive little to no attention. This neglect, however, is unfortunate: in addition to their inherent literary value, these tellings can be used as cultural indicators that expose shifts in the literary tendencies, beliefs, and world views that characterized the “classical” narratives.

Throughout the first millennium CE Sanskrit has been the dominant language of culture and political power: although a “dead” language, it was the standard language for court literature and scientific treatises, for royal inscriptions and for liturgy. Despite this dominance of the Sanskrit, Tamil, the language spoken at the southern tip of the Indian subcontinent (and the present-day state of Tamil-Nadu), has always been a well of literary creation and development, which existed, and was continuously produced side by side with the Sanskrit literature in the Tamil speaking region.

Narratives are dynamic entities. They travel, develop and change, some with notable durability while others, not necessarily less fascinating, are short-lived. What is it that enables some narratives to survive for many centuries, through

cultural transformations and migrations, while others become defragmented or simply disappear? I argue that one aspect of the answer depends on the methods and strategies of narrative adaptation that exist in the “target societies” to which a narrative travels.

In this paper I present three different models of narrative adaptations in the crossing from Sanskrit to Tamil of the famous Indian story of Purūravas. I examine adaptation of this story in three different traditional pre-modern literary genres: Tamil temple mythology, Tamil court poetry and Tamil folk narrative. I show how each of these adaptations uses very different strategies to modify the story to maintain the basic structure of the Sanskrit narrative, and simultaneously fit it to its own moral and religious standards. These models provide an insight into the conceptions of narrative, translation and adaptation in pre-modern South India, and add an effective point of reference for future comparative research on the traditional narrative adaptation strategies.

KEYWORDS:

INDIA, SANSKRIT, TAMIL, ADAPTATION, MYTH

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Historiographic Narration and (Post)Narrativist Philosophy of History

This paper is a continuation of my research on the nature and role of narrative in historiography, historical fiction, and historiographic metafiction, focusing on the contemporary methodological (and narratological) problems related to an extensive and diverse “heritage” of historiographic insights into the topic of the Great War. An important goal of this paper is to test the philosophical possibility of a rational historiography beyond the concept of truth on the concrete historiographic material. The basis for the critique of the concept of postnarrativism is in Jouni Matti Kuukkanen’s book *Post-narrativist Philosophy of Historiography* (2015) with its tripartite theory of justification. Kuukkanen says that “the plausibility of a historical thesis depends on its impact within the argumentative field”, but there is hardly anything new in that claim since the argumentative logic of plausibility works well for the entire field of humanities and for other descriptive sciences, as well as for the construction of explanatory models in social sciences. Abductive, as knowledge-based reasoning is an “inference to the best explanation” (Harman, 1965: 88-89), a sort of guessing by a process of forming a plausible hypothesis that explains a given set of facts or data. Generally speaking, basic scientific literacy depends on the ability to evaluate scientific claims and evidence in texts and in argumentative contexts relevant for the chosen field of research. Kuukkanen sees the transition from narrativism in regarding historiography “as a type of rational practice and not as a kind of narrative storytelling” (Kuuk-

kanen 2015:198). Although my critique of Kuukkanen’s thesis is mostly oriented toward dismantling the prejudice about the supposed irrationality of the narrative practice of storytelling – the main reproach is found in the fact that “post-narratology” adheres to the prenarrativist conception of logic with clear bias in speech-act theory and pragmatics, and that all the three dimensions of rationality that makes the appeal to “truth” out of question (the epistemic dimension, the rhetorical dimension, and the discursive dimension) could be actually found and analyzed on concrete examples from the historiographic narration both within and beyond the academic study of historical events, as well as in the analysis of some fiction-fiction narratives, and hybrid genres, including German *docudrama* whose chief goal is in the relativization of the ideologically promoted “truths” and historiographic interpretations that do not recognize the fact that rational standards of inquiry are not enough to eliminate ideological, cultural and personal bias in historical description, interpretation and explanation.

KEYWORDS:

HISTORIOGRAPHIC METAFICTION, HISTORIOGRAPHIC NARRATION, KUUKKANEN, METHODOLOGY, POSTNARRATIVIST PHILOSOPHY OF HISTORY, WORLD WAR I

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ist, performer, and literary translator. Awards: Zagreb City Award for Contribution to Culture and Science (2015); 10th Women Playwrights' International Cape Town selection (2015); T-portal Award for the Novel of the Year for the first part of "Taboo Trilogy". (2010); Poeteka International Poetry Prize (2005); Berliner Festspiele TTStückemarkt selection (2005); Petar Brečić Award for Contribution to Theatre Studies (2002); Vladimir Nazor State Award (1993). Professional membership: L'Académie Mallarmé, Poets Circle in Athens, International P.E.N., International Theatre Institute, Croatian Association of Theatre Critics and Theatrolgists. Currently leading an international project financed by Croatian Science Foundation, titled "How Practice-led Research in Artistic Performance Can Contribute to Science". Member of the international Advisory Board of Interdisciplinary Description of Complex Systems INDECS Journal. More information at: www.sibilapetlevski.com

Narrative as a Tool for Sense Making: From Folk Psychology to Science

Philosophers of mind have widely discussed the status of folk psychology: from eliminativists like P. Churchland (1981) who thinks that science, particularly neuroscience will eliminate old fashioned folk psychology, to realist like Fodor (1987) who views folk psychology as a good theory which will become better by new insights of empirical cognitive science. In contrast to these standpoints I will present an approach proposed by Bruner who has argued that "the organizing principle of folk psychology [is] narrative in nature rather than logical or categorical" (Bruner, 1992, p. 42). On this view narrative serves as a tool for understanding and explaining the conduct of persons, furnishing us for building mental models which by varying perspective and attitudinal stance help us to interpret actions. I will suggest that we need narrative also for helping us to make sense in interpreting scientific results, especially for broader public. I will focus on the role of metaphors and analogies and compare narrative reasoning with a more strict data driven reasoning. Together with Herman (2013) I will conclude that narrative might play a meeting point for three cultures (natural science, social science and humanities) as described by Kagan (2009).

KEYWORDS:

**FOLK PSYCHOLOGY, NARRATIVE, MENTAL MODELS,
ANALOGICAL REASONING, THREE CULTURES**

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Narrative in Science: Informative and Formative Aspects

Although traditionally working scientists do not place great value on narratives in modern natural sciences, in fact, they seem to be even hostile to storytelling in and about working science (see, e.g., Katz 2013), the origin of which seem to be their common belief in science as an 'impersonal search for truth', as well as their hermetic attitude to the sophistication of modern natural sciences - in recent times a considerable attention has nevertheless been given to the need of a 'narrative turn' in science (see, e.g., Dahlstrom 2014; Downs 2014; Olson 2015), especially concerning the communication of science processes and the results to the general public in order to make them more accessible, comprehensible and transparent. Somehow a more relaxed approach to narratives in science can be found in the domain of science education and science popularization (e.g., Strube 1994; Metz et al 2007; Avraamidou & Osborne 2009; Clough 2010; Hoffman 2014; Norris et al. 2015), in particular in using historical and biographical explanation in science textbooks and in popular science books and publications in order to enhance scientific literacy. However, in realization of this 'narrative turn' in science one can find a striking discrepancy between what science communicators, educators and popularizers, on the one hand, and professional historians and philosophers of science, on the other, seem to know about the history and methodology of science, where the former tend to perpetuate certain stories from the history of science that the latter have long ago identified as myths (see, e.g., Brown 2006; also Kožnjak 2012,

Kožnjak 2013). The main purpose of the proposed presentation is to analyze the informative and formative, regulative aspects of such storytelling, 'heroic' accounts of science, characterized by inaccurate dramatizations and romanticizations of science and scientists in monumental proportions (Allchin 2003; Milne 1998), in light of the formal structure and pragmatic function of the myth (Eliade 1963; Rowland 1990), as well as in light of the general constructivist framework of the function of narrative (Bruner 1991), and finally, to put them into the perspective of the philosophical and psychological accounts of science in the works of Thomas Kuhn (Kuhn 1962) and Abraham Maslow (Maslow 1966; see Kožnjak 2016).

KEYWORDS:
**NARRATIVE EXPLANATION, SCIENCE, SCIENCE MYTHS,
 PHILOSOPHY OF SCIENCE, PSYCHOLOGY OF SCIENCE**

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Facts and Fiction in the Communication Environment of the Brave "Wild" World

For several decades, science fiction (SF) is not only a profitable genre, but is also a very inspiring topic in academic discussions and analysis of the various social and humanistic disciplines. One of the key issues is in which extent SF is a projection of the future (Podeschi 2002), and in which extent it is a radicalized reflection of the current world (Lavigne 2013; Geiger Zeman, Holy & Zeman 2016). Podeschi (2002) considered SF movies as an extremely politicized genre and certain "myths of the future" that may have a dual function: on the one hand they can legitimize the current crisis, on the other they can present social, cultural, political and economic alternatives that have emancipatory potential. The focus of the analysis is SF crime western series *Westworld* (ed. Jonathan Nolan and Lisa Joy, HBO, 2016), that was inspired with the eponymous movie from 1973 (dir. Michael Crichton). This series that is very complex in the genre sense of the word provoked ambivalent criticism, but has also thematized a number of important philosophical, social and political issues that particularly highlighted the issues of technology, relationships between Others and members of elite, subjectivity, individual freedom, autonomy and, finally, the meaning of life. Because of that, this popular television series calls for an interpretation from the position of the structural mythical elements as well as communication content analysis with special emphasis on the critique of propaganda that is visible from the discourse of series on the one side, and on the other side regarding the role that this series

has in spreading of the American (cultural) propaganda.

KEYWORDS:
**POPULAR CULTURE, SCIENCE FICTION, WESTWORLD,
 STRUCTURAL ANALYSIS, MYTH, PROPAGANDA,
 INDOCTRINATION**

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Marija Geiger Zeman, PhD, sociologist, works at the Institute of Social Sciences Ivo Pilar in Zagreb. In her professional work she is interested in gender issues, aging, socio-cultural aspects of sustainability, marginalized populations and qualitative methodology. In 2009, she received National Science Award of the Republic of Croatia in the field of social sciences.

Zdenko Zeman, PhD, sociologist and philosopher at the Institute of Social Sciences Ivo Pilar in Zagreb. In his professional work he has developed interest in sociological theories of (post)modernization, aging, gender issues, and socio-cultural aspects of sustainability, with the empirical work based on qualitative methodology.

Space and Storyworld in Epic Fantasy

Space could be a significantly important aspect for establishing relations among the characters in any story, and an important element in creating a storyworld. Thereby, through narration (books, movies, radio dramas or computer games, or combined through the process of trans-media storytelling), or directly through characters' dialogue, they could all create references within the storyworld (that can be related to the one in the real world, establishing a correlation with theories of possible worlds).

The difference between place and space (Michel de Certeau) could be comprehended as a relation between a subject and an object, treatment of living and still, recognizing borderline cases in fiction, performing the processes of anthropomorphism and deanthropomorphism respectively.

Space in a certain media text, can be observed as an object of representation within the ambient where the narrative is developed, or a media where the narrative is implemented from within. A narrative space is a physical ambient where characters live, move, and it represents the preconditions for creating a storyworld. Space can outline the world's context (e.g., a legislative, an ideology) or be its reference (e.g., a travelogue). The references can include some well-known locations that refer to important historical sites, or to famous myths and legends.

The structure of plots related to the space can be observed as concentric circles, where the circle the furthest from the center represents only certain boundaries within space, while the inner circles,

the closest to the center display the world that is both metaphorically and physically divided by borders within the certain text. Marie-Laure Ryan, Kenneth Foote, and Maoz Azaryahu use post-structural division of space through metaphors of containers and webs. In the first case, the space is a limited ambient bounding the character, whilst the other represents a dynamic ambient for a character's movement also shaping his/her personality.

In fiction, and epic fantasy especially, the ontological division starts from a space that is real (our world), while its opposite is some kind of a real world where supernatural beings live (e.g. dragons in *Game of Thrones*). Sometimes, a bridge between these worlds is very important for the plot, where characters can pass or be detained creating a new architectural or strategic fictional space. Within the storyworld, the borders represent an important factor for plots within fiction narratives that are usually complementary with other factors such as: class divisions, ontology or biology of certain actants. Thanks to setting up boundaries and zones, imposed by specific laws within the world, illegal border crossing facilitates the development of the story (e.g. islands, continents, galaxies, portals). Vast or unexplored countries usually include more or less porous borders. Such borders represent a constant threat; they are grounds for easy plot making that later build up into wars, migrations or adventure. Epic fantasy usually exploits these practises of illegal border crossing, since they serve to build up safeness and constant threat.

KEYWORDS:

STORYWORLD, SPACE, PLACE, FICTION, EPIC FANTASY

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Communicating Polyamory through Obscene Language

The paper presents a potential mode of communicating a polyamorous identity within a predominantly monogamous culture. This will be problematized using the example of the self-help book titled *The Ethical Slut: A Practical Guide to Polyamory, Open Relationships & Other Adventures* (2009). The authors' agenda is to reclaim pejorative terms such as slut and fuck and provide them with new, primarily positive connotations.

We will introduce and discuss the latter by providing examples and outlining the proposed functions of obscene language present in the chosen object of analysis (enlightening function, performative function, function of normalization and imaginative function). The direction we intend to follow can be summarized as: *text narrative* → *culture*. Based on the proposed functions of obscene language, we will discuss if and how they constitute a base for the *text* → *narrative* → *culture* transfer, consequently enabling the process of reappropriation. The theoretical framework we rely on lies in the contribution of Tartu-Moscow Semiotic School, mainly Yuri Lotman's perspectives on text and culture. Accordingly, we will examine whether „The Ethical Slut“ as a text predominantly serves a communicative function, i.e. as transferer of information, or a creative function, i.e. as generator of new information (Semenenko, 2012.), and how this influences the process of reappropriation. In this respect culture is considered as the long-term memory of a community (Lotman, Uspensky, Mi-haychuk, 1978.). The latter perspective proves relevant for the topic since it raises the question of conditions to be met

which would lead to the embodiment of a novel cultural mode of behaviour.

KEYWORDS:
POLYAMORY, OBSCENE LANGUAGE, TEXT,
REAPPROPRIATION, CULTURE

Katarina Damčević graduated from the Cultural Studies department at the Faculty of Philosophy, University of Rijeka, in 2014. During the studies in Rijeka her work focused mostly on consumer culture studies, commodification of marriage and theories of everyday life. She attended summer schools in Latvia, Norway and Estonia in 2013, 2014 and 2015. In autumn 2014 she continued her MA studies in Tartu, Estonia, and graduated in 2016 at the Department of Semiotics where her curiosity about language further developed. Her research interests include obscene language and taboo practices, cultural semiotics, applied methods for linguistic analysis, Slavic languages. She is currently working as an associate at the Department of Cultural Studies in Rijeka. She published papers in Croatian journals *Zarez* and *Socijalna ekologija: journal for environmental thought and sociological research*.

“The Discourse of [Staged] Narrative”: Caryl Churchill's *Escaped Alone*

My paper will outline and explore what I identify as a recent trend in contemporary British playwriting: namely, a dramatic language that emulates novelistic form, moving away from a more traditional mimetic mode of theatrical expression and bringing the plays' narrative structures to the fore. Adopting the constraints of novelistic storytelling – i.e., a prevalence of diegesis, clear focalization and complex anachronies defining the relationship between the time of the story and the time of the narrative – these plays seem to boycott the liberties of expression granted by the theatrical medium, disrupting the realist language that maintains, nonetheless, its mimetic vocation.

As an illustration of this phenomenon, I will offer a narratological close reading of Caryl Churchill's recent play *Escaped Alone*, which premiered last year at the Royal Court Downstairs in London to immense critical acclaim. I argue that Gérard Genette's tripartite system of narratological analysis, comprising of “tense”, “mood” and “voice”, and focusing on the relations between story, narrative and narration – the latter corresponding, in theatrical terms, to performance – proves effective in breaking apart the components of Churchill's dramatic text. I will look at the play's three degrees of narrative, its complex shifts in focalization and the various framing devices that shape its structure. The applicability itself of these narratological tools seems to me a significant indication of the text's quasi novelistic form, and calls for a questioning of the stigma attached, in recent British scholarship, to any discussion of theatre as a fundamentally textual medium.

My conclusion will touch on the political significance of this aesthetic language. By inscribing it within the wider sphere of the contemporary economy of representation, I will read this self-conscious narrative stance as a means of disrupting the manipulative hyper-narrativization of social discourse, often considered symptomatic of a disengagement with reality.

KEYWORDS:
CARYL CHURCHILL, STORYTELLING, NARRATOLOGY,
REPRESENTATION, HYPER-NARRATIVIZATION

Lianna Mark is a LAHP-funded PhD student in the English department at King's College London, under the supervision of Prof. Alan Read. Coming from a background in comparative literature, her research explores staged counter-narratives in contemporary British theatre.

Twists and Turns in Narrating Violence: From Booming '90s to Conformist '00s

In-yer-Face Theatre (Sierz, 2001) in the decade that never found the name, the “noughties”, the ‘00s or simply “the now”, is set to become the last movement in European theatre history which goes far beyond. The ‘90s were the time of invention and boom, time of new writings which had an opportunity to thrive with authors of fueled confidence who reflected on the world in which they found themselves in the language form of pop culture (Gardner, 2016). Although new writings were tagged with sex and violence label, they produced a wide range of voices including Roy Williams, Jonathan Harvey, David Harrower, Ayub Khan-Din, Martin McDonagh, Patrick Marber and David Grieg, to name just a few. It was a real raging plurality of British theatre, led and defined in the minds of many by its new plays (Haydon, 2011). However, some would argue that asking a new writing for the theatre refers to a state of crisis (Billington, 1991), and that in voyeuristic glamorization of violence was no hope for political and social changes which consequently led to pessimistic and nihilistic perception (Angelaki, 2013). Narrating violence came from different perspectives of inner revolt against consumerist spectacles of global capitalism (Rebellato, 2013), or inner struggles (Kane, 1999), but remained focused in fresh and boundary-breaking writings. After Lehmann's Postdramatic Theatre (2006) we are taking the twist and turn from a text-driven to postdramatic narrative. Narrating violence is no longer inner, but outer voice of issue based dramas (Howe Kritzer, 2008), writings against traditional and stereotypical images (Si-

erz, 2011), social inclusion and later real desire for angry, urgent, left-wing political theatre (Haydon, 2011). Contemporary plays are based on feeling of shared and unknown anxiety and trivialization of daily life (Angelaki, 2013). In this piece I will try to argue how shifting trauma in outer, rather than in inner motivations of characters, resulted in conformism of today's theatre.

KEYWORDS:
IN-YER-FACE, NEW WRITINGS, PERSPECTIVES,
VIOLENCE, CONFORMISM

Anđela Vidović (1987, Metković), an independent theatre critic and researcher with MA in Philosophy and Croatian Culture. A member of Croatian Association of Theatre Critics and Scholars, who wrote more than hundred theatre reviews and essays for various media from *arteist.hr*, *Artos*, *howlround.com*, *kritikaz.com* to *planb.hr*. She was selected as official young critic of Ganz New Festival (2014) and participated in IATC Young Critics' Seminar in Cluj, Romania (2014). In following months she'll be visiting Theaterreffen (Berlin) and apply for PhD Candidate at Kunstuniversität Graz. Recent publications include: *51. Boršt-nikovi susreti 2016.: jučer, danas i sutra* (Artos, 5, Osijek, 2016.), *Brušenje talenta festivalskim programom* (Artos, 2, Osijek, 2015.), *Prožimanje Nietzscheova Zaratustre u Krležinu opusu na primjeru Davnih dana* (Kroatologija, Vol. 3, No. 2, 2012, 85 – 107).

That Elusive Thing – Rhythm in Narration and Why Is It often Overlooked

Rhythm is a feature that every reader, listener or watcher can recognize and comment on; even the most naïve audience can identify a ‘slow’ or ‘fast paced’ scene or narration. We might say that we have an inborn feeling when rhythm is concerned. Nevertheless, when we come to narratological categories, this aspect is likely to be neglected or dismissed as an elusive element, if not completely overlooked. More often than not, the timeworn concept of Genettian duration is exhumed and we hastily skip to the next paragraph; the label ‘rhythm’ is used metaphorically to indicate chronological exposition, but has little to do with the esthetic effect of recurring textual patterns on the reader/viewer.

If rhythm is to remain a useful term, a definite turn in its investigation is essential; one possible course is set by the semiotician Barbieri. His powerful intuition is that rhythm has little to do with a numerical proportion between the time of the story and the time of the narration. Anisochrony – the core concept of rhythm as duration – is not a faithful measure of the structural tension we experience as readers/viewers. This insight requires, of course, a new definition of narrative rhythm, which takes into account the effect of the text on its implied reader. What should be considered is not the amount of fabula time portrayed in a selected portion of text, but what in Weinrich's theories is called *relief*: a feature present at every textual level, creating a contrast between foregrounded elements and the background. The repetition of such elements creates a formal

tension towards a closure that may result in an emotional and aesthetic response. What is or is not relevant to each level, and in particular to the narrative one, is not straightforward. Part of it depends on the structure of the text itself and can be analysed using “classical” methods such as the Greimasian semiotics to highlight adherence of the text to the canonical narrative sequence; however, identification of relief and the resulting creation of narrative tension requires a more complex model reader than the one offered by the Genettian theory, who always reads at constant speed and with unflinching concentration.

Needless to say, the introduction of the reader's mind into the equation shifts the study of rhythm, moving the research in a realm in between classical narratology and the fields of cognitive and the so-called experientiality narrative, thus opening a wide range of unexplored possibilities. Rhythm as a function of narrative tension has several advantages. Firstly, it is cross-level and cross-media: it can be identified on all textual levels from syntax to deep narrative and it is a feature that can be preserved in adaptation. Thus, what makes a good adaptation may depend, at least to some extent, on how rhythm is transferred. A second possible outcome of this research line, closely connected to the first, is a study on reception, which could explain the diachronic shift in the audience's taste with reference to the pace of narrations.

KEYWORDS:
POSTCLASSICAL, RHYTHM, TENSION, EXPERIENTIALITY,
INTERMEDIALITY

I have MA in Languages and Cultures for International Communication from Università della Tuscia, Viterbo; I am currently a second-year PhD student at Sapienza – Università di Roma, in Rome, in the Department of European, American and Intercultural Studies. My research project aims at studying Joseph Conrad's works under a narratological perspective, focussing on temporal devices used in his narration and in particular on rhythm. Currently, I am concentrating on devising a theoretical background on which to base my future research. My short-term objective is to develop a definition of narrative rhythm that blends classical studies on textual structure with recent developments in the fields of cognitive narratology, experientiality and semiotics. My final purpose is to apply such theory to Conrad's works and to their adaptations in different media.

Narrating the Self in Facing Personal Trauma through Art: Artist Satan Panonski

Ivica Čuljak, better known as Satan Panonski, worked on the margins of artistic events from the late 1970s until 1992 as a multidisciplinary artist. Today, he is considered to be the pioneer of auto-destructive body art in the history of Croatian performance art. His controversial status resulted from life circumstances inseparable from his art: as a convict for murder and an artist with a mental illness, he had to carry out his artistic activity in a psychiatric hospital for a longer period of time. His status of a queer and affiliation to punk culture also contribute to this aura of a stigmatized artist.

Čuljak's artistic expression is based on the concept of performativity, in which art becomes a medium of communicating one's truth through which the "wounded" identity / the identity of the Other is re-created with the ultimate aim of achieving its social recognition. At the basis of Čuljak's creative work stands the conversion of all segments of his own life into a narrative tissue, which is, depending on the chosen genre/type, expressed by using different narratives.

This presentation will focus on the relationship between two types of trauma narratives – poetry and self-destructive body art. In Čuljak's case, poetry is interpreted as the starting point of other types of performative art, but this relationship is reciprocal as well. It will also be shown that several key topics are treated in a manner in which it is possible to see the gradation/radicalization of each topic to the point at which it turns into a travesty, which is one of the ways in which the art-

ist deals with his own traumas. In doing so, the attention will be put on the topic of the body, that is the distinct "physicality" of this poetry, as the main link between the two narratives.

Since the poetic subject is equated with the artist himself in this extremely self-referential poetry, it turns out that, in Čuljak's case, the verbal production of physicality through poetry is not sufficient to release the accumulated emotional pain, even at the end when the topic is brought to its final travestied form. Therefore, as it will be shown, the ultimate goal is achieved only in a different genre/narrative: the body art performance. When a word becomes an insufficient carrier of messages, its function is taken over by the body, and during the performance, poetry is transferred into a brutal, auto-destructive body art, during which the embodiment of self-directed violence occurs. Thus, the two narrative transfers (internal/mental – external/physical and word/poet – body/performer) are needed to express one's own trauma in order to achieve the intensity of experiences that can produce a cathartic effect not only on the artist, but also the audience.

KEYWORDS:

CROATIAN PERFORMANCE ART, AUTO-DESTRUCTIVE BODY ART, ART OF PERSONAL TRAUMA, PERFORMATIVITY, PERFORMATIVE POETRY

Ljubica Anđelković Džambić (1974) graduated from Comparative Literature and Philosophy (1998) and Theatre Studies (2001) at the Faculty of Humanities and Social Sciences, University of Zagreb, where she is currently enrolled in the PhD study of Literature, Performing Arts, Film

and Culture. The topic of her dissertation is *Satan Panonski's Body of Resistance: Auto-Destructive Body Art in Croatian Performing Arts and Practices*, which analyzes marginal phenomena in Croatian performance by using a multidisciplinary approach based on linking the performance theory and the theory of applied theatre, and provides a chronology of auto-destructive body art in the Croatian performance art. Currently, she is employed as an expert associate for theatre production at the Academy of Dramatic Art in Zagreb, and as an associate at the Croatian Radio and Television (HRT). From 1998 to 2004, she taught philosophy, ethics, literature and logic in high school. Since 2000, she has published numerous literary and theatrical reviews in *Vijenac* and other journals for culture. As an external associate-lexicographer, she participated in the making of *Croatian Biographical Lexicon* (area of the history of Croatian theatre, literature and philosophy) and the *Theatre Lexicon* of the Lexicographic Institute Miroslav Krleža in Zagreb. She is a member of the organizational team of international film festival Tabor Film Festival, and a member of the Croatian Association of Theatre Critics and Scholars.

Telling and Re-telling: Reasons of Conflicts in the Narratives of the Past

The research which served as the basis for presented observations was performed in the multicultural borderline communities of Lithuania. The object of this research is circulation of the memory narratives and its influence on the individual identity and on the social ties in the community. Memory acts as a consolidator of various ethnic, religious, or linguistic groups, particularly following previous political conflicts in result of which these groups had been distinctly separated.

The presentation will offer two main topics for the discussion:

1. This discrepancy between the initial painful articulation of memory (i. e. when a person upon sudden inquiry starts telling his / her memory for the first time after many years elapsing from the event in question) and the subsequent well-constructed, continually pondered upon and increasingly polished narratives. It constitutes perhaps the most interesting and intriguing point of the research introduced in this presentation. It is best revealed by analyzing the form of the recorded narratives. When visiting the same informants repeatedly after several months or even years, it becomes evident how narrative is transformed by the mind of the same narrator and what course its polishing takes. Curiously enough, polishing and growing precision of articulation in the narratives dealing with the political events of the past, rather than approaching the political logic of the historiographical narrative, increasingly distances the narrative from it.

2. The phenomenon of the third generation in the circulation of memories: it is observed that memories (especially traumatic memories) of exactly the third generation become notably conflicted. It happens when people, who are not eyewitnesses and who cannot remember neither the event nor the environment of this event, associate or even identify themselves with something what happened to their relatives. They imagine the event without all the density of memory of an eyewitness and what they do is to confuse the institutional history written in textbooks with the individual memory. The essence of the third generation phenomenon is such that the third generation transfer memories from the past into present, but include into these memories stylized and simplified political structures taken from the history textbooks. The conflictedness of the remembrances increases as much, as strict and as rigid as the rules and frames for the interpretation of the past are.

The purpose of my paper is to discuss these above-mentioned ambiguities and to show the intricacy of the conflicted memory, its unconscious transformations and its conscious development.

KEYWORDS:
IDENTITY, NARRATIVE MEMORY, HISTORIOGRAPHICAL NARRATIVE, TRAUMA, CONFLICTED MEMORY

Jurga Jonutyte has a doctoral degree in Philosophy and works as the associate professor at the Faculty of Political Science and Diplomacy, department of Philosophy and Social Critique, at Vytautas Magnus University (Kaunas, Lithuania).

Scientific interests of J. Jonutyte are: contemporary social and political philosophy, philosophical narratology, theories of memory, philosophical conflictology. Since 2004 J. Jonutyte conducts fieldwork-based investigations of oral memory narratives, focused basically on memories of conflicts and memory narratives of peripheral social groups. J. Jonutyte is an author of the scientific monograph *Changes in the Concept of Tradition*, co-author of two other scientific monographs; she constantly publishes academic articles and translations.

Narrating Trauma in Latin American Women's Cinema

The paper deals with the topic of trauma and violence narrated through the films of so called Latin American Women's Cinema that emerged in the 60's of the 20th century and especially at the turn of the 21st century. The authors that will be discussed are: Lucia Murat from Brazil, Marta Rodriguez from Colombia, Claudia Llosa from Peru and Lucrecia Martel from Argentina. Starting with Rodriguez's film *The Brickmakers* from 1972 the emergence of women's activist cinema dealing with trauma entered into the public domain. The violence and trauma of the political victim is further elaborated in Lucia Murat's *How Nice to See You Alive* from 1989 wherein the prison torture and its aftermath is narrated through nameless women. Family violence and the trauma produced in paternalistic system is the kernel of visual expose in Lucrecia Martel's *Dead King* from 1995. Finally the culturally and incestuously induced trauma is narrated in Claudia Llosa's films *Madeinusa* from 2006 and *The Milk of Sorrow* from 2009. Although these films are contrasting in the terms of the genre, production, screenwriting and the different national background, they share a unique women's approach to the subject of the female trauma and the violence aimed at the female constituency. The paper aims at the analysis of the trauma and the violence from the perspective of visual anthropology and the iconography of the narration. That means that symbols and artifacts of the oppression and trauma are located and analyzed through their visual and symbolic potential and connected with their narrative output. For example, the potato that the protagonist of *The Milk of Sorrow* Fausta puts into her

vagina is a symbol of her virginity, a tool to fight the possible rape/torture but also the barrier from the paternalistic exploitation of the female. On the other hand in Murat's *How Nice to See You Alive* the narrative is achieved not by storytelling, plot or auteur vision but rather by multitude of trauma and violence related soliloquies of different women. What has become evident throughout the analysis is a striking prevalence of iconographic and visual-anthropologic mediated contents that overcomes the importance of textual and story based narrative. The aforementioned women directors thus created an overtly different poetic and visual concept of narrating the trauma and violence especially in comparison with highly political, ideological and revolutionary agenda of the male directors on the subject (Rocha in Brazil, Duran in Colombia, Solanas in Argentina and Lombardi in Peru).

KEYWORDS:

TRAUMA, ICONOGRAPHY, WOMEN'S CINEMA, PERU, PATERNALISTIC

Mario Županović was born in 1981 in Split and earned his MA in History of Arts and History in 2008. He earned his PhD in film studies in 2015. He currently works at the Department of Iberoromance Studies at the University of Zadar as a postdoctoral researcher and teaches courses in Latin American cinema, Hispanic cultural studies and performance art. His publications focus on Latin American film, identities and cinema ("Deconstructing Cholaje in Bolivian and Peruvian Cinema", 2016, "Blurring the Other in Memories of Underdevelopment and Pixote," 2015; "Politics of Memory: a Study in Latin American Revolutionary Cinema," 2013), among others. He authored or directed theatre/performance pieces PAT-A (2005), Konstantin (2006), The Man and His Machine (2007), and Symposium/Disintegration (2010).

Narrative and Myth: Giving Voice to Penelope in Margaret Atwood's *The Penelopiad*

Published in 2005 as part of Canon-gate publisher's worldwide initiative for world-renowned authors to rewrite famous myths, Margaret Atwood's *The Penelopiad* is a rewriting of the classical myth of Odysseus, but with his wife Penelope as the protagonist. The novella gives Penelope a long-awaited narrative voice, one she had been deprived of in classical mythology; she becomes the first person narrator of her life's story. Her narrative, after centuries of being situated on the brink of storytelling, finally becomes hers to tell. This paper will seek to analyse how giving a narrative voice to a mythological character, particularly one whose narrative presence had never been placed in the foreground, grounds that voice not only in its first person narration, but also on the structural level of the novella itself. In order for the narrating voice of Penelope to legitimize its storytelling, this radical shifting of the previously neglected literary and mythological character has to be matched by an equally radical breaking of genre codes. Penelope's narration is interwoven with the various narrative voices of her maids, slain by Odysseus, who narrate their stories in the forms of laments, ballads, a jump-rope rhyme, a lecture, a court trial and different types of songs. The chorus of the slain maids' voices further subverts the formal level of the text by them being ghostlike, spectral narrators; their comments on the narrative come from the grave, and just as they are the novella's spectral hauntings, so too is Penelope,

telling her story from Hades. This paper will focus on the notions of how the voices of Penelope and her maids are positioned as a feminist reading of the classical myth, and also how such a feminist shift in the myth's perspective has to be met on the novella's formal level as well.

KEYWORDS:

NARRATIVE, MYTH, MARGARET ATWOOD, PENELOPE, SPECTRALITY

Dunja Plazonja (1984) is a PhD student at the Faculty of Humanities and Social Sciences in Zagreb. After doing a degree in Comparative literature and English she enrolled in the PhD programme and is currently working on her thesis in narratology and feminist theory. She has published essays and reviews in Croatia and abroad and has presented her work at numerous conferences across Europe.

Paratext in Narratology and Its Usage in Fiction

The aim of this paper is to explain the paratext's place in contemporary narratology, and to try to include the interpretation of paratextual elements considering their various forms and manifestations in fiction. Paratext has the option of interpolation in the text and the possibility of taking part in analysis, as one of the forms that have the function of liminal spaces in the literary work. Therefore, one of the tasks of the paper will be to distinguish whether the paratext belongs to a text or to a literary work/book. Hence, this paper will try to determine at which level of literary work does the paratext appear, as well as the forms of connection with the text (such as images, footnotes, margins, QR codes, etc.). The paper will also try to clarify the cases in which the forms of paratext, such as footnotes, are part of the story and how they are relevant for the story, its development or the development of suspense. Giving the diversity of paratext and its constant „communication“ with the text and the story, the paper is going to systematize the role and function of the paratext in literary work as essential for development of the story and action.

KEYWORDS:

PARATEXT, TEXT, STORY, LITERARY WORK, FUNCTION

Ivana Buljubašić (born 1990) has an MA in Croatian language and literature and is currently a PhD student at the Faculty of Humanities and Social Sciences at the University of J. J. Strossmayer in Osijek (Postgraduate university study of Literature and Cultural Identity). As a student she published several scientific papers and participated in scientific conferences. She is also involved

in literary criticism. Her interests are focused on the theoretical approach of paratexts and its forms in literature, literature of constraints and Croatian contemporary fiction and poetry.

Maupassant – An Analysis

This presentation is an attempt to analyse the Maupassant's novel *Lui* from a narratological point of view, concerning the existence of the narrator and his interlocutor, the flow of the story and time and space indicators. The novel *Lui*, published in 1883, is presented in the form of an amicable letter in which the author of the letter is announcing to his friend that he is getting married and explains what pushed him towards that decision. By applying Benveniste's theory of grammatical persons, one can see that the Maupassant's "I" reveals itself as non-existing as it is "You" that becomes its own echo. Therefore, it can only establish itself in a relation to the "third person", the person who is left outside the conversation, the "He" whose real existence in the story is never proved, the *Lui*.

The category of space is also destroyed as the story progresses and the narrator's fear grows. From his intimate shelter, which is meticulously described, the narrator's room becomes an undetermined space which closes and consumes itself in the end; the "I" becomes the space.

On the third side, the category of time in the novel is very vague, underlining the actual chaotic state of the narrator's mind. The category of tenses on the other side reveals a long period of serenity (*l'imparfait*), opposed to the sudden intrusion of "Lui" (*le passé simple*); regardless of the time period, the present tense is often injected into the story creating an illusion of endless suffering. The autumn described in the story gives the impression of a gray picture where only the outlines of things are visible and the objects lose its form. The reader has the impres-

sion of watching a silent film. In this silent world, the "I" does not perceive noises or voices; the only thing he hears is the sound of his inner voice.

KEYWORDS:

MAUPASSANT, LUI, DISCOURS, NARRATOR, GRAMMAR PERSON

I was born in 1987 in Split. After graduating from secondary school in 2005, I began to study French and Hispanic philology on the Faculty of Humanities and Social Sciences, Zagreb. After finishing my graduate studies in 2008, I was admitted to master studies at the same faculty. During the studies, I have worked as a professor of French and Spanish language and also translated scientific articles for the magazine *Republika* and for the *Third Croatian Radio Programme*. After obtaining my diploma in 2011, I have enrolled into the postgraduate studies in literature at the Faculty of Humanities and Social Sciences. I am currently employed as the professor of French at the secondary school *Leonardo da Vinci* in Split.

The Translator's Voice in the Paratexts of *Huck Finn* in Croatian*

This paper explores paratextual elements (such as forewords, afterwords, footnotes, etc.) of the Croatian translations of *The Adventures of Huckleberry Finn* (1884), the classic novel written by Mark Twain. There are six different translations of that book into Croatian (Blažeković 1947, Zalar 1962, Crnković 1986, Kezele 2002, Marion 2004, Buđanovac 2004), published in many reprints and editions.

Theoretical background is provided by contemporary interdisciplinary study of narrative theory and translation studies, often applied to children's literature.

Classical narratology pays little attention to translations, that is to the distinction between translations and source texts. The premise underlying the use of excerpts equally from translated and original literature while discussing individual works is that of universal narrative structure (Schiavi 1996). Schiavi also observed that the narrative structure of a translation is affected by a new entity entering that text – the translator's voice.

Hermans (1996) examined the translator's discursive presence in the paratext, and Fludernik (2009) emphasized the relevance of paratextual studies for the theory of the narrative. "Paratexts structure the reading and are therefore relevant for reader-oriented narratological analysis" (Alvstad 2014: 272). As children's literature is generally defined by its readership, any analysis of this corpus from a narratological perspective should take into consideration the reader, whether it is reader-oriented or text-oriented.

In this paper it is examined how paratexts influence the reading of Croatian translations of *Huckleberry Finn* and

how the translator's voice is presented in them, that is how audible that voice is in (re)translations.

Special attention is dedicated to the difference between two models, that established by O'Sullivan (2005), based on Schiavi (1996), and that by Alvstad (2014). In other words, respective non-complementary concepts are discussed of the implied translator and the translation pact, which these models are based upon.

KEYWORDS:

PARATEXT, TRANSLATOR'S VOICE, TRANSLATION PACT, THE ADVENTURES OF HUCKLEBERRY FINN, TRANSLATIONS INTO CROATIAN

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Corinna Jerkin is a research assistant in the project Building Intercultural Bridges through Children's Literature Translations: Texts, Contexts and Strategies (BIBRICH), supported by the Croatian Science Foundation and conducted at the Faculty of Teacher Education, University of Zagreb. She is a student of the doctoral programme in Croatian literature at the Faculty of Humanities and Social Sciences at the same university. Her research interests include Croatian children's and young adult literature, narratology and methodology of teaching the Croatian language and literature. She participates in the editorial board of *Libri & Liberi* as a Junior Editor.

Narrative Space in the Grimms' Fairy Tales: The Case of "The Frog King"

The research on fairy tales has so far shown limited interest in narrative space. Seeing that fairy tales provide very little information on individual spaces (typically established in the broadest of terms, e.g. a forest, a far-away land), most scholars dismiss the fairy-tale space as irrelevant, a mere background for the action, which is only mentioned because the story has to take place somewhere. The present research challenges this notion and argues for the relevance of narrative space on the level of both structure and content. Moreover, the research claims that the organisation of narrative space featured in fairy tales sets them apart from other short prose narrative genres.

Theoretically and methodologically rooted in narratology and relying on the existing models of studying narrative space (e.g. Zoran, 1984; Ronen, 1986; Ryan, 2012), the presentation will explore the function and structure of narrative space in fairy tales. The analysis will specifically focus on "The Frog King, or Iron Heinrich" (*Der Froschkönig oder der eiserne Heinrich*), the first tale published in Jacob and Wilhelm Grimms' collection of stories, *Kinder- und Hausmärchen* (Children's and household tales, 1812/15–1857). A space-oriented reading of the fairy tale will examine the role of space in establishing characters, their relationships and role in the story, as well as the organisation of the plot and the structure of the narrative, with special emphasis on the structure and interaction of the magical and non-magical domain. Based on the findings of the close reading of the selected tale, the presentation will propose that the function and organisation of the

narrative space in fairy tales sets this particular genre apart from other short prose narrative genres featured in the Grimms' collection (animal tales, legends, religious tales, humorous tales, etc.).

KEYWORDS:

FAIRY TALE, JACOB AND WILHELM GRIMM, KINDER- UND HAUSMÄRCHEN, NARRATIVE SPACE, "THE FROG KING"

Nada Kujundžić is a PhD candidate at the University of Turku (program in folklore studies) and the University of Zagreb (program in comparative literature). Her dissertation examines the structure and role of narrative space in Jacob and Wilhelm Grimm's *Kinder- und Hausmärchen*. She is the junior and review editor of *Libri & Liberi – Journal of Research on Children's Literature and Culture*, and a member of the BIBRICH (Building Intercultural Bridges Through Children's Literature Translations: Texts, Contexts and Strategies) project. Her research interests include fairy tales and their contemporary (cinematic) adaptations, children's literature, film, women's writing and short (oral) prose narratives.

The Narratology of Illyrian Discontent – The Tale of the Occidental Other from Byron to Bregović

This arts & science presentation charts various transpositions of the Illyrian subject, established as the Occidental Other by a series of ancient writers, less Oriental than the "barbarians" of the Persian Empire yet still less Western than his Greek and Roman neighbours. Following the historians and cartographers from antiquity to Enlightenment and inspired by personal experience of traveling across Eastern Illyricum - all but Orientalized yet keeping the memory of rebellious almost-Western knights in its ubiquitous oral poetry and lore - Byron famously dramatized the character of the Illyrian "corsair", ennobled by his sense of entitlement with regard to plunder, at least when it came to the Turkish oppressor. Thus echoing the situation of Illyrian brigands, famous since antiquity and known in Britain since the rule of Elizabeth I and tolerated by a series of Austro-Hungarian rulers, even in Byron's days. Soon after the Illyrian brigand had become glamourized as the Byronic Hero, he was restored on his native shore by means of a dramatic transposition from Ivan Kukuljević Sakcinski, one of the most prominent figures of the Illyrian Movement (sic!) (c. 1835 – c. 1849), aiming to create a Croatian national establishment in the Austro-Hungarian Monarchy through linguistic and ethnic unity and to lay the foundation for the unity of all South Slavs, thus anticipating Yugoslavia. Almost two centuries later, the Yugoslav musician Goran Bregović takes the concept of the Illyrian to the next level in an intermodal transposition of Byronic metaphors, recasting the "Byronic" hero in his original settings, respectively evoked by the sounds of Byzant, Ottoman

Empire, and the folk songs of the Illyricum. Like Byron, Bregović's music seems to be "pandering to the West" by giving them another form of Oriental tale, actually orientalizing the Occidental other, yet creating unique art that can withstand its commercial motivation.

KEYWORDS:

BYRON, BREGOVIĆ, ORIENTALISM, ILLYRICUM

Lucia Leman is a bilingual poet, novelist and non-fiction author published under two names (i.e. Lucia Leman and Lucija Stamać) and in three languages (Croatian, German and English), having started at eighteen with an awarded book of poetry and further branching into historical and women's writing, typically portraying a highly sensitive and intelligent female winning – or not? – against her postcolonial background. Her creative writing skills were recently expanded by a couple of non-fiction endeavours, a postmodernist reading of Shelley's *A Defence of Poetry* and a classicist reading of Byron's *Manfred* and its Greek sources. Her education took place in Croatia and in the UK, starting with a BA in drama and performance on Academy of Dramatic Art, University of Zagreb, followed by an MA in Comparative Literature on the Faculty of Humanities and Social Sciences, University of Zagreb and by a PhD in Cultures, Languages and Area Studies on the University of Nottingham, where she also worked as a teaching fellow. She writes and teaches in English and in Croatian.

These Violent Delights Have Violent Ends: Intermental Mind in *Westworld*

While analyzing *Middlemarch*, Alan Palmer (2005) uses the term “Middlemarch mind” to explain a constellation that consists of the relations shaped by the social context of the city of the novel. For Palmer, this constellation is not a figurative device used to depict the social frame operationally. Rather, when perceived as a non-metaphorical entity that can have different attributions, or bring about different decisions about the environment and influence the narrative dynamic, this type of a collective text being can explain the complicities of behaviors in *Middlemarch*. Unlike the unified collective voice that characterized certain forms of literature, the concept of intermental thought, as well as the concept of intermental mind closely connected to it, can be ascribed into (almost) any type of narrative and foster a narratological model that provides an in-depth approach to intersubjectivity as an additional dimension of text. This presentation examines the specifics of creation of the intermental mind in *Westworld* (2016), Jonathan Nolan’s television series centered on humanoid robots developing consciousness in a tourist park developed for human entertainment. What is proposed is that the circulation of literary texts in *Westworld* opens a gateway to a meta-community and thus enables the robots to develop a mind of their own and become AI. Since narrativity in the series operates both on the level of events in the narrative universe and on the level of texts that shaped the characters of robots in the *Westworld*, we will explore

the negotiation between individual and collective epistemic parameters and the interplay entailed in the formation of the community. The hypotheses are: a) that the change of consciousness happened on the level of the community and not on the level of singular robots and b) that it was not a result of external events, but, instead, a product of repetition of literary texts that presupposed a continuity of conditions of experience.

KEYWORDS:

INTERMENTAL THOUGHT, INTERMENTAL MIND, WESTWORLD, REPETITION, COGNITIVE SWITCH

Eva Simčić is a student of the doctoral programme Literature, Performing Arts, Film and Culture at the Faculty of Humanities and Social Sciences in Zagreb. Her research interests include rhetorical narratology, speculative materialism and literature of exile. She is currently taking part in the Croatian Science Foundation’s project The Politics of Time in the post-Yugoslav Prose: Imagining Temporalities of Literary Cultures of Transnationality under the supervision of Aleksandar Mijatović, PhD.

Female Coriolanus, Her Desire and Indestructible Dialogue in Von Trier’s *Nymphomaniac*

The text deals with the narrative, philosophical, theatrical, cinematic and therapeutic framing of dialogical processes and the consequences of their encouragement, obstruction or lack. Lars von Trier’s movie *Nymphomaniac* (2013) is taken as a prime example of a complex and traumatic desire-writing that closely resembles Shakespeare’s *Coriolanus*, both in terms of the character’s “heroic” profile and in terms of social instrumentalization of the gendered body. It is the dialogic process that opens possibility of intimacy, community building and self-knowledge in both Shakespeare and Von Trier, but in both cases the protagonists choose peculiar self-closure and self-starvation. The author discusses not only politics of affects, but also narrative strategies of dialogic discourse, as well as the performance of scopical desire, auditory desire, sexual desire, dialogic desire and the politics of self-punishment.

KEYWORDS:

DIALOGUE, OPEN AND CLOSED NARRATIVIZATION, SCOPIC DESIRE, AUDITORY DESIRE, SEXUAL DESIRE, COMMUNITY, VICTIMHOOD, INTIMACY, EMOTIONAL ANOREXIA

Nataša Govedić is theatre and media scholar who regularly contributes to the fields of theatre and performance studies, Shakespeare studies, feminism, philosophy of subjecthood, performance ethics, radical pedagogies and communal theatre. She is employed as a full-time lecturer at the Academy for Dramatic Art (Zagreb). She continually works as editor-in-chief of feminist journal *Treća* (since 2000.), theatre editor in politically progressive magazine *Zarez* (since 1999.), theatre critic in daily newspaper *Novi list* (since 2001), and guest-lecturer at Women Studies, Peace stud-

ies and at the Faculty of Teacher Education in Zagreb etc. So far she has published twelve books on theater and performance (most recent is *Passions, Conditionals*, 2015). She is also active as theatre dramaturg and/or performer.

Narrative and Compassion: Heteronormativity, Citizenship and the Role of Feelings

The documentary film *SICK* (director Hrvoje Mabić, 95 min, Croatia) was released in 2015. It was inspired by the tragic story of a young lesbian woman, Ana, who was confined in a psychiatric hospital in Croatia and 'treated' for her homosexuality. *SICK* strives to narrate Ana's life in the aftermath of her release, her suffering and her struggle to re-establish a semblance of a 'normal life'.

In Croatia, during the last two decades, different narratives about suffering flourish in media, for example, the suffering of war veterans, poor families, children with single mothers, and so on. Representations of these individual narratives are often screened in various forms (TV reports, documentaries, etc.). These narratives of suffering which circulate around in public sphere, as Ahmed argues, even though described as a private experience, are 'evoked in public discourse as that which demands a collective as well as individual response' (2004: 20). They are designed to make viewers to be more empathic and compassionate to suffering of others, but this empathy and compassion are not neutral as it seems at the first glance - 'they are crucial to the very constitution of the psychic and the social as objects' to 'I' and 'we'. In other words, they 'allow the individual and the social to be delineated as if they are objects' (2004: 10). Emotions move us towards particular objects, but, as Ahmed states, the relationship between movement and attachment is a paradoxical one: 'What moves us, what makes us feel is also that which holds us in place, or gives us

a dwelling place. Hence movement does not cut the body off from the 'where' of its inhabitation, but connects bodies to other bodies' (Ahmed, 2004: 11), in other words, it creates communities of feelings, it produces nations as objects of feelings.

Following Ahmed in this paper I analyse Ana's narrative, as it has been represented in *SICK*, as a part of the big network of projects that put on display personal stories of suffering which mobilize viewers' emotional identifications with the embodied agents of pain and suffering, and I analyse how these identifications are linked to the processes of nation building. Hence, I don't discuss representation of Ana's personal narrative as isolated from the culture and context within which the film emerged; rather, I explore how representation of Ana's narrative of suffering traverses different forms of national imagery in contemporary Croatia. I trace how the representation of an individual narrative of suffering articulates with different forms of a core set of national values, and, finally, how it is invested in and by normative ideals. Furthermore, I question 'naturalized' assumptions of compassion, which often frame representations of narratives of pain, love and anger in the service of systematic inequalities. Or, to paraphrase Berlant (2004), I examine how compassion, as an imagined aesthetics and politics of viewer response, becomes more valued than suffering. I ask what kind of politics are inscribed, and what fantasies and contradictions are performed through the process of representing Ana's narrative?

KEYWORDS:

**NARRATIVE AND EMOTIONAL IDENTIFICATIONS,
INTIMATE PUBLIC SPHERES, NATIONS AS OBJECTS
OF FEELINGS, NARRATIVES OF PAIN, COMPASSION,
HETERONORMATIVITY AND CITIZENSHIP**

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Narrative Authority and Audience Expectation in Podcast Storytelling

Although narratives today occur in all forms of media, from written forms and audiovisual instances to interactive narratives in computer games, one very old form of narration has recently experienced a revival: oral narration.

While in former times people would gather around practiced performers to listen to their stories directly, one of the most popular forms of oral narration today are podcasts. Unlike older kinds of forms, that offered audiences an almost theatre-like performance, including facial expressions and gestures, podcasts rely solely on an audio track to tell their stories, thereby appealing only to their audiences' ears and imagination. At the same time, the reduction to only the oral level allows for even greater immersion, especially if listeners close their eyes and use headphones, thereby blocking out the outside world completely.

With no visuals to either support or contradict their stories, podcast narrators have much greater control and authority over their tales than in other media. This increased authority can prove problematic, however, as it creates audience expectations about reliability and definitiveness which often cannot be fulfilled by the narrator. The pitfalls of this fallacy are, perhaps, illustrated most prominently in the outcry over the ambiguous ending of *Serial's* first season – the most popular podcast to date.

My presentation will give a detailed analysis of *Serial's* first season, in order to illustrate how the combination of Sarah Koenig's masterful use of narrative conventions and techniques, as well as the podcast's overall structure, led the

audience to believe that the true crime case would be neatly resolved in the end, just as a well-formed narrative. My presentation explores how the focus on audio only and the exclusion of other senses foregrounds the role and authority of narrators in podcasts and how this, in turn, influences audience expectations. For my analysis, I will rely on classical narrative theory, as well as film and television narratology, combined with theories on radio plays and oral storytelling.

KEYWORDS:

ORAL NARRATION, STORYTELLING, PODCAST, SERIAL, NARRATOLOGY

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Yo soy una puta verbal: Attitudinal Positioning in Malena Pichot's Video Blog Performance

Yo soy una puta verbal (...) no tiene ningún sentido depilarme (I'm a verbal whore, there's no point in depilating) represents a verbal fragment of a complex performative interaction in the video blogs in the form of a personal diary of the Argentinian vlogger *Lalocademierda* (Malena Pichot).

This study uses the *appraisal framework* developed by Martin & White (2005) to analyze the attitudinal positioning and the *evaluative structures* which the vlogger presents while narrating about her everyday life and experiences (with men), drawing at the same time attention to sociocultural and power relations. The *Appraisal Theory* comes from the Systemic-Functional traditions in linguistics, and it is primarily concerned with creating meanings by emotive positioning, and the construction of dialogic patterns (see Martin & White 2005; Feng & O'Halloran 2013; Feng & Qi 2014) between the interactive participants – the vlogger and the audience.

Nevertheless, although the analysis is primarily focused on the attitudinal positioning, in order to understand the emotive meanings constructed by the vlogger and the evaluative textual patterns, the verbal and audiovisual representation of *modes*, by all means, needs to be briefly presented. Correspondingly, the data is presented and discussed in two ways.

First, since the study approaches the digital narrative as a complex multimodal (inter)action, the analysis is centered on salient modes by which this interaction is

constructed, and the meanings that the text is evoking and connoting. Hence, following the multimodal Social Semiotic theory and Multimodal Discourse Analysis (see Kress & van Leeuwen 2001; Adami 2009, Page 2010), the multimodal strategies are briefly discussed: verbal resources – oral representations and written fragments in the form of meta-texts – accompanied by the audiovisual resources.

Second, using the appraisal framework to analyze the author's attitudinal positioning and emotive meanings – with its subcategories of *affect*, *judgement*, and *appreciation* –, the findings in the study primarily suggest that (i) the author combines verbal and audiovisual modes to express emotive meanings; (ii) the attitudinal positioning is mainly related to the topic of "being a woman", i.e. the stereotypes about female representations and roles; (iii) the elements of humor and irony are expressed in the textual (verbal and audiovisual) constructions of emotive positioning; (iv) it appears to be a laborious task to delineate the limits between the subcategories of affect, judgement, and appreciation since, to put it briefly, the attitudinal positioning is not manifested exclusively by isolated (sets of) clauses and individual modes – major parts of the textual sequences and narrative elements can imply dominant attitudes and emotions as well. Hence, it is suggested that the multimodal analysis of discourse prosody could combine the appraisal framework and the analysis of

a narrative structure while describing the digital audiovisual interaction, the relationship across and between modes, and the emotive positioning of the vlogger.

KEYWORDS:

VIDEO BLOG; MULTIMODAL INTERACTION; APPRAISAL; EMOTIVE MEANING

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Exploring of the Narratives in the Multimedia Performance and Exhibition *Cathedral* (1988)

Today's usage of multimedia and interactivity is a common practice in contemporary art. In this presentation, I turned back to the beginnings of multimedia and digital art in Croatia. I analyzed and explored all types of narratives in the *Cathedral* (1988), which was an interactive and multimedia performance and exhibition created by Darko Fritz, Stanko Juzbašić, Ivan Marušić Klif, Boris Bakal and Goran Premec. As the authors have pointed out, the *Cathedral* was carried out through the medium of computer and was realized in the course of six performances during February 1988, in the Gallery of Expanded Media in Zagreb, as well as through a direct broadcast on Radio 101, Zagreb. The *Cathedral* is chosen as an example because I wanted to explore the narratives in digital media. Storytelling in the *Cathedral* is transmedial, the authors have combined image, sound and live performance in it. The authors created a type of cyberspace and its narratives create textuality.

The *Cathedral* is analysed using the basic concepts of the theory written by Lev Manovich in the book *The Language of New Media* (2001). According to Manovich, the forms of the new media are comprised of a database and a narrative. In this presentation I reconstruct and describe the many narratives that exist in this multimedia work, and also the relationship between the narratives and databases.

The *Cathedral* is analysed from several perspectives. First, I examined all the narratives that exist in this complex mul-

timedia artwork. I also examined which narratives it consists of and how those narratives are represented through examples in images, sounds, computers, live performance, as well as by the audience moving through the space of exhibition. Further on, I examined the narratives of the *Cathedral* in the context of the theory of new media. At last, I analysed it in the context of the history and development of the digital media art in Croatia.

Fifteen years after the significant movement of the New Tendencies (1961-1973) and approximately at the same time when the multimedia artists in the rest of the world start to create multimedia and digital art, a group of authors create the *Cathedral* in Zagreb. From today's perspective, it is very interesting and valuable to see, in the context of art history, how this group of authors created and explored the digital media art at that time. There are many reasons to look back at the *Cathedral* from today's perspective.

KEYWORDS:

ART, CATHEDRAL, DIGITAL MEDIA, NARRATIVES, MULTIMEDIA

Born in 1985 in Zagreb, Dijana has a Master of Fine Arts (MFA) degree in dramaturgy from The Academy of Dramatic Art in Zagreb. In March 2014, she enrolled into the Postgraduate doctoral study of Publishing and Media at The Faculty of Humanities and Social Sciences in Rijeka. In March 2015, she received a grant from The University of Rijeka for her research project 'Research on the use of digital technology in teaching among student population'. Her research and artistic interests include film, visual arts and moving images, visual culture, reception of visual infor-

mation, digital technology and art. Her first film as a director was a short documentary *Kampanja, oliva corcyrae nigra* (Sintoment, 2009). In March 2013, she spent three weeks as an artist in residence at MC Kibla, Maribor, Slovenia. Currently, she is working as a director and scriptwriter on a creative documentary film 'Painters' (in development, Sintoment and Kibla). The film explores the position of visual artists today, and was selected to participate in the European script meeting in Riga 2016. She is also doing a research for her PhD, which will examine the mapping, history and practice of new media arts in the Balkans. She has led several film workshops in collaboration with the Sintoment and Croatian Youth Network, and authored several documentaries and short films.

The Political Narration in the Macedonian Governmental Commercials: How Did the Television Cheat the Reality?

One of the greatest linguists of the 20th century, Émile Benveniste, in his *Problems of General Linguistics*, wrote that a man is born twice: the first time by his parents, and the second time by language. The main question of the narration, or how the text is made, in our case is: how does one make commercials that ideologically affect the whole community, and which are, as such, drastically changing the ideological ground of a nation?

Jacobson said that the science knows no compromise, but the politics cannot exist without compromise. The second question is, how has the Macedonian ruling party compromised with history, in order to spread commercials as semantic fields of a whole new collective identity? Our thesis is that in the last ten years (2006-2016), the governmental commercials in Macedonia are following a very stable narration that deeply affects the collective memory of the nation. In other words, the governmental commercials serve as some kind of a model that the ordinary citizen should follow. The commercials are seen as a type of functional narrative tools.

We take a deeper look into the governmental campaigns on several different topics, such as: healthy life style, traditional family, diminishing the right to abortion, being a good citizen and patriotism. With the interpretation of those constituents of meaning, our goal is to confirm the thesis that a political narrative can be used as a factory supplement for a narratological historic deficit.

KEYWORDS:
POLITICAL NARRATIVES, SOCIAL PSYCHOLOGY,
COLLECTIVE IDENTITY, COMMERCIALS, TELEVISION

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Your Face Sounds Bigoted: Cross-Dressing and Low Camp Narrative of Croatian Television Shows

Since December 2014, the Croatian commercial TV channel NOVA TV has aired local version of the Dutch music-and-dance show “Your Face Sounds Familiar” translated as “Tvoje lice zvuči poznato”. The main premise of the show is a performance contest, where famous actors, singers or just celebrities are being asked to transform into another singer and perform their song with all the stage paraphernalia, mannerisms and dance routines to match “the original”. The jury then picks the one who was the best, not only in singing, but in complete “transformation” and “believability”. Ratings of the show went sky-high, making it the single most popular “family entertainment” for the Saturday night viewership already three TV seasons in a row. The most popular “transformations” are by many, those with a gender switch, from male stars dressing into female singers and vice versa, women freely performing masculinity, simply because “the role requires it”. This freedom of gender performance (as opposed to gender being assigned by birth in older theories still perpetuated by right wing advocates) might be a welcoming twist in media programming. Or is it? Also, it probably eases the public discourse toward sex and alternative lifestyles, gender-bending and non-conformity. Or it actually increases the male-female stereotypes, feeds on it and puts it in the window of unrefined media grotesque, as would G.R. Tamarin define it in his 1962 definition of “tragic” plus “comic” minus “pathos”. This paper

will analyze the television tropes of “family appropriate” gender bending, aimed at making it fun and safe, always with the purpose (to imitate or to be believable) and excluding sexual connotations as non-existent. Besides its “safe” PG-13 approach this practice also manages to promote subverted homophobia and transphobia, with contestants always trying to declare their “right sex”, even when they are still being in their “different role”. Attitude magazine columnist Mark Simpson and Judith Butler claimed long ago that gender is a continuing performance, but Croatian cross-dressing TV stars still can not wait to jump out of their “forced costume”. Did we regress into the world of cheap 1980’s film comedies, where in the first instance of man wearing a dress, audience went into laughter? And why still, the majority of the “most successful” performances in that shows are still men in high-heels, but more rarely women wearing moustaches? Can a woman make fun out of masculinity and play it safe as men continue to dominate the world of family entertainment? Why is it so acceptable in transitional societies as Croatian? And can it be considered a narrative in a need of change?

KEYWORDS:

MEDIA, TELEVISION, GENDER, PERFORMANCE, CROATIA

Film and music critic, writer and journalist from Zagreb, Croatia. Since 1993 collaborates with magazines like *Kinoteka*, *Heroina*, *Hrvatski filmski ljetopis*, *Oris*, *Filmonaut* and *Prosvjeta*. Resident reviewer and co-editor of culture news board at

Radio 101 Zagreb from 1995-2010, documentary screenwriter for Croatian National Television (HRT), artistic director of Croatian Cinema Days festival from 2014-2016, curator of several exhibitions – *Borghesia: We Don't Believe You* (Zagreb, Greta Gallery), *Socialist Disco Culture 1977-1983* (Klovićevi dvori/Kula Lotrščak, Zagreb); *Visual Language Of Socialist Disco* (HDD Galerija, Croatian Designers Association, Zagreb). Editor and curator of the *Ex Yu Electronica III* (Subkulturni Azil, Maribor) and *Electronic Jugoton - Synthetic Music From Yugoslavia 1964-1989* CD anthology (Croatia Records, 2014.). Member of Croatian Association of Film Critics (HDFK) and FIPRESCI. Postgraduate at Faculty of Humanities and Social Sciences (University Of Zagreb) at Doctoral studies in literature, performing arts, film and culture.

Ganga Museum

The traditional song *ganga* of Imotski region in Dalmatinska zagora is the foundation of the research project called the Ganga Museum. It is a common name for several art and scientific researches inspired by *ganga* and the world of people who create and live with it. As a vocal, ethnographic and social phenomenon, *ganga* can also be studied through the research of voice media, narration, story, performances, customs, people, migration, architecture, borders etc.

The Ganga Museum has its physical form in a renovated traditional lower stone building in a hamlet of Runovići. The building will, through this project, obtain a new function as an exhibition centre for research and art work of people I collaborate with. The works are created within the framework of the project Ganga Museum.

The first work, created within the project Ganga Museum, is the Ganga - Boileau I brought before the audience as a performance at the opening of the 51st Zagreb Salon 2016 in Zagreb for The Croatian Association of Artists. The process and the formation of the work's strategy can be followed through five stages.

Connecting the archaic manner in which *ganga* is sung – 'ganganje', with highly aestheticized, ecstatic and exalted, versified work of literary theory *L'Art Poétique* from 1674 by Nicolas Boileau-Despréaux, leads to a new value of the text, sound and context. Through the performance I put the Boileau's text into a form of a decasyllabic poem which is then melodiously sung as the archaic *ganga*. 'Ganganje' significantly changes Boileau. It changes the characteristic melodious ornaments of the French language,

giving it a different value and a different melody that historically does not belong to the language. By singing Boileau in my translation I would familiarize the text, but remove the Boileau's authenticity as a noble Frenchman.

KEYWORDS:
GANGA, BOILEAU, DEFAMILIARIZATION, INTERMEDIALITY, NARRATION

Iva-Matija Bitanga (Zagreb, 1974). In 1994 she graduated in painting and art education from the Academy of Fine Arts, University of Zagreb. From 2000 to 2004 she attended the postgraduate study of Exhibition Design and Scenography in Karlsruhe at Hochschule für Gestaltung, University of Arts and Design. Iva-Matija Bitanga has received numerous awards and recognitions in the field of art, scenography and costume design. Since 1995 she has had solo and group exhibits in Croatia and abroad. She has professionally engaged in designing scenography, puppets and costumes for the theatre since 1996 and since 2000 she has cooperated with HRT (Croatian Radio Television). Iva-Matija Bitanga has been an Associate Professor for the Puppetry and Stage Culture at the Faculty of Teacher Education in Čakovec branch since 2011. She has been employed full-time at the University North since 2013 as an Associate Professor. In 2015 Iva-Matija Bitanga enrolled in the Program of Doctoral Studies in Literature, Performing Arts, Film and Culture at the Faculty of Humanities and Social Sciences, University of Zagreb. Recently she has collaborated on projects with Leo Vukelić in the theatre show *Gospođica Neću* for the theatre Scena Gorica in Velika Gorica and the costume, video and scenography for Anica Tomić theatre project in Pinkleci, Čakovec.

The Grimms' Fairytales' New Clothes

It is well known that fairy tales are among the most widely read literary works, known for adults and young readers around the world. But they have also served as inspiration for scientific researches, i.e. to the Russian theoretician Vladimir Propp (1895-1970). In his book *Morphology of the Folktale* (1928) he analyzed many of the Russian fairy tales and identified common themes within them. He found 31 narratemes (narrative units) that comprised the structure of the most stories, 'functions' immanent to the fairytales. He developed a scheme that can be applied to all fairy tales, and thus opened the way for the later development of narratology. This work poses the questions regarding the characteristics and structural elements of the original Grimms' fairytale, and the ways they are preserved, lost and/or changed in their reinscriptions. Based on a comparative analysis of the selected fairy tales, this work endeavors to investigate how the Croatian and German newly created fairytales are reinscribed in the Grimms' original - the original Grimm's fairy tale in the German language will be compared with their new versions in Croatian and German language. In this comparative analysis we will apply the methodological tools and models of the narrative structure of the text, suggested, for example, by Gerard Genette and Shlomith Rimmon-Kenan.

KEYWORDS:
FAIRY TALES, BROTHERS GRIMM, REWRITING, NARRATOLOGICAL ANALYSIS TOOLS, MODELS OF THE STRUCTURE OF THE NARRATIVE TEXT

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