Working with Stories

Narrative as a Meeting Place for Theory, Analysis and Practice:

Proceedings from the 2nd ENN Conference, Kolding 2011

NARRNET

EUROPEAN NARRATOLOGY NETWORK

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

1

Contents

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

2

Per Krogh Hansen:

Foreword

On March 9-11, 2011, some 100 scholars of narrative gathered for the 2nd international conference of the European Narratology Network (ENN) at the University of Southern Denmark. The title of the conference was *Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice*, and the aim was to contribute to the ongoing development of trans- and interdisciplinary perspectives on narrative studies. We therefore called for papers which explored transdisciplinary aspects of narrative theory and narrative conceptualization. With delegates from over 20 nations and around 70 presentations on topics extending from corporate communication to ballet, from contemporary literature and cinema to ancient Greek poetry, the conference proved that interest in narrative and narrative theory is greater than ever.

It was decided by the steering committee of the ENN to make it possible for the delegates to publish their presentations through three different channels.

An edited and peer reviewed selection of revised articles with a focus on unnatural narratology and/or transmedial narrative is to appear as a volume in the Narratologia series published by de Gruyter. The volume is edited by Jan Alber (Freiburg) and Per Krogh Hansen (Kolding).

Another edited selection will appear in the *Amsterdam International Electronic Journal for Cultural Narratology* (ACJN), which also published the proceedings from the 1st ENN conference.

Finally, for those presentations we were unable to include in the two publications mentioned above (either because of our space limitations or because the authors have other plans for their work), a third possibility for publishing was offered, and the result is the present collection. The collection consists of fifteen papers and PowerPoint presentations from the conference, some of them revised after the conference, some not. They have not been edited or formalized. The aim is to make the papers presented at the conference available to a wider audience and kept for future reference for fellow delegates who participated in the stimulating and often challenging presentations and discussions.

Kolding, June 15, 2011

Per Krogh Hansen,

Chairman of the European Narratology Network

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

3

European Narratology Network
Working with stories:
Narrative as a Meeting Place for Theory Analysis and Practice
10 – 11 March 2011
Denmark

Between Stage and Literature:

Romantic Ballet's Narrative Strategies.

Astrid Bernkopf

Middlesex University

London, UK

Present-day dance research allows analytical investigations into various features and elements of the performance. However, a dogmatic and ideological attitude towards research topics and their treatment can be observed. Movement and choreography are the most prominent themes of research, followed by the body and issues relating to the performer. Such selective view has catered for one essential feature of theatre performances to be overlooked: namely, the stories that are told onstage. Hence, although dance analysis has developed research tools to study various elements, there is a lack of dance specific theory relating to danced narratives. Through this theoretical vacuum, the commonly accepted and traditionally upheld focus on movement and choreographic analysis has been further cemented in the discipline.

The aim of this article is to introduce a method to investigate the narrative of the Romantic two-act *ballet fantastique*. This model of analysis may stand alone or may work in co-operation with other analytical tools. Theories on fairy tales and modes of

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

4

storytelling in literature and theatre form the theoretical basis for the construction of this dance-orientated method of narrative analysis. Such approach stems from the erroneous perception/notion of the nineteenth-century ballet plot as a danced fairy tale. Moreover, the constant repetition of stories, and therefore actions, suggests that it may be treated in similar ways as the fairy tale. Consequently, a literary model of narrative analysis created for the fairy tale constitutes the basis of this method of inquiry.

In his seminal work *Morphology of the Folktale* (2003), Russian scholar Vladimir Propp follows the general trend of Russian Formalism and investigates literary narratives. In Propp's case, these narratives are magic tales, which, defined by seven distinct features, constitute a sub-category of the fairy tale. Magic tales display a supernatural bride or groom, a supernatural enemy, a marvellous task, supernatural helper, supernatural abilities or knowledge, magical tools and objects or any other supernatural or marvellous features, abilities and occurrences. A corpus of research was found by Propp (2003, p. 23 – 24) in one hundred magic tales presented in Afansiev's collection that clearly belong to this category of the fairy tale.

Concerning the structure of these tales, Propp states that the magic tale consists of thirty-one recurrent actions, which he defined as functions. These functions are main or key actions, which directly advance the story (ibid., p. 21). Minor details of these actions are discarded completely. Hence, it is important that the fairy tale's hero receives a present and not what kind of gift this is. One significant feature of this method of structural investigation is, thus, that the functions are recurrent elements, which may change in their execution or appearance (ibid., p. 20). Therefore, an individual function is not bound to one or the other representation, but, although being a recurrent element of the fairy tale, it is at the same time in flux and variable.

2

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

5

Nineteenth-century ballet tradition offers a corpus of research similar to the one Propp investigated. The *ballet fantastique* can be seen as close to the magic tale, since it confronts its audience with the same features that constitute the magic tale. Besides depicting supernatural occurrences and fairy tale-like elements, the *ballet fantastique* follows the standard plot treatment of the nineteenth-century ballet performance and displays the conventions predominant in ballet tradition. The time between 1830 and 1860 is generally considered as the age of the *ballet fantastique*, during which it grew and conquered the entire European continent, thus leading to national styles that nevertheless follow the most distinct conventions of the genre. Although works displaying the most significant features of the *ballet fantastique* can also be found outside this timeframe, such restricted period gives a compacter corpus of research that, despite its limitations, reveals changes in storytelling strategies during the three decades. A problem concerning these materials was, however, found in their composition in one, two or three acts. Such variety did not prove beneficial for a comparison of a large number of ballet plots. Therefore, a focus on two-act productions only is followed throughout this study. A final limitation of source materials can be found in the complete reliance on the ballet scenario. As film or video recordings of these ballet performances are not at all available, the libretto steps in for the stage performance by giving a detailed account of the plot. Hence, any reference to *performance* should be understood as relating to the performance as read and constructed from the libretto and not the live or recorded stage performance.

An analysis of these materials according to the rules Propp established resulted in the functions not following the order Propp has outlined. Moreover, some functions did not appear at all in any of the sources. On the other hand, however, other actions

3

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

6

were constantly repeated in the ballet plot, therefore suggesting the presence of independent ballet-specific functions.

An investigation into the recurrent actions of the ballet plot has led to the definition of three types of functions. Firstly, a group of functions remains true to the definition Propp has attached to them and have merely been transcribed to fit their representation on the ballet stage. A second group has undergone slight changes, which are reflected in the differing definitions these received. However, the main idea or notion behind these functions still remained similar to that discovered by Propp for the fairy tale. Hence, their titles were kept, although their characterisation varies. The third group comprises functions that do not appear at all in Propp's list. These functions were given definitions and are considered as ballet-specific functions. Although it could be argued that some of them might as well be present in the fairy tale and have been overlooked by Propp, this line of reasoning is not followed in a study focusing on the ballet narrative. All functions transcribed and defined for ballet tradition will from now on be labelled as *ballet functions*.

One feature of the functions defined by Propp (2003, p. 21) that has not yet been mentioned is that any character may execute any of the functions. In a similar manner, the functions of ballet tradition are not connected to the characters of the ballet plot and may be found in the range of action of all characters. Additionally, their appearance is not bound to any particular enactment onstage. Therefore, like their colleagues of the fairy tale, the group of ballet functions can take on various guises. Moreover, they are not bound to any hierarchical presentation and may appear at any point within the plot. This is easily observable when considering the *Wedding*, which is the traditional end of the fairy tale and so appears last in Propp's list. In ballet tradition, some productions set the *Wedding* at the very end of the plot as it can be

4

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

7

seen in *Der Kobold* (librettist not stated, 1838), *La Filleule des Fées* (lib. Saint-Georges/Perrot, 1849) and *Sacountala* (lib. Gautier, 1858). Contrary to the trend set in these ballets, others such as *La Fille du Danube* (lib. F. Taglioni, 1836) and *Orfa* (librettist not stated, 1852) begin their course of action with the *Wedding*. The same applies for all other functions. These findings suggest that the venture into the recurrent actions of the ballet plot does not lead to a structural order of functions as the one Propp described for the fairy tale.

So far, the storytelling strategies of the *ballet fantastique* have been compared to a literary form. Theatre has, in its course, developed its very own and distinct storytelling devices that also influenced the composition of the ballet plot. Theatre conventions can be found in all theatre arts and find their origins in Greek theatre tradition. In this sense, an influential treatise can be found in Aristotle's *Poetics* (2005). Here, Aristotle describes the structure of a performance as consisting of an exposition, knotted middle section, *péripétie* and *dénouement*. Aristotle's influence has not only left its imprints on storytelling and performance composition in drama and opera, but has also shaped the earliest attempts of independent storytelling in the field of dance.

Following suit, French theorist and choreographer Jean-Georges Noverre states in his *Lettres sur la Danse et sur les Ballets* (1760) that a ballet must have "son exposition, son nœud & son dénouement" [its exposition, its entanglement & its resolution] (Noverre, 1760, p.20). This notion applies, according to Noverre not only to the entire plot, but should be the structural outline of each act and scene too. Italian choreographer Gasparo Angiolini also underlines the importance of Aristotle's teachings by stating a ballet should have "un principo [sic], un mezzo, un fine" [a beginning, a middle, an end] (Angiolini, 1773, p. 14). Despite their *querelle* on who

5

the true inventor of the *ballet d'action* was, in this particular point, an agreement between Angiolini and Noverre can be detected that shows how close the theatre arts were interrelated and influenced each other. Consequently, it can be said that these elements constitute theatre conventions, which regulate certain parts of the plot and provide a structural frame within which the story unfolds.

The exposition introduces the audience to the fictional world of the performance and displays the most important characters by conveying background information about them. Here, a whole set of functions is used to set up the future conflict between the characters. In the middle section, an intensification of the conflict is brought about, and the main characters are caught in a web of intrigues. Like the exposition, the middle section is composed of an entire range of functions. With the sudden and surprising reversal of action, the *péripétie*, the good fortunes of the main characters change through the open outburst of the conflict. At this point, all seems lost and the evil forces of the plot appear to win. Again, this part of the performance is presented to the audience through sequences of several functions. In some cases, a repetition of actions with increasing intensity takes place during the *péripétie*. This can be observed in *Giselle* (lib. Gautier/ Saint-Georges, 1841) where game-keeper Hilarion confronts Giselle three times with evidence that her sweetheart, Albrecht, is an impostor. In the *dénouement*, the knot is untied, whereas the ending aims at either closure by seeking to provide a definite solution to the conflict or denies such sense of closure. Here, the last entrances take place, and, in most cases, all is restored to its proper place. The fictional social order that has been subverted in the course of the plot is re-established and the supernatural spirits return to their graves.

The monologue is another theatrical feature that can be counted among theatre conventions. It is present in all theatre arts and carries very distinct messages.

6

Information about the characters, their origins, plans and emotions is conveyed to help the audience become orientated within the plot and follow its progress. Again, as with the other conventions, the monologue does not display one particular function, but may include any function selected from the whole group.

In addition to the monologue, narrative links provide connections between the single events of the plot. These bridge the acts and scenes and ensure a continuous flow of information. Usually, repetitions of functions serve as narrative links that establish connections by reminding the audience of events, facts or plans. In *Giselle* (lib. Gautier/Saint-Georges, 1841), the hunters retell the legend of the Wilis at the beginning of Act II, which, on the one hand, ties in to Giselle's mother Berthe's story in the first act and, on the other hand, indicates that they have entered the realm of the Wilis where the action of the ballet will continue.

Within the descriptions of the various theatrical elements one significant feature has been that not one single function constitutes one convention, but an entire range of functions. Moreover, repetitions of functions occur frequently and emphasise the problem of all functions appearing at any moment within the ballet plot. Furthermore, two of these conventions hold a specific position in this group. The monologue and narrative links are themselves not bound to a particular location within the plot as the other conventions are. Hence, they change through their differing appearance and location.

A second group of stage conventions is represented by dramatic, operatic and choreographic conventions that are specific to each the theatre arts. These sub-conventions deal with storytelling aspects in ways particular to each genre and have their origins in the divergent nature of theatre arts and their development as independent art forms. In ballet tradition, the most apparent of these conventions is

7

the presentation of the principal characters. As this convention is generally conveyed through a solo variation, all functions and narrative elements connected to the monologue can be found in it. Therefore, the interplay between mimed and danced scenes forms the first sub-convention in this category. In nineteenth-century ballet tradition, approximately the same amount of time was allocated to mime scenes and danced sequences (Poesio, 1999, p. 841; Smith, 2000, p. 175). Both conventions may convey the same narrative content and, therefore, it is a matter of choice whether one function is presented through danced or mimed movement.

Another distinct element of the ballet performance are solo variations and sections for the *corps de ballet*. Generally, dances of soloists are seen as advancing the plot, whereas the divertissement engaging the entire *corps de ballet* is understood as causing a disruption of the ongoing action (Foster, 1986, p. 69). However, this analysis of the *ballet fantastique* suggests that divertissements and the dances of the *corps de ballet* do carry narrative agencies that further the development of the plot and create suspense. The divertissement delays the outbreak of the conflict and is in many cases the enactment of a celebration. The audience is distracted by the dances, and the interference of the *péripétie* will have an even bigger impact. The solo variations, on the other hand, carry all narrative agencies of the monologue.

One particularly well-known feature of Romantic ballet is the division of acts into earthly and otherworldly. With this tradition, the borders between reality and dream are blurred, and the plot is transferred to the realm of the unconscious. In this part of the performance, the *dénouement* traditionally takes place and the main character is tested. All this allows the plot to be untangled and a solution to the conflict may be

8

reached. In most cases, this happens in an enchanted forest, an under water kingdom, fairyland or a fairy palace.

All these sub-conventions represent a means through which the performance gains an individual appearance. As a result of their non-hierarchical status, they may be exchanged for each other, and no rule concerning which convention is to be preferred is detectable in the source materials. The same can be said about the functions occurring in these conventions. All functions may find their expression in danced as well as mimed form or may be used for solo variations and ensemble dances too, which once again overthrows any attempt of a linear explanation of the ballet plot.

The final and perhaps most important element of a story are its characters. Romantic ballet tends to focus on a limited group of characters in ever-changing situations. So far, ballet characters have been divided into the "pagan dancer" (Gautier in Guest, 1986, p. 16) and "Christian dancer" (Gautier in Guest, 1986, p. 15) as Fanny Elssler and Marie Taglioni have been described respectively. Another distinction would be that of the "robust, earthly, vivacious foreigner" (Foster, 1998, p. 200) which separates the characters according to their nationality.

When focusing on the narrative and the narrative agency characters have in the ballet plot, a different distinction arises through five types of characters that are presented in differing combinations. Firstly, ballet shows the *Hero*, who yearns for a partner and has to prove himself worthy of his lover. The *Unthreatening Woman* displays the docile side of femininity and is the one and only correct choice for the *Hero*. She is a shy, industrious girl who does not indulge in sensual pleasures. Her counterpart, the *Threatening Woman*, lives an active and sensual life by hunting men on moonlit forest clearings. Her over-indulgence, activity and sexuality almost

9

inevitably lead to her death; or at least to separation from the *Hero*. With the *Parental Figures*, the fictional society of the ballet narrative has the equivalent to parents who seek to protect their offspring from harm. Mothers, fathers, foster parents and fairy godmothers side with the lovers in their quest for a relationship. In most cases, all their attempts are in vain, and the lovers have to face their fate. However, contrary to this trend, in some ballets the *Parental Figures* are the ones who test the lovers and so ensure a happy end. The most important characters of the narrative are the *Trickster Figures*. These mischievous characters, be they male or female, are the ones who through their evil deeds and intrigues drive the lovers into the catastrophe. Thus, without the constant interferences of the *Trickster Figures*, the plot would lose momentum. A noteworthy feature is that the *Trickster Figures* do not only represent the antagonists of the lovers, but also show a counterweight to the *Parental Figures* whose aim it is to unite the lovers.

These findings lead to the observation of ballet characters being close to those of *Commedia Dell'Arte* tradition. Like the *maschere* of Italian comedy, the most basic characterisation of these five types does not change from one narrative to the other. The difference between various narratives lies in the combination the characters are presented in. Whereas in one ballet the *Hero* loves the *Unthreatening Woman*, he follows the *Threatening Woman* in the next. Furthermore, the personal descriptions of characters vary and so no *Unthreatening Woman* is exactly like the other due to different situations, background and personal stories. Moreover, it is observable that all functions may be executed by any of the characters. The actions are, thus, not part of the range of action of one or the other character.

In regard to the model Vladimir Propp (2003) introduced for the fairy tale, it can be said that the actions of the ballet plot do not offer a linear structural solution.

10

Conversely, the ballet narrative can be seen as composed of three very distinct layers. The first of these is constituted by the theatrical devices employed to convey the narrative. These have been identified in the group of theatre conventions and the sub-conventions of dramatic, operatic and choreographic traditions. Within this layer, a division between one macrostructure and one microstructure is discernable. The macrostructure's elements form a framework for the microstructure.

Macrostructural elements are the theatre conventions as represented by exposition, middle section, *péripétie*, *dénouement* and end. As such, these features can be considered as constants of the ballet narrative. One feature of these constant elements that has not yet been considered is their duration. Whereas in *Giselle* (lib. Gautier/Saint-Georges, 1841) the exposition, middle section and *péripétie* take place during the first act, *La Fille de Marbre* (lib. Saint-Léon, 1847) presents these conventions until well into the second act (see Figure 1). With such treatment an emphasis on either the first part of the narrative or the second part after the *péripétie* can be achieved. Moreover, theatre practice does not set these conventions into a particular order. The traditional beginnings *ab ovo*, *in medias res* and *in ultimas res* shift the point of attack of the performance. Through anachronisms events prior to the beginning of narration are inserted. The result is a performance that may well initiate narration in the *dénouement* as it happens in *L'Ombra* (lib. not stated, 1840). This example inserts exposition, middle section and *péripétie* into the *dénouement*, thus overthrowing a linear and chronological structural composition. As a result of not being fixed to a particular structural order or duration, these constants are variables at the same time, or shifting constants.

11

Exposition	Act I	Exposition
Middle Section		Middle Section
Péripétie		
Dénouement	Act II	
		Péripétie
		Dénouement
End		End

Figure 1: Table outlining differences between the macrostructural layout of *Giselle* (lib. Gautier/Saint-Georges, 1841) [left] and *La Fille de Marbre* (lib. Saint-Léon, 1847) [right].

The elements of the theatrical microstructure can be found in the choreographic conventions and the monologue. They are not bound to any order and can appear at all points within the plot. Through these devices, the appearance of the acts or scenes is created from an interplay between the various conventions. Therefore, it is possible that one ballet presents a function as danced sequence, whereas another performance displays the same situation as mime scene. As these conventions are another recurrent element of the ballet narrative, their mere presence results in them becoming constants, whereas their flexibility constitutes their variable nature. With such theatrical layout of the performance an individual sequence of conventions and their duration can be created for each ballet.

12

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice Proceedings from the 2nd ENN Conference, Kolding 2011

15

The next layer in this analytical model is formed of narrative conventions. These may again be divided into narrative macrostructure and microstructure. As literary studies have adopted Aristotle's *Poetics* (2005) to investigate literature (Chatman, 1980, p. 47; Barry, 2002, p. 21 – 22; Jahn 2002, N2.1.4; Abbott, 2004, p. 53,), the conventions constituting the theatrical macrostructure are at the same time the features of the narrative macrostructure. Hence, the double agency of this layer that keeps its constant and variable character for the narrative side of the performance. The narrative microstructure is formed by the arrangement of functions that gives each act or scene its individual appearance. As recurrent elements of the ballet narrative, the functions of Romantic ballet provide another set of constant elements. However, due to them not being bound to any hierarchy and thus appearing at any point in the plot, the functions are yet another set of constant variants.

A third layer can be found in the characters and their conflict. The conflict as the underlying notion of the plot is created from the clashing interests of the characters. Each character strives to achieve or gain something. In case of the nineteenth-century ballet plot, this generally is love and a relationship. However, through moral implications this goal is not always achieved. The conflict as the overarching notion can, thus, be considered as providing another macrostructure. The characters and their individual characteristics, emotions and desires can be seen as representing a microstructure each. The entanglements between the characters result in the individual presentation of a conflict in a particular ballet. As these conflicts deal with love and the trials of lovers, such thematic choice is another constant feature of the Romantic ballet plot. By following the example of *Commedia Dell'Arte* and presenting the characters in ever changing situations, the narrow focus on one thematic range nevertheless allows for variety and is, therefore, another shifting constant. The stock

13

characters, on the other hand, are through their presence in the ballet plot constant elements, in as much as they are variables through their multifarious portrayals and interrelations.

Having outlined the nineteenth-century ballet narrative as consisting of three distinct narrative layers composed through shifting constants, it remains to be said that with this analytical approach a first step towards narrative analysis in the field of dance analysis has taken place. The method does not represent an application of a pre-existing model, but has been conceived for theatre and its purposes. The single elements outlined in this article may be arranged in alternating ways as to suit the case study and account for the difference, variety and individuality found in the ballet scenario. Thus, it is possible to change the approach from one case study to the other without major problems. Additionally, one element may be left out or a focus on either narrative or theatrical structure can be followed. It is, therefore, that the *Dramaturgy of Desire* emerges through application.

14

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice Proceedings from the 2nd ENN Conference, Kolding 2011

17

Select Bibliography:

Abbott, H. [no further name given] Porter. *The Cambridge Introduction to Narrative*. Cambridge: Cambridge University Press, 2004.

Adshead, Janet (ed.). *Dance Analysis. Theory and Practice*. London: Dance Books, 1988.

Angiolini, Gasparo. *Lettere di Gasparo Angiolini a Monsieur Noverre sopra i Balli Pantomimi*. Milan: Gio. Battista Bianchi, 1773.

Aristotle. *Aristotle's Poetics*. Accessed 09. May 2005.
http://www.leeds.ac.uk/classics/resources/poetics/poettran.htm

Barry, Peter. *Beginning Theory. An Introduction to Literary and Cultural Theory*. Manchester/New York: Manchester University Press, 2002.

Beaumont, Cyril William. *Complete Book of Ballets*. London: Putnam, 1937.

_____. *The Ballet called* Giselle. London: Dance Books, 1969.

Belsey, Catherine. *Desire. Love Stories in Western Culture*. Oxford/Cambridge: Blackwell, 1994.

Canton, Katia. *The Fairy Tale Revisited. A Survey of the Evolution of the Tales, from Classical Literary Interpretations to Innovative Contemporary Dance-theater* [sic.] *Productions*. Bern: Peter Lang, 1996.

Chatman, Seymour. *Story and Discourse. Narrative Structure in Fiction and Film*. New York: Cornell University Press, 1980.

Cobley, Paul. *Narrative. The New Critical Idiom Series*. London/New York: Routledge, 2004.

De Marinis, Marco. *The Semiotics of Performance*. Bloomington/Indiana: Indiana University Press, 1993.

15

Duchartre, Pierre Louis. *The Italian Comedy*. The Improvisation Scenarios Lives Attributes Portraits and Masks of the Illustrious Characters of the Commedia dell' Arte. New York: Dover Publications, 1966.

Elam, Keir. *The Semiotics of Theatre and Drama*. London/New York: Routledge, 2002.

Foster, Susan Leigh. *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley/Los Angeles/London: University of California Press, 1986.

_____. *Choreography and Narrative. Ballet's staging of Story and Desire*. Bloomington: Indiana University Press, 1998.

Frye, Northrop. *Anatomy of Criticism*. London: Penguin, Books, 1990.

Freytag, Gustav. *Die Technik des Dramas* in Gesammelte Werke Band 2. Leipzig: Hirzel, [1910].

Garafola, Lynn. (ed.). *Rethinking the Sylph. New Perspectives on the Romantic Ballet*. Hanover/London: Wesleyan University Press, 1997.

Gozzi, Carlo. *Fiabe teatrali*. Milan: Mursai, 1998.

Guest, Ivor. *The Romantic Ballet in Paris*. London: The Pitman Press, 1966.

_____. *The Romantic Ballet in England. Its development, fulfilment and decline*. London: Pitman Publishing, 1972.

_____ (transl.). *Gautier on Dance*. London: Dance Books, 1986.

Horace. *Ars Poetica*. Translated by Leon Golden. Accessed 22 May 2005. http://www.english.emory.edu/DRAMA/ArsPoetica.html

Jackson, Rosemary. *Fantasy: The literature of subversion*. London/New York: Routledge, 2003.

Jahn, Manfred. *A Guide to the Theory of Drama*. Accessed July 2002.

16

www.uni-koeln.de/~ame02/pppd.htm

Jenkins, Keith. *Re-thinking History*. London/New York: Routledge, 2003.

Lämmert, Eberhard. *Bauformen des Erzählens*. Stuttgart: J. B. Metzlersche Verlagsbuchhandlung, 1968.

Lévi-Strauss, Claude. Die Struktur und die Form. Reflexionen über ein Werk von Vladimir Propp. in Propp, Vladimir *Morphologie des Märchens*. Germany [Frankfurt am Main]: Suhrkamp, 1975.

_____. *Structural Anthropology. Volume 1*. London: Penguin Books, 1993.

Lüthi, Max. *Das europäische Volksmärchen. Form und Wesen*. Bern/München: A. Francke Verlag, 1960.

_____. *Es war einmal ... Vom Wesen des Volksmärchens*. Göttingen: Vandenhoeck & Ruprecht, 1968.

Molinari, Cesare. *Commedia dell'Arte*. Mondadori: Milano, 1985.

Nicoll, Allardyce. *The world of Harlequin*. A Critical Study of the Commedia dell'Arte. Cambridge: Cambridge University Press, 1963.

Noverre, Jean-Georges. *Lettres sur la Danse et sur les Ballets*. Lyon: Aimé Delaroche, 1760.

Pfister, Manfred. *Das Drama*. *Theorie und Analyse*. München: Wilhelm Fink Verlag, 2001.

Poesio, Giannandrea. Dance Study Aids Part 8. Mime Acting in The Sleeping Beauty. In *Dancing Times* June 1999, Volume 1065, Number 89, p. 839 – 842.

_____. Reviving the Gesture. In *Dancing in the Millennium*, An International Conference, Proceedings. Washington DC: George Washington University, July 19 – 23. 2000, p. 339 – 341.

17

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice Proceedings from the 2nd ENN Conference, Kolding 2011

20

Pontremoli, Alessandro. *Drammaturgia della danza. Percorsi coreografici del secondo Novecento*. Milano: Euresi Edizioni, 1997.

Praz, Mario. *Liebe, Tod und Teufel. Die schwarze Romantik. Band 1*. München: Deutscher Taschenbuch Verlag, Wissenschaftliche Reihe, 1970a.

_____. *Liebe, Tod und Teufel. Die schwarze Romantik. Band 2*. München: Deutscher Taschenbuch Verlag, Wissenschaftliche Reihe, 1970b.

Propp, Vladimir. *Die historischen Wurzeln des Zaubermärchens*. München/Wien: Carl Hanser Verlag, 1987.

_____. *Morphology of the Folktale*. Second revised edition. Austin: University of Texas Press, 2003.

Smith, Marian. *Ballet and Opera in the Age of* Giselle. Princeton/Oxford: Princeton University Press, 2000.

Stanzel, Franz K. *Theorie des Erzählens*. Göttingen: Vandenhoeck und Ruprecht, 2001.

Swann Jones, Steven. *The Fairy Tale. The Magic Mirror of Imagination*. New York/London: Routledge, 2002.

Todorov, Tzvetan. *The Fantastic: a structural approach to a literary genre*. New York: Cornell University Press, 1975.

Zimmermann, Bernhard. *Die Griechische Komödie*. Darmstadt: Wissenschaftliche Buchgesellschaft. 1998.

Zipes, Jack. *Fairy Tales and the Art of Subversion. The Classical Genre for Children and the Process of civilization*. London: Heinemann, 1983.

18

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

21

Hans Christian Andersen – a Story of Experience

Discourse Analysis and the concept of Narrative Emotion as a new approach to the Hans Christian Andersen figure in a glocal context

Anna Klara Bom

Hans Christian Andersen – a strong brand

Hans Christian Andersen died 135 years but he is still key figure in several local, national and global narratives. The Hans Christian Andersen figure can appear in a narrative about the simplicity and magic in his fairytales as it is the case globally. Or the narrative can revolve around the statue of The Little Mermaid and other artefacts as seen in Denmark. In Odense, Hans Christian Andersen´s city of birth, the Hans Christian Andersen figure can even take form as one of the authors own creative paper cuttings.

There can be no discussion about whether Hans Christian Andersen is a strong brand or not. He is. The topic of my Ph.D. project is how to revitalize Hans Christian Andersen as a cultural icon of Odense, his city of birth, with at new brand.

In this project brand is broadly understood as a certain symbolic value added to a product, a person or a phenomenon to create a specific identity for the trademark in question. The overall purpose of branding is to make the trademark relevant to the target audience. This is effectively done by attaching narratives to the trademark: narratives that the target audience can relate to. A more specific definition of brand in this project is that a brand contains a powerful narrative about a certain phenomenon and that narrative is powerful because it conveys values common to dominate values in the target audience. Thus, a successful future brand of Hans Christian Andersen as a cultural icon of Odense can only bring the author in an appealing dialogue with his audience if this target audience can identify with the symbolic value attached to the Hans Christian Andersen figure. As the new brand has Odense as centre, the primary target audience is the population of Odense. In order to identify the content of the local values related to Hans Christian Andersen and their function I will address this audience in my research to examine how they discursively construct their experience of Hans Christian Andersen as a cultural phenomenon.

The last time Hans Christian Andersen was branded locally, nationally and worldwide was in 2005 – the year of his 200th birthday. The brand in 2005 was Hans Christian Andersen as "the greatest story ever told" and the overall purpose in the communication strategy for the celebration was to create global attention to Hans Christian Andersen, and this global attention was then intended to draw attention to Denmark. To celebrate the author as the greatest narrative of all time many creative initiatives were launched, for example advanced stage art and theatre, celebrities co-branding Hans Christian Andersen and a gigantic opening show that had a massive economic scandal as a result.

The Hans Christian Andersen brand in 2005 definitely created global attention. One of the conclusions after the birthday year was that the global branding had been a success – and it still is. But the part where the global attention should affect the promotion of Denmark as the author's home country and Odense as his city of birth did not have a positive outcome. Nationally the constant media attention and the economic mess after the opening show made the Danes tired, and locally the celebration of Hans Christian Andersen was perceived almost catastrophically. The Danes, and especially the population in Odense, did not accept the narrative offered to them about Hans Christian Andersen as some sort of global merchandise.

One of the most interesting questions in my examination is how to create a brand or a narrative about the Hans Christian Andersen figure that will be accepted by the population in Odense and in the rest of Denmark. I will examine how individuals sense and experience Hans Christian Andersen on a local, national and international level. My examination will evolve as discourse analysis centered on how individuals discursively construct verbal narratives about Hans Christian Andersen and how these narratives function. I will pay special attention to how the idea of national identity functions in the discursive construction of Hans Christian Andersen.

It is my expectation that an examination of how the local values are expressed and how they function in a national and global context can generate strong indicators on the possible content in a future brand of the author: A "glocal" brand where the global and the local level are not opposites but engage in a dialectic relationship based on reciprocal constitution according to Robertson´s sense of the concept glocal (cf. 1995: 25f).

While Hans Christian Andersen's fairytales and other of his works are not dominating the field of empirical research (as in science of literature), narrative theory possesses tools that are very relevant

in the scope of promising new perspectives in the Hans Christian Andersen research. In this paper, I am primarily concerned with how theory and method from discourse analysis can achieve supplement from narrative theory, especially from the concept of narrative emotion.

Discourse Analysis in this project

There are many ways to approach discourse analysis. The approaches differ from one another in general focus: How much room there is for the discursive subject, how absolute the discursive structure is to be understood, how language is understood and examined. In my project I (schematically simplified) define discourse as a dialectic, dynamic process of negotiation, where *someone* (influential and powerful actors in society) *says* (talks or converses in a qualified concept- and context-fixed way, based on their knowledge in the language of discourse) *something* (not anything, but something relevant and therefore significant) *to somebody* (individuals in society, who are objects to the power of discourse).

Depending on to what extent the researcher wants to investigate the construction of discourse or the individual possibility to change the content of discourse, one must decide whether to fix the analytic focus on the top (the discursive structure) or on the bottom (the individual power to make discursive changes). I want to examine how individuals create narratives about their experiences of Hans Christian Andersen as a cultural phenomenon. Thus, an analytical approach starting from the bottom is necessary. Discursive psychology is such an approach, because its primary aim is to examine the subject and how it uses discourses and acts in discourses (Edwards and Potter 1992, Wetherell and Potter 1992) with focus on spontaneous language usage (Wetherell and Potter 1992:91).

However, one of the most frequent critiques of discursive psychology as a research method is its validity claims. It can be problematic to avoid a subjective and incoherent analysis and argumentation as the object of analysis is social practice. To overcome this problem it can be a solution to incorporate validity claims from other research methods. Thus, I will now draw attention to how discursive psychology and the concept of narrative emotion can be complementary approaches in my examination.

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

24

Narrative Emotion – an approach from narrative theory

Within narrative theory the concept of narrative emotion is understood as complementary to narrative rationality. Both approaches are thus concerned with the narrative´s effectiveness and purpose. But where the narrative rationality approach "measures" the effectiveness and purpose from the exterior parts of the narrative, such as structure and narrator, narrative emotion evaluates the effectiveness and purpose based on the interior environment of a narrative: by examining emotions expressed by individuals when they percept and react on a narrative. Thus, the spectator´s "actual experience of viewing or reading fiction" (Deslandes 2004:337) is at the core of the investigation. In her article "A Philosophy of Emoting" (2004), Jeanne Deslandes uses Robert J. Yanal´s terms *emoter* and *emoting* (Yanal 1999) to investigate how individuals react on narratives: *emoter* signifies "the agent feeling a narrative emotion" and *emoting* describes the "state of being aroused by a fiction-generated emotion" (Deslandes 2004:337).

Today we all know Hans Christian Andersen through fiction: primarily through his own fairytales, but also through narratives created about his life and his work over time and through brands of him constructed for different purposes. On this basis I consider the emotions stirred up when individuals experience Hans Christian Andersen as *fiction-generated*, because no present person knew the *real* Hans Christian Andersen. Hence, individuals experiencing Hans Christian Andersen are understood as *emoters*.

Previous approaches to narrative emotion argue that the emotions felt by individuals confronted with fiction are not real, but *quasi-emotions* (Walton 1990) as they do not stir up any instinctive physical reactions or *motor reactions* (Scruton 1974). Deslandes seeks to settle with these approaches as she argues, that "emotion stirred up by fiction is just as real as real life" (Deslandes 2004: 345) and in real life the individual interprets a situation and decides to respond adequately - not necessarily with a physical motor reaction (ibid: 350). Hence, Deslandes argues that emotions and reactions are not isolated autonomous elements expressing a linear progress: the researcher cannot identify an emotion and expect a certain predetermined reaction from an individual, since the reaction is dependent on each individual experience. The analytic spotlight is thus aimed at the individual articulation rather than the narrative structure: a similarity between narrative emotion and discursive psychology.

Deslandes´ rejection of a necessary motor reaction is also a rejection of the existence of a predictable and objective line between sender (the narrative) and receiver (the emoter). The non-existence of this straight line moves the focus of interest to what happens *between* the narrative and the emoter in a hermeneutical sense, because the form and outcome of this *between* is a result of individual interpretation, experience and articulation. In his article "Encoding/decoding" (1972-1979) Stuart Hall investigates the relation between TV-producers and the audience in mass-communication. Hall is specifically concerned with what happens *between* the sender-pole (encoder) and the receiver-pole (decoder). He thus abandons linearity between the two poles and instead he introduces their connection as a "complex structure in dominance" (ibid: 128), a circuit that can only have an "effect", satisfy a "need" or be put to "use"" (ibid: 130) if there is discursive agreement between encoder and decoder. As Hall puts it: "Reality exists outside language, but it is constantly mediated by and through language: and what we can know and say has to be produced in and through discourse" (ibid: 131). Thus, the connection between encoder and decoder is a construction based on discursive meaning. In my project, the symbolic value added to the Hans Christian Andersen figure must have a content that is common to values in the target audience: there must be discursive agreement between the encoders who create a new brand and the decoders (emoters) who perceive the brand.

How Narrative Emotion and Discursive Psychology can work together

As mentioned earlier, narrative emotion is in this project considered as a supplement to discourse analysis, especially to discursive psychology. Introducing the narrative paradigm to communication theory, Walter Fisher claimed, that "people are essentially storytellers" (Fisher 1984). A story is not automatically discursive, but it becomes discursive when the individual presents it. The link between story and discourse is in the "... distinction between (…) "story" –a sequence of actions or events, conceived as independent of their manifestation in discourse –and (…)"discourse," the discursive presentation or narration of events" (Culler 2001:189). Using discourse analysis in the way I have presented above is to ask discursive questions to the "narration of events" in the empiric material. This combination of narrative theory and discourse analysis is often seen in discursive psychology, because the approach simultaneously uses socio-psychological and linguistic approaches to verbal and written texts (narratives) (e.g. Harré & Gillet 1994, Edwards 1997, Harper 2004). Within discursive psychology the researcher views discourses as multiple. The discourses

available for an individual are exposed in an *interpretative repertoire* (Wetherell and Potter 1992: 90) from which the individual can walk in and out of discourses in spontaneous speak as he pleases. The aim of discursive psychology is thus to identify the discourses available for the individual and examine how he uses them when he creates his own narrative about a certain topic.

The elements from narrative theory that are often borrowed by discursive psychologists are elements very similar to Fisher´s narrative rationality where the researchers attend the respondent as a storyteller and use narrative theory to examine the structure and effectiveness of the story concerned. In this Ph.D. project it is my intention to elaborate the emotional dimension in the concept of experience. Thus, I believe that another possible fusion between discourse analysis and narrative theory can be the one between discursive psychology and narrative emotion.

Narrative discourse and the concept of experience

The psychological structure of experience is here perceived as consisting of two levels for individual processing of experiences: the *biological* level (where an experience is sensed) and the *reflexive* level (where the individual applies meaning to the sensed experience) (Jantzen & Vetner 2007). It is a thesis in this project that an emotional dimension encompassing national identity can be placed between the two levels and thus be constitutive to the way individuals reflect on and articulate meaning about their experience.

Emotionality has a historical tradition of close attachment to national identity in Western Europe as a consequence of National Romanticism. The theoretical basis of this part of my project is Colin Campbell´s thesis about *rationalized hedonism* (Campbell 1989), where Campbell argues that modern consumerism finds its historical roots in the emotional Romanticism. With this starting point, I want to examine whether the Danish Romanticism can be understood as a historical context for the way individuals experience Hans Christian Andersen today and how this natio-emotional dimension affects the way individuals emote and apply meaning to their experiences. It is thus a thesis that the performative dimension of emotions illustrates cultural praxis because it is "through emotions, or how we respond to objects and others, that surfaces or boundaries are made" (Ahmed 2004: 10). Hence, examining the emotional dimension in individual experiences of Hans Christian Andersen as a cultural phenomenon is simultaneously an examination of how national identity plays a role in the concept of experience. But it is also an examination of another possible level of

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

27

experience processing between the verbally passive biological level and the verbally active reflexive level: a natio-emotional level where individuals emote on basis of discourses from their interpretative repertoire as a consequence of their biological reaction before they apply verbal discursive meaning to their experience.

It is my intention to approach this examination using a form of narrative discourse as method. But instead of gathering inspiration from Fisher´s narrative rationality, I want to examine the interior environment of the narratives by combining discursive psychology with narrative emotion. A similar approach appears in the article, "Experiences and construction of art: a narrative discourse analysis" (Stickley et al. 2007), where the authors show how narrative discourse analysis can be applied to an investigation concerned with individual experiences. According to discourse analysis, language is constitutive of experience. This view is the starting point from the narrative discourse analysis unfolding in the article, where the main purpose is to investigate "what is being said in the said" (ibid: 785) by using analytic tools often used within discursive psychology, such as variability, constitution and function. Inspired by Stickley and his co-writers (ibid: 785), questions in my investigation could be:

- How do the individuals construct the discourse of Hans Christian Andersen? (with analytical focus on the content of the interpretative repertoire)
- How do the individuals themselves think they experience Hans Christian Andersen? (with analytical focus on function and language use)
- What do the individuals say about and how do they express their thoughts, feelings and emotions related to Hans Christian Andersen? (with analytical focus on the expression of narrative emotion)
- How are experiences constructed?

To sum up: all discourse analysis focuses upon construction of meaning in language use. Individuals construct meaning by creating narratives. When the narratives are understood and emotionally expressed by humans, they become discursive (Hall: 131, Wetherell and Potter 1992: 65). Thus, discourse and narratives engage in a dialectic relationship: the content of discourse is narrative, and the narratives interlink discursively. In my project narrative discourse analysis is understood as an approach that combines narrative emotion and discursive psychology.

Emoting and glocal identity

In this Ph.D. project it is a thesis that when the population of Odense and other Danes discursively construct their emotional narratives about Hans Christian Andersen as a cultural phenomenon they simultaneously express the traits of their national identity and thereby add elements to the discourse of their cultural heritage.

In her description of emoting Deslandes points out that "our specific cultural context" is pivotal for the way individuals experience and that their expression of emoting "calls for a culturally learned behavior in correspondence to cultural conventions", and she characterizes "emoting as a highly ritualized form of behavior" (Deslandes 356). Her example is that it is culturally and socially accepted to shout at bad guys in South American cinemas (ibid). Behavior founded in cultural conventions can seem natural to members of the culture in question, but they are discursively constructed parts of what Hall calls *discourses in dominance* that constitute a *dominant cultural order* (Hall: 134). Hall emphasizes that this order is "neither univocal nor uncontested", and thus, there is room for change in these discourses no matter how naturalized they appear to be.

Within discursive psychology it has been suggested that this dominant cultural order to a certain point dictate how individuals create narratives as a consequence of the *narrative conventions* they are assigned to (Harré & Gillet 1994:34). A very important point in my project is how national identity, as a part of cultural heritage, is expressed in the respondent´s emotive articulations of Hans Christian Andersen as a cultural phenomenon. As mentioned above, I investigate this question on three levels: the local (Odense), the national (Denmark) and the international.

My aim is to come closer to an answer of what a new "glocal" brand of Hans Christian Andersen could contain. To investigate the experience of Hans Christian Andersen in a glocal perspective is to understand him simultaneously as a local icon of Odense, a central part of the Danish cultural heritage and as a part of the international cultural heritage. In his Ph.D. dissertation *Glocal Nationalisms* (2006), Lasse Koefoed argues, that national identity is produced in relation to global and local identity (ibid: 29). This dynamic perception of national identity gives room to the individual articulation of meaning, closely related to the discursive psychologist Michael Billig´s concept of *banal nationalism* (Billig in Wetherell et al. 2002: 219) that draws attention to the individual experience and expression of Hall´s *dominant cultural order*. Hall emphasizes that even though the individual understands an encoded discursive message the way it was intended to by the encoder, the individual can still choose to decode the message in what Hall calls a *globally contrary*

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

29

way (Hall: 137f), where the encoded message for instance is framed in "national interest", but the decoder, using an *oppositional code* (ibid: 138), frames the message in "local interest". Understanding national identity within this framework is thus to understand identity as simultaneously local, national and international. A future glocal brand of Hans Christian Andersen must be placed within this framework, and it is my expectation that the content of this brand can be found in the emotive narratives created by Hans Christian Andersen´s target audience.

Conclusion

In my Ph.D. project Hans Christian Andersen as a cultural phenomenon is the great narrative and the perception of this phenomenon is the object of investigation. Using Deslandes´ emoter/emoting approach, I am solely concerned with how the emoters interact with that narrative: how they respond to it (or how they emote), how the content and the expression of their emoting show traits from their national identity in their own creation of narratives about Hans Christian Andersen.

It is a thesis in this project that an important cause of some major failures in the celebration of 2005 was a break between the encoder´s creating a certain brand of Hans Christian Andersen and framing it in a *brand of global interest* and the decoder´s reading the brand operated with an oppositional code and reframed the brand in a globally contrary way as a completely failed *brand of local interest*. The connection between global and local was non-existent in discourse as well as brand in "Hans Christian Andersen as the greatest story ever told," and thus, the population of Odense could not use the brand of Hans Christian Andersen as a global product in their local context. The discursive struggle between encoders and decoders resulted in a simultaneous break between the narrative (Hans Christian Andersen) and the emoters: The emoting expressed especially locally in 2005 was not individuals emoting on the actual narrative but on the global merchandise discourse in which the narrative was placed by the encoders. Based on this it is my expectation that a successful glocal brand of Hans Christian Andersen as a local icon of Odense must contain an almost perfect and unbroken line between the narrative and the emoters, where the emoters decode "the message in terms of the reference code in which it was encoded" (Hall: 136). To construct such a line the encoders must gain knowledge of how the decoders will emote to the encoded narrative, which is why I find it important to examine a possible third natio-emotional level of experience processing. The straight transparent line between narrative and emoter is, in my opinion, a possible way to

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice Proceedings from the 2nd ENN Conference, Kolding 2011

30

ensure that the audience actually emotes to the phenomenon Hans Christian Andersen and not more or less insignificant expressions from another more or less irrelevant discourse.

It has been suggested earlier that a future brand of Hans Christian Andersen should link the author closer to the narratives – his own narratives. An example of such a brand is the Chinese brand of him: a brand centered on the simplicity and magic in Hans Christian Andersen´s fairytales. In China that brand clearly conveys values that are present in the Chinese target audience as Hans Christian Andersen is a big hit in China these days.

If elements from the Chinese brand is to be added to a future iconic brand of Hans Christian Andersen in Odense it all begins with the fairytales. These fairytales were born in Odense because Hans Christian Andersen was born there. But a brand of a Hans Christian Andersen figure primarily connected to his fairytales can only gain discursive power and be a great story if it's symbolic value reflects the local values in the target audience.

I want to examine how this target audience expresses emoting: how it refers to certain culturally determined narrative conventions and reflects the local values, and how these values function in a glocal context. Every time an emoter adds meaning to his or her experience of Hans Christian Andersen a new narrative is created about him. The common features in these narratives will joined together illustrate important indicators on the symbolic value that is to be added to Hans Christian Andersen in a future glocal brand of him.

Bibliography

Ahmed, Sara (2004): *The Cultural Politics of Emotion*, Edinburgh, Edinburgh University Press

Billig, Michael: "Discursive, Rhetorical and Ideological Messages". I: Wetherell, Margaret, Taylor Stephanie og Yates, Simeon J. (red.) (2002): *Discourse Theory and Practice: A Reader*, London, Sage, pp. 210-221

Deslandes, Jeanne: "A Philosophy of Emoting". In: *Journal of Narrative Theory*, Vol. 34, No. 3, Fall 2004, pp. 335-372

Culler, Jonathan (2001): *The Pursuit of Signs: Semiotics, Literature, Deconstruction*, Routledge, London

Edwards, D. (1997): *Discourse and Cognition*, London, Sage

Edwards, Derek og Potter, Jonathan (1992): *Discursive Psychology*, London, Sage

Fairclough, Norman (1992): *Discourse and social change*, Cambridge, Polity Press

Fisher, Walter: "Narration as Human Communication Paradigm: The Case of Public Moral Argument". In: *Communication Monographs*, 51 (1984), pp. 1-22

Hall, Stuart: "Encoding/Decoding". In: Hall, S. et al (eds.) (1972-1979): *Culture, Media, Language: Working Papers in Cultural Studies*, Birmingham: Hutchinson/CCCS.

Harré R. & Gillett G. (1994) *The Discursive Mind*. Sage,Thousand Oaks, CA.

Harper, D.: "Storying Policy: constructions of risk in proposals to reform UK mental health legislation". In: *Narrative Research in Health and Illness*, pp. 397-413, Blackwell Publishing, Oxford

Harré, R. & Gillet, G. (1994): *The Discursive Mind*, Sage, Thousand Oaks, CA.

Jantzen, Christian og Vetner, Mikkel: "Oplevelsen som identitetsmæssig konstituent" In: Jantzen, Christian og Arendt Rasmussen, Tove, red. (2007): *Forbrugssituationer: Perspektiver på oplevelsesøkonomi*, Aalborg, Aalborg Universitetsforlag

Koefoed, Lasse (2006): *Glokale nationalismer. Globalisering, hverdagsliv og fortællinger om dansk identitet*, Ph.d.-dissertation, Roskilde Universitetscenter

Robertson, Roland: "Glocalization: Time-Space and Homogeneity-heterogeneity". In: Featherstone, Mike, Lash, Scott & Robertson, Roland: *Global Modernities* (1995), London, Sage, pp. 25-45

Scruton, Roger (1974): *Art and Imagination: A Study in the Philosophy of Mind*, London, Methuen & Co

Stickley, T., Hui, A., Morgan, J. & Bertram, G: "Experiences and construction of art: a narrative discourse analysis". In: *Psychiatric and Mental Health Nursing*, Vol. 14, No. 8, December 2007, pp. 783-790

Walton, Kendall (1990): *Mimesis as Make-Believe*, Cambridge, Harvard University

Wetherell, Margaret og Potter, Jonathan (1992): *Mapping the Language of Racism*, New York, Columbia University Press

Yanal, Robert J. (1999) *Paradoxes of Emotion and Fiction*, Penn State Press

Silvia Chirila

Humboldt University, Berlin

**Tension and Paradox in the Construction of Collective Identity through Narrative
in Toni Morrison's *Paradise***

Perspective and the Interplay of Identity Discourses

An analysis of the narrative representation of identity in Toni Morrison's novels implies a focus on the function of tension and paradox in the construction of identity discourses and on degrees of interdependence of various levels of self-definition – racial, community, social, gender, moral, sexual, etc. In the formation of subjectivity (that personal identity is based on), the raw material of experience is interwoven with cultural, racial, class, gender determinants and markers and the interaction of different dimensions and parameters of self-representation and self-positioning is rendered through multiple narratives and through inner and external discourses of characters.

A focus on both the poetics and the intrafictional level of Toni Morrison's works requires a consideration of the interplay between disintegration, dissemination (Derrida, ed. 2007) and forms of transformation, restructuring or 'narrative repair' (Nelson, 2001), since both tendencies are strongly reflected in her novels - the deconstruction of conventional literary devices or ideologically supported polarities, hierarchies, etc. and a centripetal force related to the need of identity-securement within the individual personality or on a collective level. In novels such as *Beloved*, *Love*, *Jazz*, *A Mercy* and *Paradise*, memory plays a significant part in the construction of narrative identity, as a first stage in the materialization of a pre-linguistic self or collective consciousness shaped in the narrative discourse. Memory is also a means of redefining identity from a point of view that grants different, deeper and even more objective understanding of experience, given the temporal distance it implies. When rendered in narrative discourse, memory offers the basic material in a process through which authorship over experience (and life) is assumed (Anderson, 2000). Perspective is thus fundamental in the process of identity

1

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

34

formation and for the continuity/discontinuity of identity discourses. On one hand, it can account for conflicting discourses due to psychological factors as well as for distortion, dislocation, split, polarization and impaired understanding (*Song of Solomon*, *Paradise*, *Tar Baby*, *Sula*, etc.). On the other hand, tension between different perspectives can prove to have catalytic value, engendering a redefinition of the self, a restoration of meaning while guaranteeing a form of continuity implicit to identity and, in the same time, narratively rendering various nuances of the ongoing change of identity discourses (as in *Beloved*, *Jazz* or *Love*).

Perspective is also an important factor on a synchronic level, leading to tension between discourses reflecting different codes that are defined racially, socially, ethically or in relation to gender parameters. Forms of negotiation between different points of view having personal, collective, political or ideological basis as well as paradox and conflict between different identity codes, representations and markers are narratively articulated in the rendering of power relations and in the representation of various acts of (self-)definition - especially in the novels *Beloved*, *Tar Baby*, *Paradise*, *Sula* and *Jazz*. On a collective level, perspective is a means of polarization, in a process of identity construction and preservation in which tension is an intensifying factor for self-representation. However, its value is usually not evolutionary, as it doesn't lead to reconciliation of differences or to a redefinition of values or (individual or collective) sense of self. In Toni Morrison's novels, hybridity is usually not rendered as a source of richness or complexity, but as a stimulus for tension between discourses that can hardly converge or permit juxtaposition on the level of personal identity, which can lead to fragmentariness, to split or to the imperative of a choice (*Tar Baby*, *Sula*, etc). On a cultural level the constant interaction and tension between competing perspectives, discourses and voices[1] is represented in what Justine Tally calls 'Toni Morrison's dialogic imagination' as a manifestation in of a plurality of experience that is necessary to combat authoritarian discourse, dominant social myth that privileges some human beings over the others (Tally, 2001 : 61).

The relations between different discourses involved in the 'negotiation' of identity as well as the forms and results of tension lead to structural patterns which shape Toni Morrison's works (polarity, fluidity, continuity, fragmentariness, hybridity, etc.). In the narrative rendering

---

[1] A constant struggle reflective of ideology that can be correlated with Bakhtin's heteroglossia prevents the imposition of a unique unitary point of view.

2

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

35

of Gestalt tension can sometimes have evolutionary value, as identity is configured according to integration/repression and transformation/preservation principles. Tension is also reflected in the interpersonal dimension of communication as well as in the projection of (different aspects of) identity through language. When this dimension is focused on, obviously both identity and context are open to a certain degree of intentional manipulation by the self and also to interpersonal negotiation between self and other (Evans Davis in Bamberg, De Fina and Schriffin (ed.), 2007 : 73).

By means of the integration of experience into narrative order, identity is shaped through a series of untold, ingrained or repressed stories that thus become actual stories. Narrative order transforms 'potential or inchoate stories' (Ricoeur, 1984 : 74) into coherent and concordant stories. Experience itself and, as many theorists think, 'human reality' as well are inherently narrative, a quality being considered to be the very means of accessing a reality (Brockmeier and Carbaugh, 2001 : 14). Moreover, 'the discursive order in which we weave the world of experiences emerges only as *modus operandi* of the narrative process itself' (Brockmeier : 50). Narrative order is thus not primarily a mode of representing, but a mode of constructing and constituting reality (Brockmeier : 50).

Thus the unexpressed, raw material of experience can be tangling or disconcerting, especially when it revolves around contradictory notions or externally imposed identity markers which in Toni Morrison's novels relate mainly to race, gender or social matters. At the same time, a form an entanglement is exerted by untold, unacknowledged stories (either personal, or 'borrowed' through family or larger collective channels) as well as by inherited 'blocks of information' or frames and representational patterns or possibilities that are embedded in historically, culturally or socially conditioned, shaped and even determined discourses. What this extra-empirical dimension of self-definition refers to is very well described by Holstein's notion of 'discourses-in-practice' (Holstein, 2000 : 92) which is correlated by its very author with Foucault's approach to systems of thought and to discourses – understood as 'broad configurations of meaningful action' (Holstein, 2000 : 93) that provide the possibilities for self-construction and self-representation. Often these discourses whose resources are neither empirical, nor interactional (corresponding to a self constructed through external or internal discursive practice) entangle the individual, requiring manifestation, processing, understanding by means of narrative articulation. As far as the empirical aspect of

3

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice Proceedings from the 2nd ENN Conference, Kolding 2011

36

identity is concerned, narrative order contributes to the construction of meaning. Through representing the self in stories, structures of development, narrative and time merge into a 'retrospective teleology' (Brockemeier : 252), where a meaning that subsequently may appear inherent to personal experiences is shaped as the very *telos* of a life (or of a represented part of it).

Memory, Narrative and the Construction of Collective Identity in Toni Morrison's novel *Paradise*

The discussion about narrative identity and the analysis of the formation of collective identity, of the function of tension as well as of the interplay between different discourses, social and community codes and identity markers focus on the novel *Paradise*, one of the most significant of Toni Morrison's works in this respect. This novel is also relevant for the intrafictional rendering of tension: conflict is here a strongly polarizing factor, contributing to the reinforcement of a sense of community identity and ensuring the preservation of collective consciousness through the struggle against an external enemy whose negative image and threat are obviously exaggerated.

The analysis of the narrative construction of identity in the novel *Paradise* shall concentrate on intrafictional representations of collective consciousness and on the function of memory in the process of identity formation as well as on metatextual issues regarding narrative and identity. The novel *Paradise* depicts the construction of a community identity that is articulated through a series of mystified stories and sedimented collective memories which are embedded in the main third person narrative and usually presented as activated through the perceiving and remembering consciousness of different characters. Internal narrative discourses and personal recollections are interwoven with 'collectively objectified' narratives that have shaped the identity of the community and have become a narrative representation of its continuity and individuality. In a continuous narrative interplay between past and present, memory is a channel for collective imagery and beliefs, a medium for the crystallization of collective identity and ideology by means of inherited narratives reflected in external and inner discourses of individual characters.

4

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

37

The novel *Paradise* focuses on the construction of a collective identity with a strong Biblical subtext, rendering its historical evolution as well as its different struggles for survival and conflicts with other groups threatening its sense of self. The narrative articulation of the identity of the Haven community is done through the main third person narrative of the novel, but also by means of inner or externally directed and articulated narratives of different characters who create or reiterate stories through recollection (with a sense of collective *jouissance*) which are embedded in the discourse of the heterodiegetic narrator (Genette, 1986). As F. K. Stanzel says, 'remembering itself is a quasi-verbal process of silent narration by which the story receives an aesthetic form, primarily as a result of the selection and structuring inherent in recollection' (Stanzel, 84 : 215). Experience is made intelligible when narrated (De Fina, 2003) by means of memory, which permits the reaccessing of the raw, compact, unprocessed, pre-expressed, pre-thematic material (Kerby, 1991 : 7). Memory combines the visual and the verbal, the sensorial and the abstract, in a process of recovering a past reality that is related to the securement of a sense of self. Articulated through narrative, memory gives temporal order to past events that contain 'incipient stories' [2] and carves through the imagery, metaphors and myths that make up the continuum of experience, articulating and structuring them in whole coherent stories with meaning-making and identity-making functions.

As for the function of memory in the formation of collective identity, it is related to a shared horizon of signifying processes and collective self-definitions in which fact and myth mingle (Neumann, Nünning, Petterson, 2008 : 12). Thus, when collective identity is constructed by means of memory, as in the novel *Paradise*, there is a double narrativization that the sense of self of the community is based on (the old common stories within personal stories). At the same time, corresponding to the three-fold structure of the narrative articulation of past reality[3], there is a double transfiguration that can take the form of reinterpretation, redefinition, revision, retranslation, etc., processes that account for both a degree of fictionalization and a form of solidification of memory into structured language, narrowing down the multitude of facts and images that make up the past to a fixed series of stories. Through narratives and storytelling, a

---

[2] Anthony Kerby talks about a quasi-narrative quality of experiences, 'incipient stories' that should be distinguished from the the conscious, explicit and organized narrative found in historical, biographical and fictional works.

[3] In Nicola King's terms : the event, the memory of the event, the narrative rendering of the memory of the event.

5

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

38

situated discursive practice (De Fina, 2003 : 5), collective identity is constructed by means of socially shared meaning and ideology, in a continuous dialogue that, in its turn, creates meaning and behaviour (De Fina, 2003 : 5), drawing upon and also enriching a repertoire of resources valued by a community. This double influence can also be correlated to the notion of interweaving reference (Ricoeur, 1984 : 32) that implies a mutual influence between stories and extralinguistic reality.

When collective memories are activated through storytelling, they also engender the articulation of social representations and beliefs and a relation between the narrator and the group. In the novel *Paradise*, these are rendered through inner discourses of characters whose memories of their own past as well as of older stories about the community told in their families are triggered by the events in the narrative present. The initial scene of the act of justice performed by the representatives of the community sets off imagery of the past and the history of the ethnic group that also serves as a justification for the murderous act, as the preservation of collective identity required the destruction of chaotic, disruptive elements. The narrative structure reflects the processes of memory, since the novel is circular, starting with the decisive scene whose presentation will be completed in the end, then proceeds in a multitude of subplots and narrative shifts (that somewhat evoke fractals) which are also meant to explain and contextualize the focal event.

Memory is not only a way of consolidating collective identity by means of discourses that grant its continuity, but also a process that is subordinated to the present self and to its goals and purposes. Through memory, stories of the community past are to a significant extent retrospective constructs that have defining and legitimating function. Not only do they ensure a diachronic sense of identity, but also they are instruments of political legitimation of a 'collective self' versus a 'collective other' (Neumann, Nünning, Petterson, 2008 : 12). The female community leading an independent life in the Convent outside the control of the patriarchal Haven society is considered and represented as a threat to collective identity preservation and to the survival of the Haven community, hence the defensive act of justice of the male authorities. Especially in the beginning of the novel, during the assault of the Convent, the mental processes of some of the men are presented through reflectorization (Stanzel, 1984; Fludernik, 1996), which engenders both the description of the slaughter and the recollection of images and stories

6

rooted in the community's past. At the same time, they are a means of representation for what Alan Palmer calls 'intermental thought', namely shared, group or joint thinking (Palmer (ed.Meister), 2005 : 152).

The Convent has a symbolic function in the collective consciousness of the group whose narrative identity is represented in the novel *Paradise*. Described in the narrative present as a doomed place of evil and disorder that has to be abolished in order to keep the community pure, it is one of the major symbolic images impressed in the collective consciousness of the Haven people, allowing for contrasts between several periods and generations. Present and past are interwoven both on the Convent's walls, rooms and furniture and in the consciousness of the men who intrude this secluded enigmatic place to destroy its inhabitants and its powerful myths. An image of constancy despite variations, the Convent also echoes the historical continuity of the community of Haven and is in a certain degree part of its collective identity, but eventually it is imprinted in its collective memory as a place where immorality, debauchery, paganism and crimes ruled – an image that the closed society of Haven uses ideologically and politically.

As they walk through its rooms and corridors looking for evidence of the catastrophe and debauchery that supposedly filled the place and aiming at killing the women, the nine men notice architectural and lifestyle details in the Convent, the overall opulence as well as the mixture and overlapping of styles as in palimpsest technique (which also triggers memories of their own childhood, past and community history while they seem to be fighting archetypes rather than a real place with real people) : *'Then there is the grandeur. (…) A mansion where bisque and rose-tone marble floors segue into teak ones. Isinglass holds yesterday's light and patterns walls that were stripped and whitewashed fifty years ago. The ornate bathroom tubs, which sickened the nuns, were replaced with good plain spigots, but the princely tubs and sinks, which could not be inexpensively removed, remain coolly corrupt. (..) Now armed men search rooms where macramé baskets float near to Flemish candelabra; where Christ and His mother glow in niches trimmed in grapevines. (..) The chill intensifies as the men spread deeper into the mansion, taking their time, looking, listening, alert to the female malice that hides here ..'* (Morrison, 1999 : 3-4)

Thus memory is not necessarily associated here with retrospective rearrangement and awareness or with a meta-perspective entailed by 'afterwardness' (King, 2000), but it functions

7

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

40

as an instrument of preserving the continuity of collective identity. Justifying current acts through memories and images of their past (with their inevitably selective nature), the nine men who act as representatives of the Haven people can avoid discrepancies between past claims of heroism and justice and present murderous acts. Thus structured in their narrative discourses, events and acts take on the guise of necessity, through emplotment: contingency is diminished and disparate elements are drawn into concordant unity (Ricoeur, 1984).

At first a mansion, *'an embezzler's folly'*, the Convent has always been a grandiose and mysterious place whose coldness and opulence contrast in people's memories and imagery with the simplicity of their houses. Images of *'bisque and rose-tone marble floors'* and *'princely tubs and sinks'*, chipped-away nymphs whose marble hair *'still strangle grape and tease the fruit'* contrast in the consciousness of the men with memories of the simple places they grew up in: *'The kitchen is bigger than the house in which either man was born'*; *'his mother bathed him in a pot no bigger than that. A luxury in the sod house where she was born'*, etc. The sharp contrast between glimpses of memory and the luxuriant images in the narrative present strengthens the collective sense of self of the men who function as agents of justice and further catalyses several ideological reasons for the destructive urges and acts that followed a collective decision. The narrative techniques include flash-backs of the men's past that are made of personal memories as well as of inherited images preserved in the collective storied past which would correspond to a level of communication that Wolf Schmid calls 'quoted world' (Schmid, 2010 : 34). In narrative discourses that render the consciousness of the men, random details in the Convent are selected and used in support of their 'cause', as the text reflects parts of the inner discourses of several characters and their concrete thinking processes while they justify their murderous act historically and ideologically, in a symbolic act of destruction whose necessity is rooted in the collective identity.

The tension between discourses of the past and images of the present, the interplay between personal memories and stories that are part of the collective mythology, the sharp differences between the two social groups reflect a narrative texture that is based on polarity of contrasting forces. Imagery and narrative discourses gravitate towards the construction of a collective identity that defines itself in relation to 'the other', 'the different', 'the antagonist'. However, this relation does not take the complex form shaped by Ricoeur, as 'self' and 'other'

8

are treated as dichotomic notions that never blend or overlap in the consciousness of the Haven people. This community seems locked in its own perspective, as if there were no dynamic relation between 'self' and 'other', no sameness (Ricoeur, 1990), no form of identification, no shift in view and understanding. On the contrary, while selfhood does depend on otherness for a relation of contrast, for underlining differences, the other is represented in the novel *Paradise* as a product of collective projection, in a process similar to the one described by Toni Morrison herself as 'romancing the shadow' (Morrison, 1992), although based here on gender and social contrasts, not on racial difference. Thus in Ricoeur's terms, still 'one passes into the other' (Ricoeur, 1990 : 3), yet in a process in which unacknowledged traits of the self are attributed to another and fought against. One could say that *idem* has prominence over *ipse* in the novel *Paradise*, demanding a form of immutability and inflexibility for the sake of conserving a (fixed) image of the self, independent of a broader social and cultural context that could allow for openness, variation, transformation and a more mobile relation with the other. As a concrete manifestation of the same process taking over collective psychology, the massacre of the Convent women is an act of diverting violence against 'the enemy within' in a context of meeting a threat to security by finessing that to the community's integrity, deflecting it onto scapegoats (Taylor, 2004 : 182).

The name of the place that polarizes images of danger and threat for the people of Haven is connected to a second phase in the past of the community and to a second use of the grandiose building. Although conceived as a luxurious mansion, it was transformed into a convent. The conversion is represented minutely later in the novel in a description that is narratively connected to the perspective of one of the women who arrived and settled in the Convent. Through Gigi's eyes when she first gets inside the building accidentally, past and present are again related, but this time without any collective significance that imbued the detailed descriptions in the beginning of the novel. The third person narrative discourse that reflects the perspective of the newly come woman is nevertheless important for the construction of imagery associated with the Convent, as a counterpoint for the male socially and politically influenced perspective and discourses: *'Gigi [...] immediately recognized the conversion of the dining room into a schoolroom, the living room into a chapel; and the game room alteration to an office.'* (Morrison, 1999 : 72).

9

Although the focus and the perspective as well as the nature of the details noticed are different from those reflected in the men's point of view, signs of the interweaving of past and present (as well as of spirituality/religion and debauchery/corruption connotations) are abundant : *'the female-torso candleholders in the candelabra hanging from the hall ceiling'*, *'a Venus or two among several pieces of nude statuary beneath the cellar stairs'*, *'brass male genitalia that had been ripped from sink and tubs, packed away in a chest of sawdust as if, however repelled by the hardware's demands, the sisters valued nevertheless its metal'* (Morrison, 1999 : 72).

In a third temporal stage that overlaps the one correlated to the narrative present, the Convent become place of refuge and freedom where a group of women had gathered and it got imprinted in the collective imagery of the Haven people as a space of corruption and immorality. Challenging the traditional female images valued by the collective as well as the patriarchal authority, the small and isolated female group in the Convent got to identify in the collective consciousness of the Haven people with an archetypal enemy to be destroyed for the preservation of the 'pure race' descending from the Old Fathers, the freed men. However, this parallel female community does not have a crystallized collective sense of self, as its formation is correlated with randomness and accidental happening and affiliation. There are no clear and articulated values and beliefs to hold the group together and to build a social identity on. The narrative identity of the Convent society is constructed mainly through external points of view and through the obviously biased perspective of the Haven people that reflects the nature of identity as categorization (De Fina, 2003: 18), a process through which a group is represented through a fascicle of associated traits and labels reflecting shared conceptualizations of self and others. Although the women have narratively articulated individual stories of the lives they have led until reaching the Convent, there are no collective memories and stories that could be treated as community resources and thus lead to crystallization of a coherent Gestalt or identity. Throughout the novel, deliberate, organized and socially conscious narrative practice is somewhat hegemonic (Neumann, Nünning, Petterson, 2008 : 10), as the rendering of the stories about the mythicized past reflects the power relations between the two groups. The Convent women cannot empower themselves as a group, since they do not have common history or a collective sense of self. In its social component, identity points to a self-concept that derives from a sense of belonging to a group as well as from an emotional connection to it and from an adherence to its values (De Fina, 2003:15). On an intrafictional level, the collective identity

10

discourses and forces are not balanced, since the narrative focus seems to favour the Haven society, emphasizing the effects of the disturbances represented by the Convent women on their collective values. At the same time, in Ricoeur's terms, mainly the Haven people are represented in the narrative as agents, while the Convent women mostly as patients (Ricoeur, 1984), as only for the patriarchal community does the desire to act and create a change in the world have a deliberate and organized form (socially and politically)[4].

While the Convent is a metonymic representation of otherness for the patriarchal community, another symbol shapes the collective memory of the people of Haven almost as a polar opposite: the Oven ('*round as a head, deep as desire*') : an *axis mundi*, albeit a movable one. Created and valued as a symbol of the community's strength and continuity, a place of gathering, feasting and storytelling, it has been disassembled and carried along when the people moved and throughout their entire history, just as the Haven people's stories have been disassembled, carried along and then reconstructed from fragments. As a centre holding the people together, a place of social rituals, political negotiations, ceremonies, gossip, cooking, celebration, etc., the Oven was well-known for a traffic that was greater than the one to the town's churches and stores, being always 'alive', as a *locus amoenus* even when other things around were endangered or impaired, as an image of the persistence and power of the community supported through repetition in different narrative contexts : '*Loving what Haven had been – the idea of it and its reach – they carried that devotion, gentling and nursing it from Batan to Guam (..). He touched the stove hood admiring its construction and power. It was the same length as the brick oven that once sat in the middle of his hometown. When they got back to the States, they took it apart, carrying the bricks, the heartstone and its iron plate (…). He remembers the ceremony they'd had when the Oven's iron lip was recemented into place and its worn letters polished for all to see. (..) As new fathers, who had fought the world, they could not (would not) be less than the Old Fathers who had outfoxed it; who had not let danger or natural evil keep them from cutting Haven out of mud and who knew enough to seal their triumph with that priority*'. (Morrison : 6).

---

[4] The desire or need to act as a manifestation of social, cultural, political values can be correlated to Ana De Fina's notion of 'identity as agency' (De Finna, 2003).

11

The source of ambiguity and tensions that arise inside the community is related to the words engraved by the Old Fathers on the Oven : *'Be(ware) the Furrow of His Brow'*, leading to conflicting ideological directions referring to the relation between man and divinity; a part of the community interpreted the words as a suggestion that people should be agents of justice and protection on behalf of God, manifesting his wish, while another part claimed that the first word was initially 'beware' and the whole inscription represented a warning related to negative acts the people in the community could do – including abuse of power in the process of leading and conserving it. The inscription on the Oven is one of the written tokens of the collective identity constructed in the novel *Paradise*, intensified by the ambiguity and debate connected with it. At one point a new interpretation arises: 'Be(ware) the Furrow of Her Brow'', echoing the threat of the female community in the Convent which challenged the identity of the Haven people.

Collective identity is constructed in the intrafictional world of the novel *Paradise* through both centripetal internal narratives of various characters and through a series of external narratives whose interaction in the novel grants its coherence and continuity. The actual experiences[5] gathered in the memory of the Haven people are the background on which their narrative identity is articulated. Condensed memories of individual people that reflect stories in the community's past are embedded in the main third person narrative, creating the collective identity of a group both through representation of beliefs and values and though the presentation of historical facts almost turned into collective myths from the beginning of its 'foundation' as a group of freedmen looking for a place to settle and enduring various difficulties and misfortunes until the reaching of a state of security, stability and prosperity necessary for survival. Overall, the community depicted in *Paradise* reflects the dialectic tension that Denise Heinze considers to be a quality of most Toni Morrison's fictional communities - 'simultaneous expressions of structure and *communitas*, [they] provide unique insight into the conflicting value system of America. Entities devoid of direct contact with the white world, they are nevertheless irrefragably tied to it and exhibit both a unique system of beliefs and the values of a society that constitute the frame of their continuing social-historical narrative. While this does not always create an obstacle to growth and fulfilment, it does impose a context from which black Americans may never be free in their struggle for autonomy and recognition. The effects of such

---

[5] The pre-expressed, pre-thematic, quasi-narrative material, as Anthony Paul Kerby calls it in his work *Narrative and the Self*, Indiana University Press, 1991, p. 8.

12

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

45

a condition include a dialectic tension, an arm wrestling of values, that can breed frustration and resentment, but that often creates a brilliant articulation of divergent social structures' (Heinze, 1993, 107-8)

The destructive act deemed by the male authorities as collectively justified is also regarded as a compensation for what the people have endured and as a means of making sure no threat gets strong enough again to destroy the collective order and power. It is thus rendered in the collective consciousness as an act of purging and as a precaution measure: *'From Haven, a dreamtown in Oklahoma Territory, to Haven, a ghosttown in Oklahoma State. Freedmen who stood tall in 1889 dropped to their knees in 1934 and were stomach-crawling by 1948. That is why they are here in this Convent. To make sure it never happens again. That nothing inside or out rots the one all-black town worth the pain'.* (Morrison : 5). The genesis of the community that defined itself as a pure race is represented in a Biblical intertext as the foundation of the edenic, utopian space which the people 'lose' and attempt to reconstruct throughout their history. All along and all through their symbolic journeys and new beginnings, they carried along the pieces of the Oven, as a concrete image of their continuity and force, as the axis and the glue that held the community together and moving in the same time. Together with it, they carried their collective memories and their stories (disassembling them and then reconfiguring them back from fragments as well), continuously consolidating their identity, as a result of discoursive work, giving concrete form to a latent sense of self and to a constellation of facts and self-images. Through repetition, their collective stories have become a repertoire of self-representations, in spite of their inevitable distancing from the original historical facts through memory – a frequently narrated memory takes a form that first destroys the 'original memory' and then solidifies its image in a crystallized form (King, 2000 : 25).

The Haven people are described as a group that made its own justice and took care of its own safety in a town that had no jail, because it hadn't needed one, as the relations between people supposedly did not imply any 'prey-predator' interactions. Therefore, the Convent appears in the collective imagery as a threat of disorder and evil coming from outside and demanding immediate annihilation, in a process that reflects a form of repression and redirection (perhaps instead of sublimation) of the destructive urges into a fight against an external enemy whose image is obviously distorted and whose threat is exaggerated. Although the initial

13

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

46

inoffensive nature of the place is still present in the collective memory, the isolated neighbours are gradually represented as a threatening enemy who challenges and taints the social and ethical values of the Haven people. In the process of identity construction, the Haven community is driven by a sense of collective narcissism (Bauman, 2005 : 136), under whose influence personal identity is blurred as individual characters identify with the values and power of the collective.

The most important narrative techniques by means of which collective identity is constructed are related to memory and to stories inherited from the ancestors that are evoked in the consciousness of the characters. Two focal characters are the twins whose memories are emblematic for the representation of collective identity in the novel and its relation to personal identity. Stories told in their families and especially by their grandfather are imprinted in their own sense of self that is inseparable from their collective identity: *'The twins have powerful memories. Between them they remember the details of everything that ever happened – things they witnessed and things they have not. (..) And they have never forgotten the message or the specifics of any story, especially the controlling one told to them by their grandfather – the man who put the words in the Oven's black mouth. A story that explained why neither the founders of Haven nor their descendants could tolerate anybody but themselves.'* (Morrison : 13)

Collective memories antedate personal memories and influence them through family and community discourses that are ingrained in personal consciousness. They are stories that explain the autonomy and the 'purity' of the community (justified by its instinct of self-preservation) and the reasons why for them there was no way to relate to any kind of otherness except for polarity. This value system built from stories reflects a kind of moral order based on 'the idea that there is a Law of a people, which has governed this people since time out of mind and which, in a sense, defines it as a people' (Taylor, 2004 : 9). However, the moral order of the community in the novel *Paradise* seems to combine both types that Charles Taylor describes in *Modern Social Imaginaries*, namely one based on a law that both derives from and shapes a people's history and another 'organized around a notion of hierarchy in society that expresses and corresponds to a hierarchy in the cosmos' (Taylor : 9). The latter implies both gender differentiations and a dogma entailed by the belief that the community's leaders have not only the right, but also the obligation, the responsibility to make justice on the behalf of a divine will that makes itself known one way or another. The community represented in the novel *Paradise* permits no

14

disruptions of institutionalized hierarchy, no displacement of moral and social laws and no hybridity and, at the same time, it almost requires the neutralization of individuality and personal stories under the force of collective identity (a phenomenon that is obvious in the experience of one of the twins whose personal memories include a love story with one of the women in the Convent).

The significance of the story of the 158 freedmen travelling from Mississippi to Oklahoma looking for a place to settle is vital in the formation of collective consciousness at whose core there are the two principles that are generally fundamental in the formation of identity – sameness and selfhood (Ricoeur, 1990). The notion of selfhood is reflected in the sense of social responsibility and in the articulation of a set of collective values (ethic codes of existence and operation), whereas sameness is not only related to a sense of historical continuity, but also exaggerated in a form of exclusivism based on myths of uniqueness and purity. While looking for a place to settle in, the freedmen were rejected and unwelcome by other 'Negro towns already being built' whose discouragement and aggression they hadn't expected. The already formed communities had 'restrictions' that made the freedmen appear 'unacceptable', in spite of the similarities between them and the others, which led to the formation of a self-centred and closed community who could only 'identify' with itself and recognize its people as 'the same, not different'. While the sense of self is both diachronically and synchronically constructed (through sharp contrasts and conflicts with other group), the sense of inexorable difference is mostly historically justified through the rejection other black communities subjected them to when first looking for a place to settle, as any possible similarity is subsequently ignored for the sake of identity conservation. In an almost paradoxical way inherent in the notion of identity, as Zygmunt Bauman notices, sameness is constructed mainly through sharing differences (Bauman, 2005 : 30). Thus racial identity is totally deactivated by community identity, strengthened throughout the history of the Haven people and supported by social and political means. The initial revolt has turned into a 'cold-blooded obsession' about maintaining the purity and the power of the community, as the stories of the initial journey were reinforced through repetition and embedded in the collective memory.

The general representations of otherness in the collective consciousness of the Haven people is very relevant : whatever is 'Out there', outside the community, although somewhat

15

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

48

alluring, is regarded as dangerous and hostile, which is a lesson learnt in three generations and ingrained in the memory of the community, urging the people to perceive the Convent women as a threat and as an entropic element that has to be destroyed in order to preserve the autonomy and purity of the community lest it loses its diachronically constructed identity and disintegrates. The 'act of justice' that was deemed absolutely necessary reflects what Charles Taylor calls an ontic component of a moral order (which is more than just a set of norms) related to the identification of features of the world that make the norms realizable (Taylor, 2004 : 10). The apparent chaos and paganism of the Convent group allowed the Haven people to view their norms as 'realizable'.

The collective identity of the Haven group is thus constructed around the core-principle of 'the chosen people', the biblical subtext being obvious throughout the novel. Protection and guidance from a divine source are suggested throughout the narrative by means of references to 'signs' coming from an unknown and inexplicable source as well as emphasized in the common beliefs and acts of the community that derive from the idea of making justice on God's behalf. The Haven people consider themselves a 'pure race' ruled by a strong self-preservation instinct and by the need to fight any threat of decentralization of power which implicitly challenges their identity. The Convent women get to represent an element of chaos and danger in their collective consciousness rather through their total independence than through concrete antagonistic action, threatening the values of the Haven community in a passive and indirect way that is however strong enough to engender their association with the archetypal enemy. The identity of the community is also related to the memory of a claim of immortality and by the belief that it is guaranteed by maintaining the purity of the community. This belief is shattered by the imprinting of a common guilt in the collective memory, which equals a tragic flaw, a collective *hybris* that influenced the entire community identity constructed throughout the novel.

Collective identity is not only supported by common myths and values and rendered through personal memories with embedded old stories of different characters, but also through scriptural means: the history project that started from a collection of genealogic trees and family data about the fifteen families, which falls under the responsibility of a character called Patricia. Initially defined by the claim of historical objectivity, the project eventually included a variety of supplementary notes, historical facts thus interweaving with information altered and fictionalized

16

by the memory of the real events and people. Patricia's project is of great significance in the construction of the collective identity, as it subtly suggests a *mise en abyme* and it reflects the very principles that narrative identity is based on (in Ricoeur's terms, prefigured time becomes refigured time through narrative configuration). The book created by Patricia, but comprising information about all the families of the Haven people and constructed both through historical, traceable facts and through personal memories of the people is a narrative hybrid that articulates like a book within the book the collective identity of the Haven families. Although conceived as a mere gathering of facts and having no formal narrator, the book is a narrative instance in which the community of Haven is presented as both the subject and the object of both recollection and narration, although not very much of interpretation as well, a process naturally involved in the 'rewriting of the self' (Freeman, 1993) and it is like a text that writes itself though a multitude of stories and voices arising from the collective memory. However, unlike the stories, the chronicle is descriptive, not evaluative (De Fina, 2003 : 98); it has temporal organization, but it is a mere account of events and it does not imply a single evaluating and structuring point of view.

The character Patricia is also used as a reflector of numerous stories about the 'heroic' past of the community, as she 'collects' and personal memories of people in the fifteen families and narratively articulates them for her comments in the book she works on. Thus supplementary narratives that construct the identity of a community defined by beauty and isolation, qualities that eventually attract the suspicion and hostility of outsiders and, as in a vicious circle, strengthen the closed nature of the collective and its myths of uniqueness and exceptionality. The 'pure race' is symbolically named 8-R (eight rock, *'a deep deep level in the coal mines'*) and is made of *'blue black people, tall and graceful, whose clear, wide eyes gave no sign of what they really felt about those who weren't 8-rock like them'*. Their uniqueness and their exclusivism are also considered fated and the '8-rock' a distinctive feature that caused their misfortunes. However, when confronted with racial identity, their myth of community purity as well as social differences become blurred, as *'now they knew a new separation: light-skinned against black'*, not only *'free against slave'* and *'rich against poor'*. However, the construction of identity along the poles of difference and sameness is once again emphasized in the novel, echoing the major conflict between the Haven collective and the Convent women that structures the narrative.

The novel *Paradise* illustrates the construction of narrative identity as a 'self' that undergoes a process of temporalization. If one were to correlate the stories that make up the

17

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

50

collective identity of the Haven people with one of the modes of narration described by Charles Taylor, one would find a lot of elements indicative of an old mode, not of one characteristic to modern social imageries, resembling 'the old stories of state founding, drawing on the old images of larger-than-life figures' (Taylor, 2004 : 175), constantly relating to a ‚higher time'. Fighting both a threat of disintegration and a fear of impermanence and fluidity[6], the community aims at constructing and preserving its identity through crystallizing its history, collective memories and social meanings and values in stories.

The novel *Paradise* builds on a paradox in relation to the reliability of memory and stories. While on an intradiegetic level narratives are the very material through which collective consciousness is formed and community identity is preserved, on a metafictional level this idea is deconstructed in a more or less overt manner, as the notion of the construction of a narrative identity that subordinates memory and the collective system of values and beliefs brings forth the matter of the reliability of the narration and of the degree to which imagination and memory interweave, accounting for fictionalization, social, political or ideological distortion and mythicization. Although intrafictionally on a collective level memory and stories are rendered as a reliable source of identity formation, there is a subtext in which this very idea is subtly deconstructed throughout the novel by means of various comments and references (such as the twins' *'powerful memories of things they've witnessed and things they have not'*) and also in the end of the novel by means of the presentation of two female characters that seem to escape the fictional level. In a paragraph that could be read as an indirect metatextual comment, the reliability of memory is undermined, as its inevitable relation to imagination and the fictionalizing aspect of storytelling are hinted at : *'There is nothing to beat this solace which is what Piedade's song is about, although the words evoke memories neither one has ever had : of reaching age in the company of the other; of speech shared and divided bread smoking from the fire; the unambivalent bliss of going home to be at home – the ease of coming back to love begun.'* (Morrison, 1999 : 318)

---

[6] A notion highly emphasized by Zygmunt Bauman in *Liquid Life* as a defining feature of modern society, a world that values speed, change, adaptability and where narrating life is telling the story of successive endings and new beginnings.

18

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

51

Works Cited

Anderson, Linda, *Autobiography*, Routeledge, London, 2000.

Bamberg, Michael, De Fina, Anna, Schiffrin, Deborah (ed.), *Selves and Identities in Narrative And Discourse*, John Benjamins Publishing Company, Amsterdam, 2007.

Bauman, Zygmunt, *Liquid Life*, Polity Press, Cambridge, 2005.

Brockmeier, Jens, Carbaugh, Donal (ed.), *Narrative and Identity*, John Benjamins Publishing Company, Amsterdam, 2001.

De Fina, Anna, *Identity in Narrative*, Benjamins, Amsterdam, 2003.

Derrida, Jacques, *Basic Writings* (ed. Barry Stoker), Routledge, 2007.

Fludernik, Monica, *Towards a ´Natural´ Narratology*, Routledge, London, 1996.

Freeman, Mark, *Rewriting the Self: History, Memory, Narrative*, Routledge, London, 1993.

Genette, Gérard, *Narrative Discourse*, Basil Blackwell Ltd, Oxford, 1986.

Heinze, Denise, *The Dilemma of Double Consciousness*, The University of Georgia Press, London, 1993.

Holstein, James, Gubrium, Jaber, *The Self We Live By. Narrative Identity in a Postmodern World*, Oxford University Press, New York, 2000.

Kerby, Anthony Paul, *Narrative and the Self*, Indiana University Press, 1991.

King, Nicola, *Memory, Narrative, Identity*, Edinburgh University Press, 2000.

Meister, Jan Christoph (ed.), *Narratology Beyond Literary Criticism*, De Gruyter, Berlin, 2005.

19

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

52

Morrison, Toni, *Paradise*, Penguin Books, 1999 [1997].

Morrison, Toni, *Playing in the Dark: Whiteness and the Literary Imagination*, Vintage

International, New York, 1993 [1992].

Nelson, Hilde Lindemann, *Damaged Identities. Narrative Repair*, Cornell UP, Ithaca, 2001.

Neumann, Brigit, Nünning Ansgar, Pettersson Bo. (ed.), *Narrative and Identity –*

   Theoretical   Approaches and Critican Analyses, Wissenschaftlicher Verlag, Trier, 2008.

Ricoeur, Paul, *Time and Narrative*, Univ. of Chicago Press, 1984.

Ricoeur, Paul, *Soi-même comme un autre*, Seuils, 1990.

Schmid, Wolf, *Narratology. An Introduction*, De Gruyter, Berlin, 2010

Stanzel, F.K, *A Theory of Narrative*, Cambridge University Press, 1984.

Tally, Justine, *The Story of Jazz: Toni Morrison's Dialogic Imagination*,

   LIT, Hamburg, 2001.

Taylor, Charles, *Modern Social Imaginaries*, Duke University Press, London, 2004.

20

Inna Drach

Russian State University for the Humanities

Moscow, Russia

Montage Techniques in the Novel *Berlin Alexanderplatz* by A. Döblin

and the Film *Berlin Alexanderplatz* (the Director – R. W. Fassbinder)

Montage is a narrative technique that was not invented by cinema. Thus, the Russian directors S. Eisenstein and M. Romm analyzed montage techniques in the Russian literature of the 19th century, for instance, in A. Pushkin's works. Most of contemporary dictionaries of literary terms offer their definitions of the literary montage, for example: "… das Zusammenfügen, das unverbundene Nebeneinanderstellen von sprachlichen, formal wie inhaltlich unterschiedlichen Texten und Textteilen oft heterogener Herkunft" ("… bringing together texts and text parts that are different in terms of style, form and content and often have different origins")[1]. At the same time, it is cinema in which montage has become the key narrative tool. So it seems useful to compare the narrative techniques of montage in the novel *Berlin Alexanderplatz* by A. Döblin and its screen adaptation of the same name made by R. W. Fassbinder. This comparison will contribute to the description of the montage narrative technique in the novel, and thus will lead to some conclusions on the genre particularities of *Berlin Alexanderplatz* that is a montage novel, according to a number of investigators[2].

Analyzing montage in literature, I address cinematic notions. Both the novel and the film may be compared from the viewpoint of the kinds of montage which prevail in them, keeping in mind the peculiarities of both literary and cinematic narratives.

There are a lot of montage classifications. In most of them the consecutive, chronological, montage is considered the basic montage type[3]. The consecutive montage is the main narrative technique of the film *Berlin Alexanderplatz*. To be able to apply the terms "narrative" and "narration" both to literature and film, we address the broadest interpretation of them. This is the principle formulated, for instance, by Y. Lotman in his book *Dialogue with Screen*: "the consecutive unfolding of episodes connected by some structural principle constitutes the fabric of narration"[4]. The same interpretation is given in *Handbook of Narratology* (the article *Narration in Film*): "the most solid narrative link between verbal and visual representation is sequentiality"[5].

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

54

The consecutive montage plays an essential role in the novel, too. But though the plot of the novel is rich in events, the most characteristic kind of montage which is employed is the montage in D. Vertov's style: in the style of his well-known experimental film *Man with a Movie Camera*. This is not surprising if you take into account A. Döblin's own views: his philosophy of nature and his views on the epic work[6].

Döblin's philosophy of nature rejects the cult of an individual. There is a certain elemental force which all things are drawn to. All things in nature exist in two forms: simple, elemental, and differentiated, the second one tending to disintegration. There is no permanence in nature; all things in the world exist assimilating with each other. So man also desires to get rid of her or his personality, and strives for anonymity, and the major phenomena which accompany such desires are death, pain, and love (sexuality). In accordance with Döblin's philosophical views, man should be depicted in the "flow of life" and as its part.

This is also illustrated by the structure of Döblin's works. The montage technique in his novels, first of all in *Berlin Alexanderplatz*, in which it is used most consistently, shows a correlation of the narration in an epic work with life. The compositional principle is to be "epic apposition". The story in the novel *Berlin Alexanderplatz* originates as if contrary to the author-creator's[7] intentions. Newspaper fragments, medicine instructions, anonymous citizens' stories are cut together creating the effect of the "flow of life" which Döblin wrote about. The transition between montage fragments is not commented on. So the narrator's functions are ambiguous in the novel. On the one hand, sometimes the narrator assumes the "auctorial" character (F. Stanzel's term) and reveals his omniscience. For instance, in book 2 there is a paragraph starting with: "Und was Frau Minna anlangt, die Schwester der Ida, so geht es ihr gut…"[8]. In most cases he admonishes Franz Biberkopf, the main hero, especially in books four – nine. The narrator's voice becomes the voice of Franz's conscience, and generally the voice of conscience. But on the other hand, the narrator does not help the reader comprehend the transition between the montage segments. Additional efforts are required from the reader to make the reception successful. The narrator's, or, to be more precise, the author-creator's will is only manifested in *the way* montage segments collide with each other. Thus, the narrator's omniscience becomes in fact equal to the film director's omniscience.

These peculiarities of montage in the novel are manifested not only at the level of episodes but also at the level of phrases. The effect of *Man with a Movie Camera* is expressed in the narration in

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

55

the form of discourses' blending and in the phenomenon of "two-voiceness" (M.M. Bakhtin's term) [9]. Most statements that do not belong to any character and thus are ascribed to the narrator could possibly be uttered by some hero. For instance, in book 5 Reinhold is described by utterances that belong both to the narrator and Franz Biberkopf, because they are not given in the form of direct speech, but their style points to Biberkopf's manner of speaking.

But the same effect can be produced only metaphorically in cinema due to its mode of presentation, and this will be connected with the content and not with the form. Thus, it may be said that Death speaks through the heroes' mouths in the epilogue. But this is only a metaphor. There are moments when the voice-over pronounces words which belong to Franz Biberkopf. But on the whole, "two-voiceness" is eliminated in the film. The words belong either to the voice-over or to a hero. This refers not only to the potential remarks of heroes. The texts which are cut together without the narrator's comments in the novel may be read aloud by the film heroes: newspaper articles, shop-signs and advertisements.

Thus, staying with Lina, Franz is reading aloud the medicine instruction that was a montage segment in the novel[10], in the first episode of the film. The montage forms typical of the novel, i.e. the collision of heroes' utterances, parables, stories about anonymous people, newspaper articles and encyclopedic information become less complicated, or, in other words, are adequately conveyed in the film.

For instance, the parable about Job is retold in the novel in the form of a dialogue between Job and the unknown voice, book 4[11]. This parable is retold by Franz and his neighbour Baumann in the film, episode 4. Franz pronounces Job's words, which permits the audience to associate him with Job more directly.

There are a lot of other examples of how "two-voiceness" is lost in the film. For instance, Franz is reading a journal in book 2. Then an article is quoted which probably belongs to this journal, but no explanation is given by the narrator[12]. Franz reads aloud this article to Lina in episode 2 of the film, and it becomes clear that the article is really included in this journal.

There are descriptions of city life[13] at the beginning of book 5. One of them is found in the newspaper and is read aloud by Bauman in episode 4 of the film. There is a drinking-song embedded into the narrative in book 5[14], and it is sung by Franz and other visitors of the beerhouse, which is most natural, in the film (episode 6). Reinhold ironically reiterates the text of an advertisement in the same scene of the film: "Wrigley P.R. Kaubonbons bewirken gute Zähne,

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

56

frischen Atem, bessere Verdauung" that is also embedded into the narrative in book 5[15]. This is also an example of how montage segments of the book assume new connotations, being turned into utterances of particular characters in the film.

A symbolic decision on how to present a paragraph on the whore of Babylon[16] is found in the film. Each time Franz passes the Red-light street, he is met by a pander who tells him about the whore of Babylon (episode 7). This happens several times in the film.

An interesting example can be found in the epilogue of the film. In book 9 of the novel Franz is talked to by Death. Death's statements are produced by Franz's friends and acquaintants, Baumann, Reinhold, Eva and Herbert, in the movie. This is not the loss of "two-voiceness", but the evidence of a specific mode of cinematic presentation. It is more productive to represent Death through heroes' dialogues in the film and not to make an actor or actress play it.

A reverse side of these differences between the narration in the novel and in the film is the changes in the system of characters. Thus, Franz Biberkopf pronounces biblical texts and interprets them (the parable about Job). He reads aloud the phrase about Jerusalem: "Ich will Jerusalem zum Steinhaufen und zur Wohnung der Schakale machen und will die Städte Judas wüste machen, daβ niemand drinnen wohnen soll"[17]. He also pronounces the formula "Es ist ein Schnitter, der heiβt Tod, hat Gewalt vom groβen Gott", that was originally uttered by the narrator and that shows Franz's intuition. Franz becomes a more intellectual hero than he is in the novel. Reinhold becomes a more infernal personality due to the remarks ascribed to him in the epilogue.

The borders between characters are blurred in the novel, and this is manifested first of all in the blurred speech borders – in "two-voiced" statements. Meanwhile, each statement is ascribed to only one certain hero in the film. Thus, the spheres of the viewer's and the reader's interpretation are quite different. The viewer's interpretations belong to the field of psychology; the viewer interprets the heroes' acts, speech, behavior and gestures. The author-creator's position has nothing to deal with psychology. Döblin criticizes "psychological novels". The narrator of *Berlin Alexanderplatz* seems to eliminate himself and does not comment on the heroes' psychology. But the main thing that prevents the reader from shaping the idea of the heroes' personalities is the blur of speech borders between them. Before identifying personal traits of the heroes, the reader needs to interpret the text of the novel. Fassbinder's screen version seems to be such an interpretation. Thus, the viewer's idea of the film characters is clearer and more definite than the idea of the heroes of novel that the reader forms.

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

57

But a more documental image of the city is created in the novel, though all the city descriptions are saved in the heroes' speech, the voice-over's comments and the titles[18].

The narration in the novel is often lost in the blur of montage segments describing the city, and the plot is then less obvious as well. The montage segments which describe Berlin are smoothly included into the film narration, and the plot is less ambiguous. But the film also depicts the "flow of life" by a specifically cinematic means – by a means of vertical montage[19]. For instance, you can see Franz's actions, listen to the music in the background and to the shopkeeper's story about Franz's neighbours in episode 4. The scene of Ida's beating is repeated in the film several times, accompanied by various comments on city life uttered by the voice-over. This allows the audience to feel the loneliness of man and human fate's anonymity – but at the same time its special importance, as it is part of this big city's life. The reiteration of the phrase "Es ist ein Schnitter, der heiβt Tod" creates the atmosphere of waiting for a catastrophe which is inevitable.

The film employs textual insertions – separate frames – which are read aloud by the voice-over. But while it is natural for literature to have an explicit (overt) narrator, it is not typical of cinema. Cinema is devoid of the narrator's figure[20]. So both the voice-over's remarks and textual insertions do not only involve the audience in the story, but also make one sense the weakness of heroes and their subordination to certain unified laws of life. As Y. Lotman states, "the unseen voice sounds more authoritative"[21].

It is characteristic that both book nine of the novel and the epilogue of the film employ most expressive narrative means both of literary and filmic nature. Dialogues, indirect speech and montage descriptions of the city are combined in the novel, and most important symbols are mentioned. The film employs the possibilities of vertical montage, the expectations related to the off-screen space, visual effects, the voice-over and textual insertions.

Let me draw some conclusions. The image of the "flow of life" in the space of the city is created in the novel *Berlin Alexanderplatz* with the help of the montage technique, the principle of which resembles the principle of D. Vertov's montage. The montage technique is also employed at the level of phrases. Separate phrases are cut together by the narrator without comments on who pronounces them, so the effect of "two-voiceness" is created. This renders the feeling of anonymity which is life itself in Döblin's philosophy of nature, and blurs the borders between the characters' personalities.

At the same time, there are more fixed borders between the characters of the film due to

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

58

unambiguous remarks. Franz Biberkopf is an existential hero more definitely in the film than in the novel, and Reinhold is a more demonic hero, though the motives behind his acts become more complex in the film. The image of the "flow of life" is created by specifically cinematic means in the film which are, in particular, various kinds of vertical montage, including textual insertions combined with the voice-over.

While the technique of vertical montage dominates the film narration, the author-creator's main intention is not to tell a story about the hero, but to portrait him in the "flow of life". So the key montage techniques in the novel are both the consecutive montage and the montage in *Man with a Movie Camera* style. The narration of the film seems to be more conventional (with the exception of the epilogue); the novel is rich in non-narrative elements. Thus, the reception of the film plot is easier compared to the reception of the novel plot. On the other hand, the viewer has fewer possibilities of interpretation than the reader.

A supposition may be made that Döblin's novel differs, on the one hand, from the film, and on the other, from any other novel which employs the consecutive montage technique by shifting the focus from narrativity. Though the novel has the subtitle *The Story about Franz Biberkopf*, the feeling is created that the plot of the novel appears as an indirect result of observing the big city life. As if each time the camera ('cinema eye', using D. Vertov's notion) catches sight of the same hero: Franz Biberkopf. Meanwhile, Biberkopf feels an anonymous part of the city up to the last pages of the novel.

This seems to agree with Döblin's philosophical views: this desire for anonymity; and that is why the atmosphere of 'narrative chaos' may be sensed (another author of a montage novel, John Dos Passos, was accused of this kind of "chaos"). It seems to reflect this 'anonymity'. But to strive for it, a man has first to realize what his own self and his individuality, which he desires to get rid of, really are. This is why Franz makes such a long way: in order to realize that he is truly part, but not part of an anonymous mass. He is one of many people who bear responsibility for their lives, and the larger their number is, the stronger they are. It is clear now that Franz's story is crucial for the narrative structure of the novel. Though the narrator often becomes "covert" to draw the reader's attention not to the story, but to life "as it is", he hands over his functions to the heroes at the same time (an investigator of A. Döblin's novels calls this phenomenon "ostranenie", defamiliarization, of the narrator's functions[22]). Reminding the reader that man is part of the "flow of life", the heroes' phrases merge into the narrator's discourse, or, to be more exact, the two

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

59

voices, of the narrator and the hero, start to sound together instead of one. But the composition of episodes and the titles of chapters and their parts point to the special attention that the narrator pays to one particular hero – to Franz Biberkopf.

Thus, the narrative peculiarities of the novel reflect the ambivalence of an individual destiny and the "flow of life" that is one of the major topics in the novel (which is, probably, a particular feature of the montage novel). This topic is also expressed at the level of narrative peculiarities in R. W. Fassbinder's film (see the examples of vertical montage), but narrative devices correlating with this theme are more varied in the novel. So the concluding statement that Franz feels part of the nation sounds natural in the novel, while the same statement in the film seems to be the director's homage to the text of the novel that played a decisive role in his life.

---

[1] Gfrereis H. (Hrsg.). *Literatur (metzler kompakt)*, Stuttgart, Weimar 2005. S. 105.

[2] Keller O. *Döblins Montageroman als Epos der Moderne*, München 1980. Kiesel H. *Geschichte der literarischen Moderne*, München 2004.

[3] Martin M. *Le Langage cinématographique*, Paris 1955. Sokolov A. *Montazh: televidenie, kino, video*, part 1, Moskva 2000. Schmidt J. *Narration in Film // Handbook of Narratology*, Berlin – New York 2009. Pp. 212–227.

[4] Lotman Y., Tsivyan Y. *Dialog s ekranom*, Tallinn 1994. P. 159.

[5] Schmidt J. *Narration in Film // Handbook of Narratology*, Berlin – New York 2009. P. 212.

[6] Kort W. *Alfred Döblin*, New York 1974.

[7] From now on, M.M. Baktin's terms relating to the problem of the author are used. Bakhtin M.M. *Avtor i geroi v esteticheskoy deyatelnosti // Bakhtin M.M. Sobranie sochineniy*, volume 1, Moskva 2003. Pp. 69 – 263.

[8] Döblin A. *Berlin Alexanderplatz*, München 2009. S. 103.

[9] From now on, M.M. Bakhtin's terms "two-voiceness" and "two-voiced" are used. Bakhtin M.M. *Problemi poetiki Dostoevskogo*, Moskva 1963. Pp. 242 – 273.

[10] Döblin A. *Berlin Alexanderplatz*, München 2009. S. 36 – 37.

[11] *Op.cit.* S. 143 – 146.

[12] *Op.cit.* S. 75 – 76.

[13] *Op.cit.* S. 166.

[14] *Op.cit.* S. 194.

[15] *Op.cit.* S. 195.

[16] *Op.cit.* S. 237.

[17] *Op.cit.* S. 270.

[18] The big city life is an important topic in the montage novel. It is not surprising that some researchers viewed D. Dos Passos's and A. Döblin's montage novels as 'big city novels'. For example: Gelfant B.H. *The American City Novel*, Norman: the University of Okhlahoma Press 1954. Bernatskaya V.I. *Eksperiment v amerikanskoy proze 20 godov XX v.*: Ph.D. dissertation, Moskva 1976.

[19] Eisenstein S.M. *Montazh*, Moskva 1998.

[20] Schmidt J. *Narration in Film // Handbook of Narratology,* Berlin – New York 2009. Pp. 219–222.

[21] Lotman Y., Tsivyan Y. *Dialog s ekranom*, Tallinn 1994. P. 145.

[22] Kotelevskaya V.V. *Povestvovatelnaya struktura romanov A. Dyoblina*: Ph.D. dissertation, Rostov-on-Don 2002.

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

60

Bibliography

Primary Literature

1. Döblin A. *Berlin Alexanderplatz*, München 2009.

Film

1. Fassbinder R.W. *Berlin Alexanderplatz*, BR Deutschland 1980.

Secondary Literature

1. Bakhtin M.M. *Problemi poetiki Dostoevskogo*, Moskva 1963.
2. Bakhtin M.M. *Sobranie sochineniy*, volume 1, Moskva 2003.
3. Bernatskaya V.I. *Eksperiment v amerikanskoy proze 20 godov XX v.*: Ph.D. dissertation, Moskva 1976.
4. Eisenstein S.M. *Montazh*, Moskva 1998.
5. Gelfant B.H. *The American City Novel*, Norman: the University of Okhlahoma Press 1954.
6. Gfrereis H. (Hrsg.). *Literatur (metzler kompakt)*, Stuttgart, Weimar 2005.
7. Handbook of Narratology / Edited by Peter Hühn, John Pier, Wolf Schmid, Jörg Schönert, Berlin – New York 2009.
8. Hurst M. *Erzählsituationen in Literatur und Film. Ein Modell zur vergleichenden Analyse von literarischen Texten und filmischen Adaptionen*, Tübingen 1996.
9. Keller O. *Döblins Montageroman als Epos der Moderne*, München 1980.
10. Kiesel H. *Geschichte der literarischen Moderne*, München 2004.
11. Kort W. *Alfred Döblin*, New York 1974.
12. Kotelevskaya V.V. *Povestvovatelnaya struktura romanov A. Dyoblina*: Ph.D. dissertation, Rostov-on-Don 2002.
13. Lotman Y., Tsivyan Y. *Dialog s ekranom*, Tallinn 1994.
14. Martin M. *Le Langage cinématographique*, Paris 1955.
15. Paech J. *Literatur und Film*, Stuttgart 1988.
16. Prangel M. *Materialien zu Alfred Döblin "Berlin Alexanderplatz"*, Frankfurt am Main 1975.
17. Sokolov A. *Montazh: televidenie, kino, video*, part 1, Moskva 2000.

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

61

"No learned rhetorical figures!" An analysis of the interaction of narrative and stylistic processes in Raabe's 'Celtic Bones'

The two aims of my paper are 1) to show the effectiveness and necessity of the integration of rhetorical analysis into narratology exemplified by the analysis of Wilhelm Raabe's story 'Celtic Bones' (1865) and 2) to provide a better insight into this rather unknown text. My paper therefore consists of two parts, 1) an elaboration and situation of the theoretical question and a preparation to, 2) the rhetorical-narratological analysis of Raabe's text.

1. Introduction: Theory, methodology, situation of the paper within the research project

Traditionally, figures of style have been associated with a specifically literary or aesthetic dimension of language. They have been considered as formal characteristics without any real interference with the thematic aspects of the texts in which they occur. During the previous decades this situation has changed thoroughly. Cognitive theorists and linguists overruled the traditional ornamental stance and have shown that figurative expressions such as metaphors are in ordinary speech as well as in literature the linguistic expressions of underlying cognitive structures (Lakoff & Turner 1989). For the specific case of literature, however, the cognitive approach entails difficulties as it pays little attention to the embedding of figural forms. Conceptual metaphors (e.g. "politics is war", Lakoff & Johnson 1980) are perceived as static and thus context-independent, they can be investigated in isolation. It is typical of literary texts, however, that forms of figurativeness interact with co-textual and contextual agents, that they function within a specific rhetorical and narrative network, dynamically changing its configuration during the reading process.

The structuralist "founding fathers and mothers" of narratology paid only little attention to tropes (Herman/Vervaeck 2009) Stanzel, e.g. regarding it as a non-subject. In the research project I am carrying out together with Benjamin Biebuyck and Gunther Martens we try to show that the distribution of rhetorical figures is in fact very relevant to narratological issues of power implied in the relations between tellers and characters, and therefore cannot be disregarded.

We investigate to what extent figures of style interfere with narrative settings in eventful narratives, i.e. narratives that do not devote attention to elaborate explicit self-reflexion but primarily to count a series of events, actions. In contrast to verbose, overt narrators that talk more about

1

themselves than tell an emplotted story, the corpus of prose texts we investigate in our project displays different types of less present narrators that function as mediators of eventful narratives.

In my paper I focus on Raabe's 'Keltische Knochen' or 'Celtic Bones' (1865). Wilhelm Raabe (1831-1910) is a late 19th century German author, generally considered an exponent of poetic realism. Scholarly attention to German realistic prose is mainly being attracted by its social criticism and the dialogue with the historical context. This interaction with the extraliterary context is regarded as its literary-historical and generic point of interest. One could expect that in realistic prose the narrated world outweighs the narration. The narrative setting of Raabe's early, scarcely investigated story 'Keltische Knochen' seems at first sight, to be indeed a quite traditional one. An anonymous I-as-witness-narrator tells us the story of his trip to Hallstatt in Austria. His three coincidental travel companions take up for the salient part of the story. The detailed, satirical descriptions of these caricatures highly contrast with the scarce information we receive about the anonymous first-person-narrator himself. The absence of decisive markers of narratorial presence – explicit metanarrative comment, direct addresses to the narratee and the frequency of the occurrence of the first-person-pronoun – makes it likely that the story's narrator is a mostly covert one (Fludernik 1993:143). I will show how Raabe's text goes against this expectation and by consequence demonstrates how the analysis of the mostly neglected narratological and rhetorical facets of realistic texts is in fact very insightful.

2. Rhetorical-Narratological Analysis of Raabe

Before I get to the actual analysis I provide a very short situation of Raabe's text. A 'young man' narrates the story his trip to Hallstatt with three incidental travel companions: (1) a sensitive poet trying to 'give birth' to a new poem, (2) his counterpart, a rude anatomist, and (3) a double of the anatomist, a short-tempered archaeology professor. The hypochondriac poet is writing a poem on a courtly love story in Linz, while the two academics are fighting over the Celtic or Germanic origin of the bones in the excavated prehistoric burial ground near Hallstatt. They do agree on taking something home from the graves to enrich their pseudoscientific collections. Together with the narrator they go out to the burial ground; but because of their egocentric quick-temperedness the mission of the two collectors fails. After a short persecution locals do not only retrieve the stolen archaeological findings but they also 'collect' gadgets (glasses, a wig) the two adventurers lost during the struggle.

2

During the whole Hallstat-narrative the rain doesn't stop pouring. The rain is the story's *leitmotiv*, introduced in the next paragraph in which the narrator is on the boat direction Hallstatt and the poet and the anatomist are introduced:

> […] die allerschönste, aber auch allereigensinnigste Dame Natur [zog] den Nebelschleier über das Gesicht, und als wir auf dem See schifften, wurde dieser Schleier und unsere Hoffnung auf einen schönen Tag vollständig zu Wasser. […] Wir waren unserer drei, und trotz allem war der Dichter der edelste von uns; er hieß leider Krautworst und war aus Hannover, sagte natürlich beides nicht gern, sondern stellte sich meistens als den Verfasser der „Lebensblüten" vor und dar ; sonst nannte er sich auch wohl, glänzenden, aber ebenfalls von der Prosa ihres Namens oder Geburtsortes erdrückten Beispielen folgend, Roderich von der Leine[...]. [Der] dritte war [...] ebenso verschlossen, wie der Poet offenherzig und mitteilungswütig war. […] Er hieß [...] Zuckriegel, ohne sich dessen zu schämen, und war Prosektor an einer kleinen norddeutschen Universität, hatte jedoch in seinem Äußeren sowohl als in seinem Innern sehr viel vom Scharfrichter. Nur ein schlechter Charakter gleich dem seinigen konnte es über sich gewinnen, einen so guten Menschen wie den Dichter durch ein ewig wiederholtes Auftischen des gehaßten Familiennamens Krautworst an allen Nervenenden zu zupfen und zu kitzeln.
>
> Zuckriegels Reisezweck war, die Knochen des unbekannten Volkes am Rudolfsturm über Hallstatt zu besuchen und womöglich einen Schädel und einige sonst überflüssige Gebeine für seine osteologische Sammlung zu stehlen oder, wie er sich euphemistisch auszudrücken beliebte, an sich zu nehmen. (KK 201-202)

In this fragment the first overlaps between the narrator and the characters come to the fore. Not only Zuckriegel, but also the narrator himself likes 'to express himself euphemistically', e.g. describing the fact that it is overcasting as 'Lady Nature covering her face with a veil of mist'. Moreover the narrator seems to be as 'outspoken and fanatically expressive' as the 'the pious poet' (*antonomasia*). Later in the story the narrator himself seems to have 'as badly the character to be able to dish up repeatedly the hated name Krautworst'. Furthermore this fragment introduces a very frequent figure of style in the idiom of the characters and of the narrator, namely zeugma ("stellte sich meistens als der Verfasser der Lebensblüten vor und dar") and the related syllepses ("wurde dieser Schleier und unsere Hoffnung [...] völlstandig zu Wasser").

3

The narrator's positive appreciation of the poet - 'despite everything the noblest of the three' - and his negative appreciation of the anatomist described as 'hangman' is contested by the ironic exaggeration. The narrator ridicules the poet as much as Zuckriegel does. This is also illustrated in the elaborated simile of the boat trip as a trip to the underworld and its dead waiting for a new Dante, which could be Krautworst:

> Der Name des Menschen, Krautworst, konnte dabei nicht hinderlich sein; denn Dante bedeutet in deutscher Zunge auch nichts weiter als „Hirschleder"; aber Krautworst selber war hinderlich, denn die wunderlich ergreifende Szenerie machte nicht den geringsten Eindruck auf ihn; ihn fror, er sprach vom Wechseln der Strümpfe, von rheumatischem Zahnschmerz und jammerte nach einer Tasse Tee.
>
> Zuckriegel war schon ein anderer Mann: die Nähe der keltischen oder sonstigen Gebeine und der Sitz hinter dem walfischhaften Rücken unseres weiblichen Charons stimmten ihn milde [...]. (KK 204)

The narrator here shows off his classical Bildung. The characters also juggle grandiloquently with literary references and erudite terms as becomes clear in the next fragment.

This fragment relates the reaction of Krautworst and Zuckriegel to the comforting words of a 'native' concerning the fact that they were not the first tourists to arrive and surely also not to leave Hallstatt in such a bad weather:

> Den Faust kannte der Eingeborene nicht und verwunderte sich deshalb zum drittenmal über den karierten Dichter, welcher hohläugig und mit hohler Stimme rezitierte:
>
> „Jammer! Jammer! von keiner Menschenseele zu fassen, daß mehr als ein Geschöpf in die Tiefe dieses Elendes versank, daß nicht das erste genugtat für die Schuld aller übrigen!"
>
> Frech setzte der Prosektor das Geschäft fort und fragte mit den Worten Mephistos:
>
> „Warum machst du Gemeinschaft mit uns, wenn du sie nicht durchführen kannst? ... Drangen wir uns dir auf oder du dich uns? Fahren Sie fort, Herr Krautworst, und sehen Sie nicht so mürrisch aus! Ich habe Sie doch nicht *contrecariert*?" (KK 206)

4

The last word "contrecariert" wavers between a neologism and a loan word, the peculiarity of which is marked graphically by italics. The word mixes up the French 'contrecarrer' or 'thwart' and the German 'kariert' or 'checked', referring to the suit of the poet. It becomes more and more clear that the discussion between the characters takes on the form of a rhetorical battle in which the most eloquent one wins. While the narrator is playing the peacekeeper between the two sides and explains how over dinner he succeeds to establish "einen mit Messer und Gabel bewaffneten Frieden zwischen dem Mann der Wissenschaft und dem Mann der Poesie" (KK 206), he is actually fighting along for the title of best orator. The narrator ridicules the suit as eloquently and wittily as Zuckriegel. He compares the suit to that of a tightrope walker and hyperbolically depicts the stir it causes among the other guests and the personnel of the hotel. In the description of their surprise "er [...] setzte die Gaststube zum zweitenmal dadurch in Verwunderung, dass er seine Kraftbrühe wie jeder andere, gewöhnliche, nicht karierte Mensch trank" (KK 205) he picks up the wordplay of Zuckriegel and tries to excel it punning on 'kleinkariert' or 'narrowminded'.

The discussion between Krautworst and Zuckriegel the is mirrored in the fight between Zuckriegel and his double the archaeology professor Steinbüchse. The two academic 'fighting cocks' argue on the fact whether it are 'Keltische Knochen' or 'Germanisches Gebein', two rivalling alliterations, and almost attack each other physically. They are interrupted by the narrator playing the neutral reconciler: "lassen Sie mich den Friedenskongress eröffnen" (KK 213). His next intervention is very striking,: "Keinen neuen Friedensbruch! Keine unnötigen Anzüglichkeiten! Keine gelehrten Redeblumen! [...]" (KK 213). This last imperative is extremely ironical, as neither he himself nor the characters do anything else but juggle around with learned rhetorical figures. On a first, thematic level the narrator neutrally negotiates and tries to conciliate the two parties in the discussion on the origin of the skeletons. On a stylistic level however the triple anaphorical enumeration already ironically marks the artificiality of the enunciation. In descriptions of the travel companions the sheer frequency of rhetorical devices introduces on the one hand a detached ironic perspective from a superior position, assuming that the characters would not consider themselves in such terms. On the other hand the narrator reveals to be not that superior but to be indeed as narrowminded as his characters. Adopting the lofty, ponderous discourse and the learned rhetorical figures in which the characters excel, he isn't neutral nor searching for peace in the clashes between the characters. In a vacillation on the borders of the narrated world he is on the contrary fighting along in the rhetorical battle. This rhetorical battle drawing attention to the stylistic configuration and artificiality of the

5

story provokes an alienation effect on the sides of the reader. A dynamic network of figurativeness is being formed throughout the reading of the text by figures of style constantly varying and surpassing each other. This network constitutes a second degree reflexive narrative with the characters and the narrator fighting over the title of the best rhetor and storyteller. This second degree narrative reflects the very act of narration as a changing power relation negotiated between narrator and characters.

Conclusions

Stylistic and narrative processes do interfere in eventful texts and the investigation of these interferences can provide a better insight into the analyzed texts. The interferences take the shape of 1) stylistic overtness. The analysis of Raabe's 'Keltische Knochen' showed how the narratorial voice did not primarily mark its agency over the frequency of the first person-pronoun, over explicit metanarrative comment and direct reader addresses but he did mark his presence over stylistic expressivity. This stylistic expressivity turned out to be particularly interesting regarding the metaleptic mingling of the speech of the characters and the idiom of the narrator, creating a network of figures of style. The accumulation of 'learned rhetorical figures' in the text effectuates a reflexiveness drawing attention to the text's rhetorical constructedness. In this foregrounding of the narrator as a manifest stylist, negotiating his narrating power with the characters, the lack of explicit elaborate reflection in the eventful narrative is compensated on the stylistic level. The interaction between narrative and stylistic processes thus takes 2) the shape of a second degree self-reflexive narrative. While the travel companions in Raabe's text are trapped in the rain, visiting Hallstatt, climbing to the burial ground, stealing bones, reciting poems, fighting with each other over the origin of the bones and while the narrator is apparently a rather neutral witness only interfering but to bring peace among the other characters, he appears in a second degree narrative to be fighting along with them in a rhetorical battle. This other narrative can only be discovered when we analyze the distribution of figurativeness.

In developing and exemplifying stylistic overtness and its development of a second degree reflexive narrative, my paper hopefully illustrates the necessity of integrating the rhetorical and narratological frameworks when we work with stories, in theory, analysis and practice.

6

Life Stories and Christian Zionist Ideology – A Theoretical Outline of How to Capture the Interplay between Individual and Ideology

Christian Zionism is usually characterized as a theological and political movement grounded in literalist bible hermeneutics and End-time speculations that dedicate unwavering support to the State of Israel and the Jewish people. The prophetic element in Christian Zionism has in later years been downplayed for a more down-to-earth focus on social and political commitment to the well-being of the state of Israel. This shift in emphasis leaves the floor open to new investigations into the identification with Israel that is central to many western evangelicals' understanding of their Christian faith. In my research I use narrative methods to investigate contemporary Christian volunteer workers in Israel. I want to investigate how individual life-stories relate to the grand narrative of Christian Zionism in order to answer the question of the symbolical value that Israel bears to these believers. In the present paper I discuss theoretical and methodological questions in relation to my research project. As the interplay between individual biographies and ideology is the particular focus of my research I use James A. Holstein and Jaber F. Gubrium's theoretical approach combined with ethnographic methods.

Christian Zionism, fundamentalism & the apocalypse

Religious fundamentalisms can be understood, as has been pointed out by social-psychologist Peter Herriot, as "unashamed grand narratives."[1] That is, they are "grand narratives" as they comprise a full worldview complete with epistemological and ontological assumption, *and* they are "unashamed" to the extent that they deny the modern (or late-modern, or post-modern) demise of grand narratives. This plays out in fundamentalist's view of history and scripture: 1. their reality is ruled by divine forces; history is to them a narrative of divine omnipotence, not the erring unpredictability of selective interpretation, *and*, 2. Their worldview is intra-textual;[2] all reality's essentials can be understood by a "plain" reading of their Holy Book. Christian fundamentalism's immediate context is that of modernity; it arose in the modern era as a reaction against certain aspects of modernity – liberal humanism, secularism-rationalism, individualism etc. – and it simultaneously, perhaps paradoxically, successfully employs the tools and techniques of modernity to carry out their struggle on secular evil, in whatever form. Christian Zionism in its contemporary form has pre-modern roots but rose to distinction during the same time, and in the same religious context, as fundamentalism. In its early formulations the immediate second coming of Christ was a defining aspect of both fundamentalism and Christian Zionism. Furthermore, both movements have been and are still today to be found mainly, but not exclusively, in North American Evangelical Protestantism. Yet, the terms are not synonymous, fundamentalism denotes, in general terms, a religious rebellion against modernity[3] and is a much broader concept than Christian Zionism. The latter is understood, once again generally, as a theological disposition that credits God with the creation of the State of Israel and the "return" of the Jewish People. Consequently, Christian Zionists can be fundamentalists (and vice versa) but do not have to be.

Apocalyptic speculations in the 18th and 19th Centuries led some theologians, most notably the Plymouth Brethren John Nelson Darby, to conclude that the end of the Jewish exile and the second coming of Jesus were somehow interrelated. As is common within apocalyptic movements and necessary due to the unruliness of history; the "predictions" often took the form of post-hoc

---

[1] (Herriot 2009)
[2] (Herriot 2009) p. 25, 198
[3] (Marty och Appleby 1991)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

68

rationalizations for what had already taken place. As the Jewish people took matters in their own hands and created a state without (obvious) divine intervention, this was afterwards understood as a "sign of the time"; historical times are about to end, and the second coming of Christ is near. The eschatology of those apocalypticists understands the history as divided in dispensations (hence, the name Dispensationalism) and the return of the Jews to Israel is understood a sign of the present era, the era of the Church, coming to an end. This will be followed by a rapture of the faithful (i.e. the true Christians) a 7 year tribulation when Anti-Christ rules the earth, the battle of Armageddon, and finally the return of Christ in all His glory and the end of (historical) times. In the scholarship on Christian Zionism, this theology of the End-times has been understood not only as a historical, but also, a logical pre-condition of Christian Zionism. In contemporary Christian Zionist circles, however, especially the major organizations in Israel, this background is being downplayed and focus is shifted towards a "Comfort-approach"; the Jews are the rightful rulers of the land as they are promised by God,[4] the role for Christians are to support Israel and its (Jewish) inhabitants through economic, social, political and moral means. Needless to say, a pro-Israeli political bias is one of the most central features of contemporary Christian Zionism. In the present paper I use the term Christian Zionism to refer to Christian support of political Zionism, whether this support is eschatologically motivated or not, while at the same time recognizing the historical importance of the apocalyptical history.[5]

The believer's life stories and an unashamed grand narrative

Previous research on Christian Zionism has focused the bulk of its attention towards the historical development of Christian Zionism,[6] and its political consequences.[7] The theological identification with Israel on the level of the individual, which I understand as central in Christian Zionism has not been addressed sufficiently. One way to do so is to use qualitative methods combined with narrative analysis; a form analysis of the interview material has the potential to uncover also less conscious aspects of identity, which would possibly be invisible with a more traditional ethnographic method. But there are more reasons for a narrative approach to Christian Zionism; to present oneself or personal experience by the help of biblical pre-figurations is quite common in evangelical and other forms of Biblicist Christianity. It has, for example, been pointed out that Evangelical auto-biographies tend to show narrative structures plotted on obvious biblical themes.[8] The writer presents himself as a Jona, a Moses, or a Jesus tempted in the desert; almost as if the individual structures him- or herself as a *bricolage*[9] where biblical motifs are one of many colors. Secondly, it can further be argued that Christian Zionism in essence is a story, a good story, about the exile and return of the chosen people, the redemption of the once lost, and the good-hearted helpers, the Christians, who alone understand the full spiritual significance of this return. It is furthermore a story in an apocalyptic setting, which adds extra drama to the plot and frames it in a

---

[4] The most important biblical reference here is God's promises to Abraham in Genesis 12.

[5] Obviously, not all support of Israel is linked to religious ideology or Christian apocalypticism. Support of Israel can, to different extent, be political, ethical or pragmatic without being related to the history of Christian Zionism. This "general" political support, however, is beyond the scope of this study.

[6] (Sizer, Christian Zionism - Roadmap to Armegeddon? 2004); (Sizer, The Historical Roots of Christian Zionism from Irving to Balfour in the United Kingdom 2005); (Wagner 2005); (Lewis 2010); (Tuchmann 2001); (Clark 2007); (Goldman 2009); (Ariel, American Premillenialism and Its Attitudes Towards the Jewish People, Judaism, Zionism, 1875-1925 1986)

[7] (Haija 2006); (Zunes 2005); (Ariel, An Unexpected Alliance: Christian Zionism and Its Historical Significance 2006); (Cohn-Sherbok 2006); (Kiracofe 2009); (Spector 2009)

[8] (Lienesch 1993)

[9] (Holstein och Gubrium 2000) p. 153. Holstein and Gubrium applies Claude Levi-Strauss term "Bricolage" on the self.

2

setting of adventure, heroism, and struggle. The immense success of the *Left Behind* – series[10] should against that backdrop come as no surprise. This story, the narrative of exile and return can be understood as a concrete expression of the grand narrative of Christian Zionism.

Christian Zionist volunteer programs

One of the more tangible outcomes of Christian Zionist ideology is the blossoming of Christian volunteer programs on Israeli soil. Most major Christian Zionist organizations[11] in Israel offer a variety of such programs stretching from social work to political lobbying, from administration and media to direct support of the Israeli Defense Forces (IDF). Those programs are generally presented as a possibility for an individual spiritual journey more than as a divinely mandated necessity for the fulfillment of prophecy. In my forthcoming field research, with young Christian volunteers in Israel, I will investigate narrative themes in the life stories of the interviewees. The interviewees will be asked to narrate their life stories, especially as they relate to their pro-Israeli preference, their choice of doing volunteer work in Israel and how they experience and understand their time there. It can be expected that the volunteers' life stories contain several features, both biblical themes, but also fragments of the grand narrative of Christian Zionism. I am interested in the relationship between those pre-existing stories and the individual identities of the volunteers. How religious grand narratives provide meaning to, and motivation for, political activism. To investigate this I need a theory that takes the social context into consideration while analyzing the life stories. But before I go on to outline that theory I will discuss two terms crucial for my research, narrative *and* identity.

Identifying narrative and narrating identity

There are two concepts central to my research that need to be discussed at this stage; narrative and identity. I don't mean to offer a clear-cut definition of any of them as I consider both concepts as far too multidimensional for that being desirable, if even possible. And my study is not about identity construction as such but about how questions of identity come into play within a specific religious setting.

Narrative

The inherent trans-disciplinary and trans-national character of narratology implies a terminological ambiguity on some of the most central terms. Especially since the so-called "narrative turns", where narratological conceptualizations and frameworks travelled from literary studies and linguistics to media studies and the social sciences, central terms such as "narrative", "character", "plot" and "discourse" have gained additional meanings. While still primarily concerned with the structure of a discourse, the early narratology where more strictly structuralist and understood its object (which generally was a literary text) as a closed system that could be approached without taking historical and social context into consideration. Later developments, what David Hermans has labeled "post-classical narratology,"[12] have been more diachronic and context-centered, understanding narrative not as much as a well-defined discourse with clear cut boundaries but rather in terms of change and process. Yet, plot, which can be understood as causal-temporal relations of events that are sense making, remains to be an important component of many conceptualizations of narrative. In Paul Ricoeur's classical definition of narrative he describes that narrative combines "…two dimension: a chronological dimension and a non-chronological dimension", and adds that "…

---

[10] The Left Behind series is a series of 16 novels written by Tim LaHaye and Jerry Jenkins. It is a fictional story about the End-times from a Christian Dispensationalist perspective. The series have sold more than 65 million copies worldwide.

[11] For example; International Christian Embassy Jerusalem, Bridges for Peace, Christian Friends of Israel Jerusalem, CMJ Israel, Frontline Israel, Caspari Center and Livets Ord Israel.

[12] Herman, D. (1999). "Introduction: Narratologies" in *Narratologies: New Perspectives on Narrative Analysis* Columbus: The Ohio State University Press.

3

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

70

the activity of narrating does not consist simply in adding episodes to one another; it also constructs meaningful totalities out of scattered events."[13] Two components then seem to be necessary in order to call something a narrative; a sequential ordering of events and, second, meaningful totalities. Plot is connected to meaning in the sense that the ordering of the events into a plot gives the sequence meaning where there was none before. A plot makes causal connections between the "scattered events" which gives them meaning in the light of each other. Hence, in the language of Levi-Strauss, plot can be understood as the "deep structure" of a discourse, the pattern beyond the obvious that organizes the story and creates meaning. This meaning is not only a product of narrative coherence however, a story can, despite its internal coherence be dismissed as false in a specific cultural setting. Validation of the meaning of stories must therefore be understood as culturally embedded. If a story makes sense, it does so within a specific cultural, religious and ethnic context with its particular understanding and worldview. This "contextuality" of narrative makes any attempt for a general theory, or model, of narrative perilous. A general model always leads the risk of being too general, i.e. it misses the particular. Instead narrative theory can be understood as a genuinely *heuristic* methodology; it is a method in search of the way people (or texts) make sense of and/or create meaning out of past experience. By analyzing how the plot is organized; its genre, its general pattern, who is the good, the bad and the ugly in the story, this construction of meaning, can be investigated. In life story interviews the assumption is basically the same; by analyzing the material as a narrative, the process of establishing meaning out of our past experiences can be understood. This process is an act of *selfing*[14] in that it is establishing ourselves in the story we are telling, which leads us into the discussion of my second crucial term, namely, identity.

Identity

Identity can be understood, and has been understood, in terms of agency, self and subjectivity (earlier on, also in terms of soul). I don't intend to philosophically engage the question about the self, and what can be said about this entity. Instead I would like to take a pragmatic approach towards human subjectivity. In the preface to *The Self We Live By – Narrative Identity in a Postmodern World*, the two American sociologists James A. Holstein and Jaber F. Gubrium establish a plot that sets the stage for a recovery of the notion of the self in a postmodern environment.[15] However deconstructed human subjectivity has become by structuralist and poststructuralist attempts; the self, according to Holstein and Gubrium, is something we cannot live without. Far from offering a philosophical apologetic for the subject they mean that we continuously construct our self in our everyday affairs, in whatever context we inhabit. A pragmatic approach towards identity would mean a self that is constructed because we don't function properly (theoretically) without it. It would also mean that it is a usable concept in my coming research. Emphasizing the socially structured character of identity doesn't mean, however, that the self only is a mirror of its environment. Instead it can be viewed, as in the case of Holstein and Gubrium, as a simultaneously constructed and constructing being. We construct our*selves* in the stories that we tell.

The other side of the social coin, which is usually much less emphasized, is that the subject is not only a receiver but also a sender. Our identities shape the world that we encounter; our interpretations are influenced by our social and ideological position, our worldview. To some extent, our identity conditions what we understand, what we see, how we *read* the world. At least to this extent, we create the world that creates us, and in that sense; identity is a social structure with epistemological *and* ontological consequences. I view the encounter between individual identity and social context as mutually constituting. We are shaping our*selves* within a context, and those selves condition our experience of the world.

As I want to understand the interplay between a socio-religio-cultural context and the individuals that make up the Christian Zionist movement I need a theory that takes both aspects into account. In

---

[13] Paul Ricoeur referred in (Mishler 1986) p. 148
[14] (St. Aubin, o.a. 2006) p. 235
[15] (Holstein och Gubrium 2000) p. ix-xi

4

the next section I will discuss Holstein & Gubriums theoretical approach as one possible way to follow.

Theory – preliminary remarks

The theoretical approach outlined below should be viewed as highly tentative. Besides the already mentioned "heuristic trait" of narratology there are also methodological considerations that make a too theory-driven approach precarious. For this reason, many studies that are employing qualitative narrative techniques are developing their own specific methods in the encounter with their material. This means an immense variation of methods within the field. For this reason theoretical and methodological questions cannot be finally settled at this stage but need instead to be reevaluated at different stages throughout the process. To develop a specific methodological approach requires a serious engagement with theoretical questions but also a significant amount of freedom on the hands of the researcher. It also means that the material will have to be approached inductively; there is no pre-specified framework to apply to the data but rather a field of interpretative resources that is available for the researcher.

A contextual approach towards narrative identity

One of the main ideas in *The self we live by* is that the subject is a notion that we cannot do without.[16] Even if we strip the concept of explanatory value we continue to construct it, for practical purposes, in our everyday affairs. As such human subjectivity, and identity construction processes continue to be important fields of investigation for those scholars interested in social and individual behavior. By bracketing the question of agency, Holstein's and Gubrium's interest is rather in *how* the subject is constructed in human interaction and communication. They are trying to rebuild the self as a social structure in a way that avoids the pitfalls of both the liberal humanistic traditions' self-assured subject on the one hand and the postmodern plethora of images on the other. The self, in their view, is not only what we are but something we actively construct; the self is something that we live by.[17] What's more is that they are examining the possibilities to understand the self as something *conditioned* by its social environment but not *determined* by it.[18] Their self is simultaneously constructed by the outside and actively participating in the construction of itself, above all, by means of narrative.

Discursive practice and discourses-in-practice

To understand how the subject constructs itself, Holstein and Gubrium combine the Wittgensteinian notion of language games, and ethno-methodological practice with Foucault's theory of discourses.[19] The construction of self is always done locally, in a specific language game, and by the interpretative subject but the discourses (cultural, ethnic, political, gendered, theological and so on) are resources used in this self-construction.[20] As such, these discourses condition but do not determine the outcome of self-construction. The narrative practice in which we construct ourselves are further conditioned by biographical particulars which means that two individuals within the same local culture, using the same discourses (if such a situation is imaginable) would still come up with significantly different results. To put it simply, when we story ourselves, we choose how to portray ourselves in a way that corresponds to that social environment where we for the moment reside. We use words understood in that context, familiar categories are employed to structure biographical experience, and, we align with the form of discourse that this particular language game determines; we play by the rules so to speak. To clarify the relationship between the constructing

---

[16] (Holstein och Gubrium 2000) p. x
[17] (Holstein och Gubrium 2000) p. 10
[18] (Holstein och Gubrium 2000) p. 167
[19] (Holstein och Gubrium 2000) p. 79-80, 94
[20] (Holstein och Gubrium 2000) p. 169

5

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

72

and the constructed self, Holstein and Gubrium coin a distinction between "discursive practice" which is understood as the self-interpreting *practice* of the subject and "discourses-in-practice" which are the *resources* that this subject employs when it stories itself.[21]

Christian Zionism as a discourse-in-practice

To view narrative practice as a meeting place between biographical particulars and cultural context means that a study of self-construction is by necessity local as this practice is different in different contexts, but it also means that an enquiry into the technology of self-construction provides a window towards the culture in which this particular self is being constructed. This point of departure provides a way for me to use individual life-stories in my investigation of (local) Christian Zionist culture and theology as understood by the participants themselves. The life-stories that I will gather will obviously provide biographical particulars but it will also provide clues about the context in which they are narrated. The community is a narrative resource, so is theology, ideology, and culture in general. By listening carefully to how those stories are narrated, which the leading themes are, what metaphors are used and how the stories are plotted I hope to understand Christian Zionism from the point of view of those involved. The interpretation of the discourses-in-practice within the narratives can be compared to, and to some extent validated (externally) by this comparison with, the participant observation that I will do during my field work in Jerusalem.

The emphasis on the social self, which constructs itself in a local context by the use of the various resources available, is a very useful point of departure in my project. As the theory is designed to investigate the interplay between discursive practice and discourses-in-practice, that is, between the (life)-narratives and the culture that those stories to some extent express it provides a possibility for me to investigate local Christian Zionism and individual Christian Zionists at the same time.

Preliminary thoughts on methodology, selection & analysis

Elliot G. Mishler emphasizes how interviews in traditional methodologies were understood as a form of stimuli – response mechanism; if all interviewees would be provided with the same stimuli the answers could be neatly coded and quantified to fit positivist standards of research.[22] His "alternative approach", on the other hand, stresses the necessity to view interviews as a form of discourse, as speech events or speech activities "regulated and guided by norms of appropriateness and relevance that are part of the speakers' shared linguistic competence as members of a community."[23] That is, interviews need to be understood in their context, which is where they gain their meaning and relevance. Further on, these speech events are co-created by interviewer and interviewees. This characterization of narrative research is shared by sociologist Cathrine Kohler Riessman. In her understanding, narrative research is an inherently interpretative practice.[24] A contextual, hermeneutic understanding of the interview situation, and in extension, my material does not delegitimize it from claiming compliance with academic standards. It does require, however, an explicit discussion on the choice of methodology, the theoretical background and general pre-suppositions on the hands of the researcher.

I plan to conduct the interviews as a process in two stages. In the first stage I will do life story interviews with the informants with no standardized questions and minimal attempts to control the interview by me. This is order to secure as undisturbed life narratives as possible. In the second stage I will interview the same people again but this time with standardized questions that relate to their pro-Israeli preference and how they understand their role as Christians in Israel.

The selection of informants will be heavily dependent on what contacts I will gain in my pilot study to be conducted in spring 2011. Jerusalem is home to a big amount of Christian Zionist

---

[21] (Holstein och Gubrium 2000) p. 92.
[22] (Mishler 1986) p. 136
[23] (Mishler 1986) p. 137
[24] (Riessman 1993) p. 4-5

6

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

73

organizations,[25] most of them, and all listed below, having their own volunteer program. A second opportunity, which is closely related is to use Christian Youth involved in *Sar-El*, an Israeli co-ordinated volunteer program for internationals wanting to serve Israel, and in particular the Israeli military, the IDF.[26] I cannot know, at this stage, which of those organizations will give me access to their participants and allow me to join them in their respective programs. For my theoretical outline to be fruitful I will need a program with significant ideological and theological content, I need dedicated participants, and to avoid language barriers and cultural complications I need English speakers from western countries. I understand that all these factors need to be further specified and brought in compliance with the theoretical framework, but it would be pre-mature and unpractical to do so at this stage. After the pilot study, during the process of transcribing and analyzing the material I will need to once again engage theoretical questions.

The narrative study of fundamentalism

While previous studies of Christian Zionism have successfully described the movement's theological foundations, its historical developments and to some extent also its political implications the question of social identity has not been sufficiently addressed. Christian Zionism is a complex and dynamic phenomenon that cannot easily be captured in some basic definition of core beliefs. Given the pre-history of Christian anti-Semitism, premillennialist attitudes toward social change[27] and the Evangelical movement's general skepticism towards ecumenical and inter-religious co-operation; Christian Zionism appears highly improbable if not impossible. Yet, the movement is flourishing in the West and increasingly also in other parts of the world where evangelical Christianity is growing.

At the same time, qualitative narrative techniques, a methodology well-suited to investigate the construction of identities, has been employed to study a huge variety of subjects, but to my knowledge, not at all in the field of Christian Zionism or conservative religious movements in general. Yet, those movements seem to present an especially fertile soil for the study of narrative identities. For them:

1. *History is a drama.* The overarching ideology includes all the features of a good story; drama, eschatological urgency, a paradise lost and a paradise found, heroes and villains. The scattered events, to revisit Ricoeur above, of past experience gain meaning in relation to the cosmic drama between good and evil.

2. *Scripture is central.* The Holy Scriptures are held in high regard and their commands (as interpreted by the movement's leading figures) are internalized to the degree that one can describe their world-view as intra-textual. All there is a crucial need to know, it is understood, is in the book. This internalization of biblical stories and events provides a pool of figures and themes to employ in the everyday technology of self-construction.

To employ narrative techniques in the field of Christian Zionism provides a unique possibility to examine psychological and social aspects of a contemporary religious movement. The difference to a more traditional ethnographic approach with a thematic analysis is that the current framework provides possibilities to go beneath the often repeated and standardized answers that are common in any area of research which is politically sensitive or ethically contested. By adding formanalysis; unconscious values and norms become visible. Religious and ethnic (as well as gender and sexual) stereotypes, for example, are generally not expressed explicit as it is seldom socially acceptable. However, by analyzing plots, metaphors and linguistic forms, those stereotypes can be uncovered.

Fundamentalism is often studied "top-down" and from the "outside"; textual studies of the leading figures, the political context and implications of the movements activities, its organizational

---

[25] For example; International Christian Embassy Jerusalem, Bridges for Peace, Christian Friends of Israel Jerusalem, CMJ Israel, Frontline Israel, Caspari Center, Livets Ord Israel.

[26] http://sar-el.org// (accessed 2011-02-21)

[27] "Premillennialism" is the belief that God will rapture the faithful before the millennial kingdom on earth which implies that the world is in a general moral and spiritual decline, and will be so until the end of days. This perspective hardly motivates political action as is noted by Nancy T. Ammerman in (Ammerman 1991).

7

structures etc. What is striking with religious fundamentalism, however, is that it demands its followers to accept a world-view that is radically different the modern secular worldview that is predominant in contemporary western societies. This worldview is not always explicit and involves questions of social identities as much as the explicit core beliefs and practices of the movement. I would argue that to employ narrative techniques in the field of fundamentalism presents an opportunity, perhaps unique, to analyze this world-view from the inside-out.

Concluding remarks

I have argued that Christian Zionism can be understood as a grand narrative, a totality that gives meaning to "the scattered events" of modern existence and of modern Jewish history in particular. Events such as the founding of the state, the Israeli occupation of the Old Town in Jerusalem in the 6-day war and Operation Moses have been understood according to this narrative as signs that the second coming of Jesus in just around the corner. This narrative can, following Holstein and Gubrium, be understood as a resource in the everyday technology of self-construction in the local culture of Christian Zionist volunteer workers in Israel. By analyzing the *discursive practice* where this narrative is put into practice several features of Christian Zionism can be analyzed:

1. What relative role do different aspects of Christian Zionist belief play for the participants in the everyday technology of self-construction?
2. What worldviews are expressed in the life stories and how does this correspond to the grand narrative of Christian Zionism?
3. How does Christian Zionist ideology influence the participants in matters of faith and practice?
4. Is the volunteer work experienced as a spiritual journey, and if so, where does it lead?
5. How does the grand narrative of Christian Zionism provide meaning and relevance to the narrative identities of the volunteers?

A common socio-psychological explanation for the rise and continued prevalence of fundamentalism is that it is a reaction against the fragmentation of reality that started with modernity.[28] According to this explanation fundamentalism's success is attributed to the increase in self-esteem and certainty that it guarantees its followers, by the use of differentiation processes. Similar attempts have been made to explain Christian Zionism.[29] If this observation is correct, Israel's "symbolic role" for Christian Zionists can be expected to correspond, but not be reduced to, this need for certainty. The "gain" of doing volunteer work is a gain in certainty in matters of faith and identity. If this is actually the case is an empirical question.

---

[28] (Herriot 2009) p.

[29] Westbrook, Matt. *Israel and the Jew as Lieux de Mémoire: Zionist Protestants, Globalization and Memory* Paper presented at the Christian Zionism in Comparative Perspective Seminar at American Academy of Religion Annual Conference in Atlanta 2010, Unpublished.

8

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

75

Literature

Ammerman, Nancy T. "North American Protestant Fundamentalism." in *Fundamentalism Observed*, by Martin E. Marty and R. Scott Appleby (eds.), 1-65. Chicago: The University of Chicago Press, 1991.

Ariel, Y. *American Premillenialism and Its Attitudes Towards the Jewish People, Judaism, Zionism, 1875-1925.* Chicago: The University of Chicago Press, 1986.

Ariel, Y. "An Unexpected Alliance: Christian Zionism and Its Historical Significance." *Modern Judaism*, 2006: 74-100.

Clark, V. *Allies for Armageddon - The Rise of Christian Zionism.* Bury St Edmunds: Yale Universty Press, 2007.

Cohn-Sherbok, Dan. *The Politics of Apocalypse - The History and Influence of Christian Zionism.* Oxford: One World Publications, 2006.

Goldman, Shalom. *Zeal for Zion - Christians, Jews & the Idea of the Promised Land.* Chapel Hill: The University of North Carolina Press, 2009.

Haija, R. M. "The Armageddon Lobby: Dispensationalist Christian Zionism and the Shaping of US Policy Towards Israel-Palestine." *Project Muse*, 2006: 75-95.

Herriot, Peter. *Religious Fundamentalism - Global, Local and Personal.* New York: Routledge, 2009.

Holstein, James A. , and Jaber F. Gubrium. *The Self we Live By - Narrative Identity in a Postmodern World.* New York: Oxford University Press, 2000.

Johansson, Anna. *Narrativ Teori och Metod.* Lund: Studentlitteratur, 2005.

Kiracofe, Clifford A. *Dark Crusade.* New York: Palgrave Macmillan, 2009.

Lewis, Donald M. *Origins of Christian Zionism - Lord Shaftesbury and Evangelical Support for a Jewish Homeland.* New York: Cambridge University Press, 2010.

Lieblich, Amia, Rivka Tuval-Mashiach, och Tamar Zilber. *Narrative Research - Reading, Analysis and Interpretation.* Thousand Oaks, Californa: Sage Publications, 1998.

Lienesch, M. *Redeeming America: Piety and Politics in the New Christian Right.* Chapel Hill NC: University of North Carolina Press, 1993.

Marty, Martin E., and R. Scott Appleby. "Introduction - The Fundamentalist Project: A User's Guide." i *Fundamentalism Observed*, by Martin E. Marty and R. Scott Appleby (eds.), vii-xiii. Chicago: The University of Chicago Press, 1991.

McAdams, Dan P., Ruthellen Josselson, och Amia Lieblich. *Identity and Story - Creating Self in Narrative.* Washington, DC: American Psychological Association, 2006.

McAdams, Dan P., Ruthellen Josselson, and Amia Lieblich. "Introduction." in *Identity and Story - Creating Self in Narrative*, by Dan P. McAdams, Ruthellen Josselson och Amia Lieblich (eds.), 3-11. Washington, DC: American Psychological Association, 2006.

Mishler, Elliot G. *Research Interviewing - Context and Narrative.* Cambridge, Massachusetts: Harvard University Press, 1986.

Pals, Jennifer L. "Constructing the "Springboard Effect" - Causal Connections, Self-Making and Growth Within the Life Story." in *Identity and Story - Creating Self in Narrative*, by Dan P. McAdams, Ruthellen Josselson and Amia Lieblich (eds.), 175-199. Washington, DC: American Psychological Association, 2006.

Riessman, Cathrine Kohler. *Narrative Analysis.* Newbury: Sage Publications, 1993.

Sizer, Stephen. *Christian Zionism - Roadmap to Armegeddon?* Leicester: Inter-Varsity Press, 2004.

Sizer, Stephen. "The Historical Roots of Christian Zionism from Irving to Balfour in the United Kingdom." in *Challenging Christian Zionism - Theology, Politics and the Israel-Palestine Conflict*, by Naim Ateek, Cedar Duaybis and Maurine Tobin (eds.), 20-32. London: Sabeel Liberation Theology Center Jerusalem, 2005.

Spector, Stephen. *Evangelicals and Israel - The Story of Christian Zionism.* New York: Oxford University Press, 2009.

St. Aubin, Eubin de, Mary Wandrei, Kim Skerven, and Catherine M. Coppolillo. "A Narrative Exploration of Personal Ideology and Identity." in *Identity and Story - Creating Self in*

9

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

76

Narrative, by Dan P. McAdams, Ruthellen Josselson and Amia Lieblich (eds.), 223-248. Washington, DC: American Psychological Association, 2006.

Taylor, Mark C. *Erring - A Postmodern A/theology.* Chicago: The University of Chicago Press, 1984.

Tuchmann, B. *Bible and Sword - England and Palestine from the Bronze Age to Balfour.* London: Phoenix Press, 2001.

Wagner, Donald. "From Balckstone to Bush: Christian Zionism in the United Kingdom." in *Challenging Christian Zionism*, by Naim Ateek, Cedar Duaybis and Maurine Tobin (eds.), 32-45. London: Sabeel Liberation Theology Center, 2005.

Zunes, S. "The Influence of the Christian Right in US Middle East Policy." in *Challenging Christian Zionism - Theology, Politics and the Israel-Palestine Conflict*, by Naim Ateek, Cedar Duaybis and Maurine Tobin (eds.), 108-120. London: Sabeel Liberation Theology Center Jerusalem, 2005.

10

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

77

Narrative and Music:
A Flexible Partnership on the Performing Stage and in the Rehearsal Studio

Presented by
Cynthia M. Grund
and based upon ongoing cooperative research
by

Cynthia M. Grund
Associate Professor, fil.dr
Institute of Philosophy, Education and the Study of Religions University of Southern Denmark,
Odense, Denmark
www.cynthiamgrund.dk
&
William Westney
Paul Whitfield Horn Professor of Piano
Browning Artist-in-Residence
School of Music, Texas Tech University
Lubbock, TX 79409-2033
www.williamwestney.com

Introduction

As is indicated by the title, this presentation deals with implemented narrativity on two fronts within the complex process of live musical performance: a "concert story" told by the musician in front of the live audience in the performance situation and a structured complex of verbal and non-verbal narrative in the studio during the process of performance preparation.

For Westney, a professional concert pianist and professor of piano pedagogy, the interest in utilizing aspects of applied narrativity lies in re-invigorating musicians' performance and addressing issues with regard to the performer-audience relationship. For Grund, a philosopher who also has experience as a performing musician, analyzing this implementation of narrativity is an important part of exploring the formation of musical meaning from a philosophical standpoint in a practice-based context.

The concert story

Why would a concert musician want to *speak* to the audience at all before performing? Why set out to prepare the audience somehow for their imminent musical experience? One intention is to invite

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

78

audience members directly to take part, and thereby enrich their experience, through active use *of their own imaginations*. A performer who faces the audience squarely and speaks to them in an approachable, friendly manner is hard to ignore, and invites them to join him or her in a relationship. This relationship implies that the performer will continue to somehow engage the audience through the sounds and gestures of music, after the transition from words to music has been made. Furthermore, since everyone in the audience hears the same verbal narration or introduction at the same time, the possibility of continued communal experience is enhanced.

Note that by issuing this invitation, the performer is allowing the audience to enter a state of preparedness for participation in the performance situation. Although the audience and the performer have markedly different roles to play in the context of a performance, there is a sense in which the invitation on the part of the performer levels the playing field for a shared experience: the performer, after all, has prepared him or herself in a very context-specific manner in order to fulfill this role; an audience member can get away with just rushing in before the last bells ring - and then staying silent. The pre-performance concert story exhorts the concertgoer to direct attention to the concert situation, attention invested with a certain form of intentionality and directed to non-verbal aspects of sound. Since most, if not all concertgoers will be entering the concert environment from one in which their attention principally has been focused on verbal content whose semantics is structured within a linguistic framework - in conversation, at work, reading e-mails, etc. - a spoken narrative provides a natural segue into a temporally bounded period during which the attention of audience members most appropriately should be directed towards non-verbal sonic processes whose meaning is structured semantically in a manner which is not inherently linguistic (although the degree to which the semantic content of music may or not be understood on a linguistic model is, of course, still a matter of intense debate within philosophy of music).

There are certain traits of the concert story that Westney tends to favor. Often he proposes a loose narrative with events or features that correspond in some way to the piece of music at hand, but this is left deliberately ambiguous and vague so that room is always left for individuals to modify the story as they listen, or to bypass the idea of "story" altogether if they find it intrusive. In any case, the "hook" he proposes to an audience is meant to be an accessible and intriguing one, often with a hint of profundity. It is presented in general terms, so as *not* to be heard as a sort of road map in which the music serves to illustrate the events of a story that has just been told verbally. The concert story is told with a certain hesitancy, perhaps using such phrases as, "for what it's worth, this is what often goes through my mind (if I had to put it into words) when I play this music . . . ." This is meant to be disarming, because it doesn't impose or lecture. Stories generally have the quality of not imposing themselves on a listener the way a lecture would. A good story, well told, is more likely to invite and seduce.

One could be justified in asking: Why not just have printed program notes (which Westney used to use)? For one thing, reading program notes is an individual and separate experience. The storytelling aspect of the onstage narration gives the commentary *itself* event character, which transforms it into something which in turn can be a candidate for a shared experience. The spoken modality allows for a more informal, "I'm-just-sayin'"- character than one could ever achieve with written notes; recall the notion of issuing a gentle invitation, as was mentioned in the above. The *mise-en-scène* provided by the storytelling mode achieves an important, explicit casting of roles as storyteller and participating audience. This event-related aspect would be very easy to overlook or ignore if only written notes or written narratives were provided. As these remarks suggest, much of what is

achieved by the spoken encounter with the audience is the creation of a larger, freer space in which its members may encounter the music with their attention focused on *it*; once this space is created and the attention of the listener is focused, it is up to the performer to provide an experience imbued with richness sufficient to encourage the listener to explore strategies of listening which go above and beyond the nature of the invitation. A pale analogy might be that of inviting someone to a celebration of some sort - by saying that it is, for example a wedding, one sets a stage for the celebration, but certainly in no way comes close to exhausting the avenues of potential experience awaiting the guest who actually participates in the festivities.

   Having said this, a concert story is not necessarily to be advocated every time one performs. Continuing with the celebration analogy above, sometimes it is just enough to gather people together for - a celebration, without having the motivation that it is a wedding, a retirement reception, or the like, just letting the guests find their own group dynamic. Some music might suggest this sort of participation more than other music - such as that of Bach, with its solid internal integrity and multiplicity of potential meanings that it seems best not to intrude - and some audiences might prefer this sort of participation.

A case study of two concert story examples: *Nocturne in D-flat major, op. 63* **by Gabriel Fauré (1845-1924) and** *Mephisto Waltz* **(from Lenau's** *Faust***) by Franz Liszt (1811-1886).** It will be instructive to view and listen to two examples of concert stories. Both occur within a concert given by Westney in Sønderborg, Denmark on November 24, 2009 at the Alsion Concert Hall adjacent to the campus of the branch of the University of Southern Denmark located there. The concert was filmed and subsequently broadcast by ALT - Aabenraa Lokal TV and Offener Kanal Flensburg during January 2010. It is permanently available on the Internet at http://www.aabenraa-lokal-tv.dk/wp/2010/01/04/2723/ This concert took place during Westney's appointment as Hans Christian Andersen Academy Professorial Fellow at the University of Southern Denmark 2009-2010; for more information about Westney's six-month tenure and the cross-disciplinary activity fostered by it, please see http://www.soundmusicresearch.org/HCA_Prof.html. The two examples on http://www.aabenraa-lokal-tv.dk/wp/2010/01/04/2723/ are *Nocturne in D-flat major*, op. 63 by Gabriel Fauré (1845-1924) (10:34-12:49) and *Mephisto Waltz* (from Lenau's *Faust*) by Franz Liszt (1811-1886) (26:27-28:37). Westney gives a good deal of thought to the character of the preparatory remarks which he scripts as introductions to his performances and the following remarks address the spoken narratives which may be heard in the above clips.

The back story for the concert story which introduces the piece by Fauré
The following considerations were taken into account by Westney when crafting his remarks:

- The spoken introduction provides a way to tie a contemporary audience in to this piece of music that might otherwise be quite difficult to follow and could run the risk of being experienced as a bit abstruse
- The piece is rambling, harmonically odd, loosely organized - and 10 minutes long . . . some audience members might feel that they neither need nor want mediation, but most will respond eagerly to it and report both a deepened experience and that they have no trouble staying with the music

- The spoken pre-performance narrative in the case of Fauré is not a story *per se,* but rather the suggestion of a gestalt, a candidate for a sense of why the musical structure might be the way it is, with an internal logic which may be grasped by the listener
- What is said to the audience is thus suggestive regarding (1) structure and (2) the quality of the expression itself (here a "daydreaming" quality is posited).

Furthermore,

- Recalling what has been remarked upon in general regarding pre-performance narration in the above, no specific event in the music has been associated with anything said in the narration, rather a strategy for listening has been suggested.
- Even though this piece is entitled *Nocturne* (night-piece), the aesthetic convention is that this is a catch-all title for introspective, flowing compositions, usually rather dreamy, that don't necessitate that one think of night images or themes specifically.
- Again, a possible objection to the concert story is that just mentioning a "thread" like this, no matter how hesitantly or hypothetically one might do so, still plants a thought in the audience's mind (compare: "Don't think of green kangaroos") . . and some experienced concertgoers may rightly object that they prefer to have no mediation of this sort imposing itself. *Thus the artist has to make a calculated cultural judgment in almost every situation.*

. . . and the back story for the concert story which introduces the piece by Liszt
- This piece by Liszt, unlike the example by Fauré, imposes a specific, unusual title which carries a story with it - *Mephisto Waltz*, from Lenau's *Faust.*
- Here the intention is not to strain the audience with too much exactness in tying musical events to images, etc. - Westney definitely does NOT want to turn the evening into a music history lecture! - but rather to intrigue audience members with how entertainingly some of that tone-painting can work for the listener.
- These warhorses of the classical music repertoire are retreating farther and farther into the past with every decade; for a performer who thrives on the audience-performer bond it is important to try to remove any possible barrier. If one can casually explain the Faust legend in a sentence, it is worth doing; how far into the future can we assume that a general audience will understand these cultural markers? The same remarks apply *mutatis mutandem* with regard to what is said about Romanticism.
- As the performer in this example, Westney personally feels much freer to use elements of specific storytelling in the presentation of the Liszt than would ever be the case with Fauré, because he considers the Liszt (to put it bluntly) to be a shallower piece of music. Westney sees it more as a high-class diversion, a brilliantly crafted entertainment - and had calculated it to function in just that way in his full-evening recital program.
- Perhaps one could do without the verbal intro in the case of the Liszt offering entirely, because the piece is so exciting, showy, and well-paced in purely musical terms. The cultural references, however, might be lost more and more over time, as was pointed out previously.

Now to the studio, where verbal - and gestural narration - prove to be of value

As any serious student or teacher in a music studio knows, music flirts often and easily with narrative in many contexts. In Westney's experience, phrases such as "just let that beautiful melody tell a story" without any concern about what that story might be are familiar ones in the supply of exhortations which a professional pedagogue might direct at a student. Westney has found that this sort of indeterminacy actually is *helpful* to the student in many cases, since it inspires the student to think about the dynamics (such as the long-range arc or the momentary contrasts) of a piece, piggybacking on the sorts of dynamics which unfold in a story, but without attending to its content. Music is, after all, a *non-verbal* way of connecting with people through art; one aspect is its sounds, another is what performers manifest through their gesturing. This brings us to the matter of *gestural narrativity* as this can be integrated with verbal narrativity in the rehearsal studio.

The Un-Master Class

The case study which will illustrate this portion of the presentation is that of the *Un-Master Class* (UMC), developed over the course of 25 years by Westney and

> . . . was originally intended to address the problem that many musicians, despite high levels of training, deliver performances that come across as rather lifeless and generic. While it still functions in this way, it has become increasingly apparent that the presuppositions behind the UMC raise deep questions involving the locus of meaning in music and what the character of this meaning might be. (Grund and Westney 2010, p. 33)

The specific examples of the UMC used in this presentation are taken

- from a documentary about the Un-Master Class, shot at the Alsion Concert Hall in Sønderborg on November 24, 2009, by ALT - Aabenraa Lokal TV and Offener Kanal Flensburg. It was broadcast February 8-15, 2010 and is now permanently available online at http://www.aabenraa-lokal-tv.dk/wp/2010/02/08/3242/.
- from a book in photo-essay format produced by Grund and Westney, detailing a two-day workshop at the University of Oslo, Norway, February18-19, 2010, under the aegis of NNIMIPA: Nordic Network for the Integration of Music Informatics, Performance and Aesthetics (then funded by NordPlus; funded by NordForsk since September 1, 2010). The Un-Master Class is documented and explained, since it was an important component of the workshop. The book - *Music, Movement, Performance and Perception: Perspectives on Cross-Disciplinary Research and Teaching within NNIMIPA: Nordic Network for the Integration of Music Informatics, Performance and Aesthetics* (ISBN 978-87-92646-11-8) is also available in an online version at http://www.nnimipa.org/CM.html.

The thesis behind the UMC is that potent resources for revitalization of the entire performance environment lie within the relationship between audience and performer. The initial component of the UMC thus consists of non-verbal interactive exercises where performers and audience members take part on equal footing. Attitudes of perceivably heightened mutual engagement and responsibility

emerge. These are drawn upon to elicit fresh interpretive content from the performances during the ensuing, recontextualized version of the traditional master class.

The following suite of fourteen captioned pictures from Grund & Westney 2010 (page numbers appear as part of the captions) provides some perspective over the structure and content of the UMC. Here are a few words of introduction before proceeding to these excerpts from the book:

The class begins with various warm-up exercises done to recorded music. The seminal theories of Emile Jaques-Dalcroze have provided much of the inspiration for these exercises. Activities involving mirroring, where the roles of leader and follower frequently alternate back and forth, provide embodied insight into the interpretive experience of another listener. This grants participants access to ways of hearing the music which otherwise might have eluded them. When participants subsequently assume their roles as performers and audience members in the latter half of the UMC – the part which most closely resembles a traditional master class – this heightened participatory awareness is still a present factor in the group's experience of the musical performances offered by pre-selected members who have prepared material in advance. As is documented in the following book excerpts, the performer and selected audience members can interact in ways which were adumbrated in the first part of the UMC: These audience members enact various exercises to the now live music, the performance of which, in turn, is influenced by the non-verbal feedback this gives the musician, whose resulting playing then impacts upon the enactors . . . and an interactive circuit of gesturally communicated interpretations is established.

Not all communication of intentions and interpretations in the UMC is non-verbal: as may be seen below, in the performance section of the UMC, musicians are asked to say explicitly what they would like the audience to "get" from their performance, and in a dialogue after each performance, audience members are encouraged to tell the performer what they "got" from it. This discussion is kept free of advice mongering; it is focused on the here-and-now concert experience and is intended to explore its content. Note the active participation of audience members also in this segment of the UMC, even though they are seated in a fashion similar to the way that they would be in a concert hall.

The verbal exploration of content in a here-and-now fashion is augmented by employment of non-verbal means in order to express content: Very often, in the UMC, a performer will verbally aver one sort of meaning or intention or sense of what the piece is "about" - but as soon as an exercise starts in which s/he must embody the music, externalize and mirror it with one or more listeners, that meaning becomes something quite different. For example, the musician might say "this is sorrowful" but his or her body says "this is angry and desperate." This disparity will be evident to everyone in the room, and reveals something to the performer about how variously s/he is relating to the piece. Is one response more authentic than the other? Was one a received idea that doesn't integrate well with this particular performer? Now s/he has new choices. This is a process of discovery that is quite different from finding the right word for something.

The pervasive element of give and take enacts the hypothesis that musical meaning can be negotiated mutually in a tacit performer-listener exchange, moment to moment. The UMC warm-up trains both parties to be ready to engage in this process of meaning formulation during the live performances that will follow.

42

Two of the questions, that permeate the warm-up as well as the performance portion, are: (1) What does the body know? and (2) What does the group (tacitly) know?

39

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

84

Now that the warm-up section of the Un-Master Class is completed, the audience receives instruction and guidance about what sort of feedback is appropriate for the UMC. Feedback from the audience is more than just welcomed; it is actively encouraged, since honest listener reaction to each performance is such a central component of the workshop. In a traditional master class, the master usually gives advice quite freely. In contrast to this, Westney requests that direct advice or suggestions not be offered at all by anyone in the UMC. Instead, feedback in its purest sense is solicited: simple reporting of exactly what the audience and leader "got" from the performance, without reference to any received ideas about how the music is "supposed" to be interpreted. This is facilitated by the open, embodied listening that the warm-up activated, the attentiveness to others that was heightened by mirroring activities, and a certain unguardedness that results when a group has taken some chances together and shared laughter, as they have during the warm-up.
43

The intentions and desires of each performer – here, Sebastian Wemmerløv – are elicited by Westney before the performance begins. Questions posed might include:
    What do you hope the audience will get from your performance?
    What would you most like to know about your rendition and the ways in which it succeeded – or not?
    What qualities of this particular piece make you want to offer it to people for their consideration?
44

Page **8** of **15**

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

85

The two individuals doing a mirroring exercise are now using live performance as the musical stimulus for their movement. This gives the pianist the unique opportunity to see his interpretation embodied before his eyes, its specific qualities reflected moment to moment.

46

In these exercises, the instruction is not to express one's inner feelings, but rather to respond to musical forms and shapes themselves in a gestural way.

48

Page **9** of **15**

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

86

Whereas the mirroring exercises during the warm-up used recordings, now the mirroring is being done to live music. This provides an added dimension of interactivity, since the movements of the participants in the mirroring exercise now can influence the performer's interpretation as well as being influenced by it.

49

Westney's original motivation for querying performers about their intentions was a concern that well-qualified graduates of music training programs far too often deliver performances that come across as oddly impersonal and lacking in immediacy, believability and vitality. His onstage dialogue with the performers requires them to publicly enunciate their personal stake in what is about to transpire; in other words, to realize and declare to others what they really want - and believe in - regarding the piece at hand. Westney often makes the point to them that if you don't have personal intentions you shouldn't be on stage in the first place.

57

Page **10** of **15**

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

87

Where this now turns a decidedly philosophical corner is with regard to the ways in which these intentions eventually contribute to whatever might be considered the meaning of the music at hand. This is an issue which has engaged Westney throughout his performing life, since he sensed from the outset that there was a tacit and dynamic connection being generated between performer and audience. He found the character of this connection to be elusive, and this continues to be an intriguing area for the UMC to explore.

Here Jon Ludvig Hansen discusses what he would like the audience to "get" before he performs in the UMC.

58

What did seem to be indisputable in Westney's experience as a performer was that if he had defined for himself in advance what his intentions were - in whatever terms seemed most appropriate for the music at hand - and he committed to these intentions fully, the likelihood increased that audience members would have a vivid experience of the performance and be compelled by it.

59

Page **11** of **15**

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

88
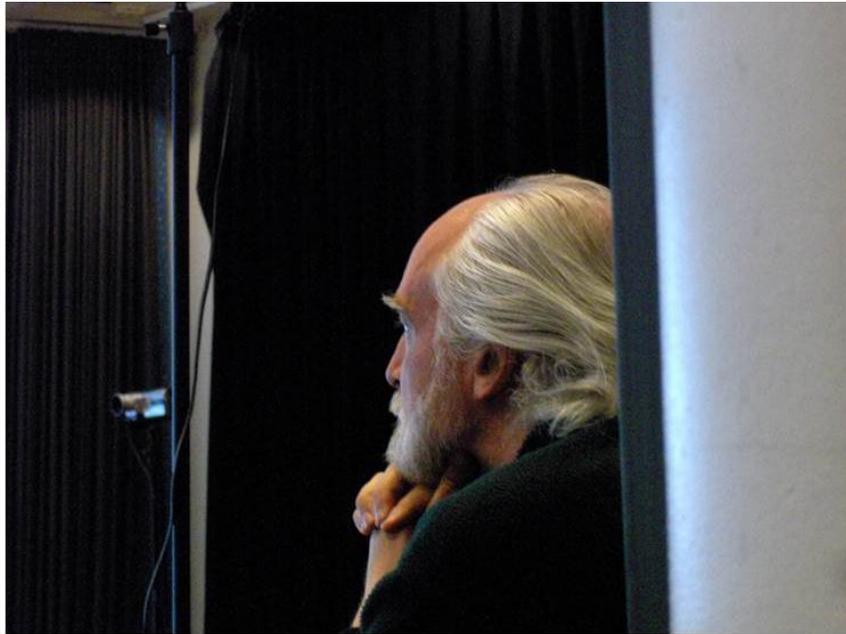
. . . and Westney continues to believe that if the audience is getting something rather different from what the performer's declared intentions are, this doesn't necessarily imply that the performer's intentions are off-base or mistaken. The nature of the audience members' experience does not need to correspond in any specific way to what is in a performer's mind. Here Lars Graugaard, who is also affiliated with NNIMIPA in Denmark, listens.

60

Could these well-defined intentions on the part of the performer rather serve to endow the sound sequences being produced with relational properties that, in turn, imbue the interpretation with a kind of artistic integrity?

61

Page **12** of **15**

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

89

Westney's insights stem from reflection upon his own performing experience, and when Westney and Grund began collaborating in 2008, she recognized in his insights an incipient philosophy of intention that dovetailed with work she had been doing for years on the philosophy of music and meaning. See, for example, the article "Intentionality, Food and Music – A Fictionalist Approach", a chapter from Grund's 1997 doctoral dissertation *Constitutive Counterfactuality: The Logic of Interpretation in Metaphor and Music* at the University of Tampere and published separately in *Metaforer i kultur og samfund*. (Edited by Carsten Hansen. Copenhagen: Københavns Universitet Amager, 61-98. 1997.) This article may be found online at http://www.sprog.asb.dk/cg/metaphor/tekst/2/GRUND.HTM along with references to previous and subsequent publications by Grund on music and meaning, available in print – and online at http://www.cynthiamgrund.dk/Selective_CV.html.

62

In order to enliven the tone of his melodic playing, the pianist has been invited to lock his gaze with one "in-the-piano" listener at a time, to think of the piano's vibrations as if they were his voice, and to conceive of the musical encounter as if it were a trusting conversation. (Note that the assumption of a conversational mode here is a conceit; allegiance is not being paid to the view that music is a language or somehow linguistic in nature.) The pianist is to shift his gaze from one to the other whenever the music seems to "say" something new, on the theory that just as in a conversation we say one thing and then another, in most musical styles we can do the same. The goal is to "speak" truthfully and to be believed by the listeners.

63

Page **13** of **15**

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

90

Concluding Remarks: Are there, then, any interesting connections between the concert story and the Un-Master Class, between the uses of narrative in framing a performance onstage and in preparing it in the studio?

Is pre-performance narration as this is practiced by Westney in any way of a piece with what the performer says to the audience in the UMC regarding his or her intentions? Westney notes that in the UMC, there is a much wider bandwidth for reporting "what the performer want the audience to get." The UMC performer could readily include goals such as "be thrilled by the technique" or "be soothed by the music's peacefulness" or "be enchanted by the tonal color" etc. From the stage the narration which constitutes the concert story is always about the material *itself*. Westney does not want to describe to people the sort of experience he is trying to create for them. The concert story is a very gentle invitation, by design, whereas the UMC activities are structure and imposed.

Concert audiences traditionally sit side by side with strangers, anonymously, having personal and often profound experiences at the same time. This can be a beautiful and rarefied experience in its way . . . but at the same time, our minds can often drift away from the music much of the time while we sit in the seats. In the UMC exercises, involvement is taken to a more constant, consistent level - and physicalized. The physical nature of this involvement requires something new: creativity on the part of the listeners.

The group involvement possible in the concert hall should not be given short shrift, however: By sensing that a fellow audience member is having a different sort of experience or engaging in an experience captured by a narrative not appropriate to the one a given individual is having, that individual can perhaps catch a sense of the music's fullness and ever-dynamic quality that might elude him or her when just listening alone. The deliberate vagueness of the concert story leaves a space for the multiple, simultaneous narratives in the concert hall; the UMC takes it farther. In the UMC, each enacted interpretation is made visible to everyone in the room, including the performer, for one thing.

There are thus respects in which the concert story and the various expressions of intended and interpreted musical content in the UMC differ – and respects in which they are importantly similar. The former is limited to a narration about the music itself which is about to be performed for a seated audience; the latter span over a much a much broader range of expressive possibilities, where relatively more ample physical freedom to move and more possibilities for multi-dimensional interaction with the performer and other audience members. What each share is the presupposition that the performance situation is more satisfying both for the musician and for the audience if each is present in the performance situation in a fashion which is as interactive, engaged and filled with mutual trust as possible. Each employs narrative techniques to attain and sustain this kind of concert context.

Both the concert story and UMC are fraught with the conviction that there are productive and constructive depths to be mined in the live concert situation. These depths can yield inspiration for more creative and meaningful performance of music as well as the means for fostering greater appreciation and reception of live music by an audience. We now find ourselves in an era in which participation in live concert situations – particularly of the non-amplified, acoustic variety – is only one option among a plethora of readily available, and often economically more feasible ways to listen to and to play music. We can no longer count on entrenched cultural habits to insure the continued availability and cultivation of the live concert experience. If we wish to see that this way

of making and appreciating music survives, thrives and continues to develop, it is important that its intrinsic value be explored and affirmed. The concert story and the UMC are two suggestions for ways in which this exploration and affirmation may be effected.

References:

Grund, Cynthia M and Westney, William. (2010) *Music, Movement, Performance & Perception: Perspectives on Cross-Disciplinary Research and Teaching within NNIMIPA - Nordic Network for the Integration of Music Informatics, Performance and Aesthetics.* An essay in words and pictures recounting the NordPlus-sponsored Coordination Meeting for NNIMIPA held at the University of Oslo, February 18-19, 2010. Text: Cynthia M. Grund and William Westney. Photography: Cynthia M. Grund. Odense: The Institute of Philosophy, Education and the Study of Religions at the University of Southern Denmark and NNIMIPA: Nordic Network for the Integration of Music Informatics, Performance and Aesetetics, a network supported by NordPlus, 76 pages. ISBN 978-87-92646-11-8. Release date for print version: November 11, 2010. Online version at http://www.nnimipa.org/CM.html.

Westney, William: Performer and narrator. Daniel Tosovic: Producer. (2010). *UnMaster Class Alsion Concert Hall in Sønderborg on November 24, 2009, William Westney, H.C. Andersen Professor.* Special thanks to Byens Scener, Kultur og Fritid, Sønderborg; Offener Kanal Flensburg; Den sønderjyske kulturaftale; Syddansk Universitet/The Univeristy of Southern Denmark; Texas Tech University; UnMaster Class Studnets. Production: Aabenraa Lokal TV. Television program broadcast throughout southern Denmark and northern Germany on February 8-15, 2010 on ALT - Aabenraa Lokal TV. Online version at http://www.aabenraa-lokal-tv.dk/wp/2010/02/08/3242/.

Westney, William: Performer. Olsen, Poul; Olsen, Ronni og Hansen, Holger: Camera. Daniel Tosovic: Mixing. Daniel Tosovic: Editing. Offener Kanal Flensburg: Equipment. (2010) *William Westney – En musikalsk rejse / William Westney, H.C. Andersen Guest Professor, University of Southern Denmark, Solo Piano Recital Part One, Tuesday, November 24, 2009 at 20:00, Alsion Concert Hall, Sønderborg.* Television program broadcast throughout southern Denmark and northern Germany on January 4-11 on ALT – Aabenraa Lokal TV. Online version at http://www.aabenraa-lokal-tv.dk/wp/2010/01/04/2723/.

Working with stories

Kolding 10.-11.11

Karin Esmann Knudsen

How do gardens tell stories

2

Gardens can be read as narratives, with different points of view and with tropes and figures. This presentation will show how different gardens from Denmark, England, Italy, France and Germany can be divided in different *categories,* after their way of telling stories and using figurative language. As a concrete example I will focus on the narrative of one of the earliest landscape gardens in Denmark, called *Sanderumgaards Have*, the garden of Sanderumgaard, near Odense. The garden is created 1793 according to nature's own principles, constructed with organic lines, clumps of trees, streaming water, silent lakes and furniture as so called 'follies', that is pavillions, temples, bridges and memorial stones. This type of garden is in opposition to the French formal garden with its straight lines and topiary where nature is completely controlled by man. In the garden of Sanderumgaard Johan Bülow (1751-1828) found a satisfying new life after he had been fired from the Danish court where he during many years had had great influence. We do not know exactly why, but many historians agree that the firing was an injustice to Bülow. In the private life he had married Else Marie Hoppe (1768-1834) few years earlier, and the garden is among other purposes produced as a tribute to her and their marriage, In a wider perspective it can be regarded as a retreat where Bülow could enjoy nature and art and invite friends. Since the middle of the nineteenth century Sanderumgaard has belonged to the family Vind. From 2008-2010 the garden has been renovated by the present owners Erik and Susanne Vind thanks to money from the Realdania Foundation.
3

Then: What is a garden? In the book *Greater Perfections*, John Dixon Hunt focuses on gardens as a third nature. This notion goes back to the Italian renaissance. Jacopo Bonfadio writes in a letter to a fellow humanist in 1541: "Per li giardini… la industria de' paisani ha fatto tanto, che la natura incorporata con l'arte è fatta artefice, e connaturale de l'arte, e d'amendue è fatta una terza natura, a cui non saprei dar nome" (Jacopo Bonfadio in La Villa, Milano 1559) – in English translation: *For in the gardens… the industry of the local people has been such that nature incorporated with art is made an artificer and naturally equal with art, and from them both*

together is made at third nature, which I would not know how to name. (Hunt 2000, s. 33)

4

The term *First nature* goes back to Cicero, and it means both the raw materials of human industry and the territory of the gods. We may call it wilderness - *The second nature* (he calls it *alteram naturam*) is the cultural landscape. Cicero writes: We sow corn, we plant trees, we fertilize the soil by irrigation, we dam the rivers and direct them where we want." –We talk about gardens as a *The third nature* (according to Italian humanists, for instance Bonfadio) in the sense that gardens are a special combination of nature and culture. Gardens are more sophisticated, more deliberate, more complex in the mixture of culture and nature than agricultural land (John Dixon Hunt: *Greater Perfections, p. 33).* That is to say: gardens, even those gardens where the ideal *is* wilderness, are created by man.

5

In this special combination of nature and culture we find two so-called Ur-gardens. Each of them represents an idea of what gives pleasure. The first ur-garden is a model of an orderly paradise.
The examples I have chosen is the Italian renaissance garden at Villa Lante, Bagnaio, and the cloister garden in the church Santa Maria Nouvella, Firenze. This type of garden is protected behind walls, and in the center is a water source, maybe a well, from which channels carrying the water go north, east, south, and west, dividing the garden into quarters. These quarters can be divided again, once more and so on. This model goes back to the four rivers of paradise, described in Genesis: "A river flowed out of Eden to water the garden, and there it divided and became four rivers"(Genesis, English version 2007).

6

The second type of the two ur-gardens lets the surrounding nature in. I have chosen one of the most characteristic English landscape gardens, Rousham with a view to the so-called *Eye Catcher*. The Eye Catcher is a false ruin, a construction placed several kilometers away. The point is that it is part of the panorama from the garden. It is outside the garden, but at the same time it is an important element of the garden. The architect behind this design was William Kent (1685 – 1748), one of the first to introduce the landscape garden. He had a background as a theater painter. Horace Walpole (1717 – 97), the great chronicler of English landscape gardening said about him that he 'leaped the fence and saw that all nature was a garden' (1771-80, in Hunt and Willis: *The Genius of the Place* 2000, s. 313). But even if nature is the ideal in this type of garden, the example shows that it is artificial, it is formed by man.

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

94

7

The illusion of the natural garden: you see the Eye Catcher on close hand, from the back. The construction is obvious.

8

Now I'll turn to the narrative and rhetorical per'spective of gardens. According to *The Poetics of gardens* by the architects Charles W. Moore, William J. Mitchell and William Turnbull (1997), gardens can be divided into four categories: *Settings* are gardens where the relationship of the elements in the garden is so clear that you can talk about one idea of the garden. In this way it is related to metaphor in literature. In *The Poetics of Gardens* they put it like this: 'the rest of the world is illuminated to us' (p.49). *Collections* are gardens where fragments and elements from different realms are put together. These fragments evoke their origins, and in that way these gardens can be seen as metonymies. *Pilgrimages* are gardens that tell a story, unfold like a narrative as we move through them. And the last category they call *patterns*, they are laid out in geometric shapes, perhaps in repetitive rhythm or in symmetry about a center or an axis. Of course those categories can overlap each other, they are not exclusive.

9

As an example of a *setting* we can take the garden in Lago Maggiore: Isola Bella from the 17th century. It is a renaissance garden which makes a vision of a magic beflowered galleon in the middle of the lake, a fairy tale where every element points to beauty and pleasure.

10

Villa Adriana in Tivoli near Rome indeed is a *collection*. The emperor Hadrian (emperor 117-138) has filled an enormous area with souvenirs from his empire, a memory of his travels. You can say that the villa mirrors Hadrian's conception of the Empire, seen as a plurality of cultures, each with its own unique identity, for instance the *Canopus* that evokes a sense of the canal that united Alexandria and the city of Canopus on the Nile delta.

11

A *pilgrimage* garden has the space, but its designer must add the time dimension by establishing a sequence movement through it. As an example of a *pilgrimage* you can take the English landscape garden: Stourhead, designed by its owner Henry Hoare (1705-85) who has placed it around a lake with references to the journey of Aeneas from the ancient work of Vergil. Around the lake are classical buildings, temples, but there are also references to the national past, for example a gothic house and king

Alfred's tower, so that the pilgrimage can be interpreted into the politics of the Whiggish owner. The garden tells a story of democracy, in opposition to the garden at Versailles where every element points at the absolute power of the sun king. The classical temples refer to the antique world as the first democracy.The narrative of course was more well known to Hoare's classically educated contemporaries than to most of us.

12

"All gardening is landscape painting" Alexander Pope (1688-1744) suggested. He is one of the famous contemporary garden theorists. Stourhead is inspired by a painting of Claude Lorrain from the 17th century, "Coast view of Delos With Aeneas" (1671-72). Claude Lorrain made a series of six paintings illustrating episodes from the Aeneid. The composition in Claude's paintings was mirrored in many English landscape gardens.

13

The garden at the castle of *Frederiksborg* (Frederiksborg have) in Denmark is an example of the type of gardens called *patterns*. The model is the foursquare garden pattern that has the possibility of innumerable variations. You find this prototype in all renaissance and baroque gardens, and also in the Islamic paradise gardens. It refers to order, paradise order, and also the order of the absolute monarch. In the garden of Frederiksborg which was restored some years ago the four squares consist of four monograms: of Christian 6th, Frederic 4th, Frederic 5th and the present Margrethe 2th.

14

Another type of patterns is used in the moderne Parc de la Villette in Paris. The follies/pavillions of the garden is laid of in a totally regular 'grid-net' as you see in this plan.

15

Now I'll turn to the garden of Sanderumgaard, a Danish landscape garden. As you see it is based upon nature's own principles, and thus it is cathegorized as the second of the two ur-gardens. Here Johan Bülow has created a perfection of the landscape that was at hand at the end of the 18th century when he bought Sanderumgaard, in order to make a place full of beauty, pleasure and spirit, far away from the Danish court. This is one of the few landscape gardens in Denmark that is created from the ground and not upon an existing formal garden. The architect was Johan Bülow itself. The challenge was to make a garden out of the very marshy and swampy aerea. He drained it and made gentle rivers and lakes with bridges and boats, he planted trees and flowers, and he added 'furniture', that is different buildings. The paths and

streams shape organic lines, and you can walk or sail by boat from place to place and enjoy the different views in the garden. The garden can be compared with the famous German garden, Wörlitzer Park , created in the same period, in the regency of Duke Leopold III of Dessau-Anhalt. Wörlitzer Park too is situated in a flat area with the river Elben running through.

This is a prospect made by the Danish artist C.W.Eckersberg 1783-1853, and you see the main building in the back ground and a worker – maybe Bülow himself – in the foreground, lawns, clumps of trees, a lake with an urn – Bülow lost his young daughter, six years old in the year 1793 (check). So the garden also contains sadness and melancholy.

16

Bülow was inspired of the German garden theorist, Christian Cay Lorenz Hirschfeld, professor at the University of Kiel. It was Hirschfeld who made the English landscape garden well known in Denmark.

His famous work was Theorie der Gartenkunst where he writes in the Preface: Die Natur liefert den GartenKünstler den Platz , auf welchem er bauet; ….. Zwischen den bepflanzten und offenen Theilen müssen Wege seyn, die nach allen Scenen des Gartenplatzes zuführen. That is: *The garden must be built on the existing conditions of nature. Between the different places in the garden must be paths who lead to all scenes of the garden.*

17

We know that Bülow had read an important English work of gardening too. That is Horace Walpole: *The History of the Modern Taste in Gardening* (1771-80). Walpole writes: "But of all the beauties he [William Kent] added to the face of this beautiful country, none surpassed his management of water. Adieu to canals, circular basons, and cascades tumbling down marble steps, that last absurd magnificence of Italian and French villas. The forced elevation of cataracts was no more. The gentle stream was taught to serpentize seemingly at its pleasure, and where discontinued by different levels, its course appeared to be concealed by thickets properly interspersed, and glittered again at a distance where it preserved their waving irregularity. (fra Hunt: The Genius of the Place 2000, s. 314)

18

The ideals of the landscape garden are also expressed of Alexander Pope in *An Epistle to Lord Burlington.*

To build, to plant, whatever you intend,

To rear the Column, or the Arch to bend,

To swell the Terras, or to sink the Grot;

In all, let Nature never be forgot.

Consult the Genius of the Place in all,

That tells the Waters or to rise, or fall,

Or helps th'ambitious Hill the heav'ns to scale,

Or scoops in circling Theatres the Vale,

Calls in the country, catches opening Glades,

Joins willing Woods, and varies Shades from Shades,

Now breaks, or now directs, th'intending Lines;

Paints as you plant, and as you work, Designs.

Begin with Sense, of ev'ry Art the Soul,

Parts answ'ring Parts, shall slide into a Whole,

Spontaneous Beauties all around advance,

Start, ev'n from Difficulty, strike, from Chance;

Nature shall join you; Time shall make it grow

A Work to wonder at – perhaps at Stow.

From Alexander Pope: *An Epistle to Lord Burlington* (1731)

The key words are marked with red: Let Nature never be forgot, The Genius of the place and Parts answ'ring parts, shall slide into a Whole.

Let Nature never be forgot, *the Genius of the Place* – that means: use what is at hand but develop it into greater perfection. As we have seen, the landscape garden is not 'natural,' it is created by man according to the idea of nature. It has gone through a process with certain aesthetic ideals. *Parts answ'ring Parts shall slide into a whole* – that sentence refers to the storytelling, the narrative of the garden.

19

The garden of Sanderumgaard is a very well documented garden in paintings, drawings, literature and Bülows own precise descriptions day by dag. So although the garden has grown up, and many of the elements have gone, we can get an impression of the original idea of the garden. Of course that was a great help at the restauration of the garden.

20

The garden is built upon two principles. According to Popes demand of following the Genius of the Place the water is very important. So the garden consists of Water and bridges. "The gentle stream was taught to serpentize seemingly at its pleasure", Walpole had written, and so it did in Bülows garden.

21

According to Hirschfeld as well as Pope, 'parts answered parts' along the paths and along the stream. This is the other principle. The elements of the garden were first and foremost the simple cottages. There were 13 in all when the garden was finished. Only two of them still exist, other two have been rebuilt under the restauration.

22

But it was exactly according to Bülows idea that the elements would disappear. They were made of organic material, they were part of the nature – as the bower or arbour on this prospect of Eckersberg – a kind of memento mori: everything comes to an end.

23

There is a connection between the ideal of beauty formulated by William Hogarth in *The Analysis of Beauty* (1753) and the English landscape Garden. You can see Hogarths *line of beauty* it in the old plan that shows the reorganizing 1798-1804 of the park around *Frederiksberg slot* (the Castle of Frederiksberg) that altered the garden from at formal garden with straight lines and symmetry, a garden where every detail was an expression of man's control over nature. In opposition to that the new garden of Frederiksberg is constructed on basis of the organic lines, natures own lines.

24

The style is fulfilled by Lancelot Brown (1716-83), called Capability Brown, because he saw what was special in each site and formed the garden from that. You can say that he never forgot the genius of the place. Browns gardens can be named as a kind of minimalism, the very kind of nature with great lawns and clumps of trees, and with perfection of the elements, as here in Blenheim, his first work, where you can see his bridge over a sea.

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

99

25

This is the garden plan – rebuilt, but upon the existing construction. Water, trees, paths in organic lines, sceneries and views

26

This is a list of the furniture in the garden – the stars mean that the element still exists. The names: Runesten* (runic stone)

- Familiemonument* (family monument)
- Elsehøj (the hill of Else)
- Tankefuld* (Thoughtful)
- Kildehytten* (the cottage at the spring/the cottage with pure water)
- Johanneslyst (Joy of Johan(ne))
- Marieshvile* (Marie's rest)
- Fiskerhytten (the fisherman's cottage)
- Sommerlyst* (Joy of summer)
- Julies Urne (Julie's urn)
- Den norske Hytte (the Norwegian cottage)
- Mindestøtte* (memorial column)
- Sneglehøj* (the winding/spiral 'snail' hill)
- Det lille Tempel (the little temple)
- Løvhytte (bower)
- Obelisk (obelisk)
- Hjertesø* (the heart lake)

The names refer to different realms: the family (Johan and Else Marie), the pleasure and love (joy, rest, heart), simple life (fisherman) ancient world (nordic, greek, egyptian/roman, foreign countries (Norway) memento mori (thoughtful)

27

Now we'll go for a walk in the garden at Sanderumgaard. It is important to stress that there is no intention of a strict route through the garden. But if you take a walk along the paths og sail along the gentle streaming water in a boat, you are *offered* different experiences. You may ask two fundamental questions. One is concerning the narrative: Which story is told when we follow the path? The other is concerning the rhetorical: Which views and experiences are we offered and how do the different parts 'slide into a Whole'. Maybe you can say: The garden tells a story, but when you walk in the garden, *you* make the discourse. It is up to you to choose if you will go to the right or to the left. What matters are the different expressions that Bülow has created – but it is up to you to experience it. Let's have a look at these sceneries.

28

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

100

At the right we have *Sommerlyst* – according to a prospect by Eckersberg and a photo that shows how it is rebuilt today. It is the biggest of the pavillons in the garden, a summer house where guest could stay. It is inspired by the Italian Villa, with a classical front with columns. But at the same time it is covered with a roof of straw that makes it look like a simple and primitive cottage. Maybe the model is the primitive hut at left. It is an illustration from the theoretical work *Essai sur l'architecture* 1753 by Marc Antoine Laugier. Four trees draw a square. The trunks are the columns of a temple and the branches and the leaves refer to the temple front. It is said to be the origin of the antique temple and thus of all architecture. Many of the cottages in the garden of Sanderumgaard are built from that model. The owner were familiar with Rousseau's dictum: 'back to nature'. But some of the cottages were more primitive than others, for instance *Tankefuld* (Thoughtful) where you could retire and think of Death.

29

We'll take a look at some of the other elements. Here *Kildehytten*, also one of the primitive cottages where you can drink water – and noting else.

30

At *Marieshvile* you can retreat and enjoy the peace of nature.

31

The entrance of Marieshvile

32

You can enjoy the panorama from*Sneglebakken* og the silent water in the lake that has the form of a heart: *Hjertesøen*

33

The garden is a place of memory: *Mindestøtte*

34

The first cottage was *norske hytte*, an element you could find in many gardens. Denmark did not have the sublime nature, so the surroundings of the norwegian cottage should remind you of wilderness, a more dark and dangerous nature, maybe experience 'the sublime' with reference to Edmund Burke. The Norwegian cottage represents the northern parts of the country. At that time Norway was a part of Denmark. The national past is represented in *runestenen.* In the garden in England it was the gothic house that took care of that function.

35

Now I'll return to the four categories: Gardens as *settings*, gardens as *collections*, gardens as *pilgrimages* and gardens as *patterns*. First I'll call the garden of Sanderumgaard a *pilgrimage* – it is a narrative who tells a story. But there are several questions to ask

1) Whose story is told? It is the story of Johan Bülow and his life? But after his death the garden grew up and was not taken care of. In the restauration you can say that it also is Erik and Susanne Vind who tell a story. Is it a 18th century garden or a garden from our time.
2) How can you characterize the naming and the use of words? Words fix the meaning, this is a very remarkable feature in this garden with the names of the cottages and other inscription, for instance the path to Tankefuld is filled with memento mori quotations.
3) How does the intertextuality work ? Johan Bülow's knowledge of the art of gardening, of architecture and philosophy and literature is obvious, and there are many references til other gardens of that type. But are there also references to oder gardens. For instance the memento mori is an old phenomenon. And how is the relation between the paintings, drawings and poems and the garden itself. What is text and what is context?
4) How/by what means is the story told? Is there a beginning, middle, and ending? You can walk around in the garden, but you have the freedom to choose your own way, so there is not a strictly defined beginning, middle and ending. In fact the garden walker becomes the narrator and gives meaning til the garden.
5) So who is the narrator? Nature itself sets it marks on the garden – the plants grow, the storms destroy, plants die and so on. And the experience depends on the viewers knowledge of what is meant.

In fact much of the meaning has become dead metaphors. A great number of parks are designed after the model of the landscape garden, and you can say that it has been naturalized. But the modern people and the people from the 18th century share the experience of retreat and relax, I guess.

36

I'll also call the garden of Sanderumgaard as a *collection*: Johan Bülow was a collector (of books, of coins, of art, of prehistoric find). But also the garden itself is indeed *the owners place* – a place where he represents himself: I'm rich, I'm cultural, I'm modern, I'm a loving husband - In our walk through the garden we have seen how 'Parts have been answ'ring parts' – and has opened to different realms, different worlds, Geographic (from Norway to Greek and Egypt), Social (from elegant upper

class to the dream of a primitive and simple life), Cultural (with reference to the ancient and national past)

37

But most of all I'll call the garden of Sanderumgaard a *setting*. It is a metaphorical garden – and its meaning points in three directions: *First* the garden is a metaphor for nature itself. *Second* the garden is a metaphor for the modern, enlightened man. And *Third* the garden is a metaphor for the modern way of life: a retreat in privacy.

38

Bülow's spade

Maybe we can add: And *Fourth:* the garden is a metaphor for freemason ideas. We know that Bülow was a member of the Freemasons Organization, and you can find symbols that may have its origins in this movement, for instance the thought of Death and Rebirth. Bülow's spade is another symbol of the freemason movement. This spade he always brought with him and it was laid upon his coffin when he had died. The problem is that if you read the garden as a freemason garden it becomes very specific and special – and cuts off perspectives of common interest.

How do gardens tell stories?

Marts 2011

Working with stories

Karin Esmann Knudsen

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

104

Gardens tell stories

- Gardens can be read as a text with a certain narrative, with different points of view and with tropes and figures.
- The two 'ur-gardens'
- The four categories of gardens
- A Danish example: Sanderumgaards Have, near Odense, created by Johan Bülow 1793 and restaurated by Erik and Susanne Vind 2008-2010

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

105

Gardens as 'third nature'

- Per li giardini... la industria de' paisani ha fatto tanto, che la natura incorporata con l'arte è fatta artefice, e connaturale de l'arte, e d'amendue è fatta una terza natura, a cui non saprei dar nome (Jacopo Bonfadio 1541)

- *(For in the gardens... the industry of the local people has been such that nature incorporated with art is made an artificer and naturally equal with art, and from them both together is made at third nature, which I would not know how to name.)*

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

106

The two natures – according to Cicero

- The first nature: the raw materials of human industry and the territory of the gods
- The second nature (alteram naturam): the cultural landscape

- The third nature (according to Italian humanists): gardens are a special combination of nature and culture

John Dixon Hunt: *Greater Perfections*

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

107

The two ur-gardens
Enclosed behind walls

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

108

The two ur-gardens
To let nature in

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

109

The Illusion of the natural garden

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

110

Four categories of gardens

- Settings (metaphor)
- Collections (metonymy)
- Pilgrimages (narrative)
- Patterns (geometrical shape)

Moore, Michell and Turnbull: *The Poetics of gardens* 1997

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice Proceedings from the 2nd ENN Conference, Kolding 2011

111

Settings
Isola Bella

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

112

Collections
Villa Adriana

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

113

Pilgrimages
Stourhead

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

114

Claude Lorrain: Coast view of Delos With Aeneas 1671-72

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

115

Patterns
Frederiksborg slotshave

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

116

Patterns
Parc de la Villette

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

117
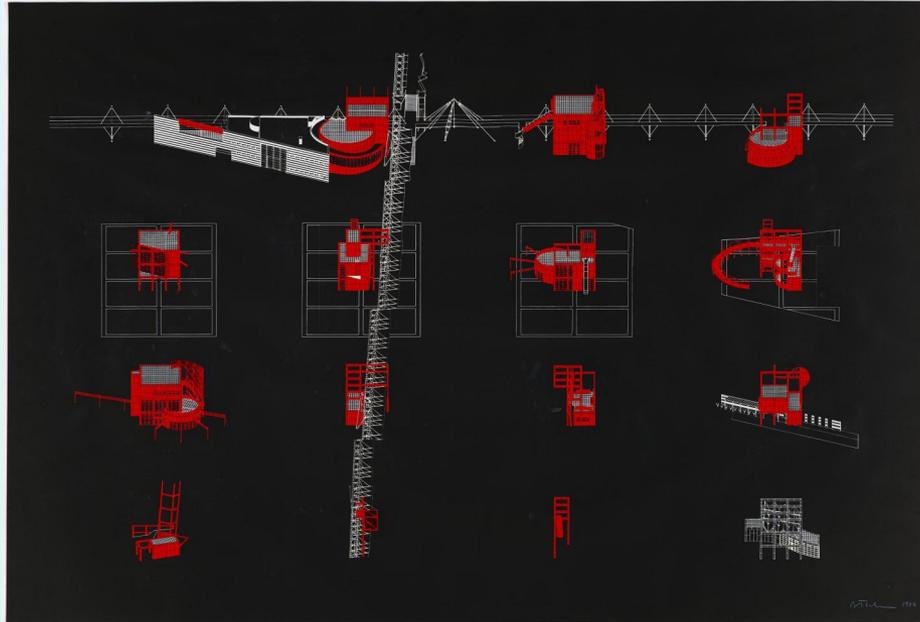
Sanderumgaards Have
Johan Bülow 1793

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

118

C.C.L.Hirschfeld: *Theorie der Gartenkunst* 1779-1785
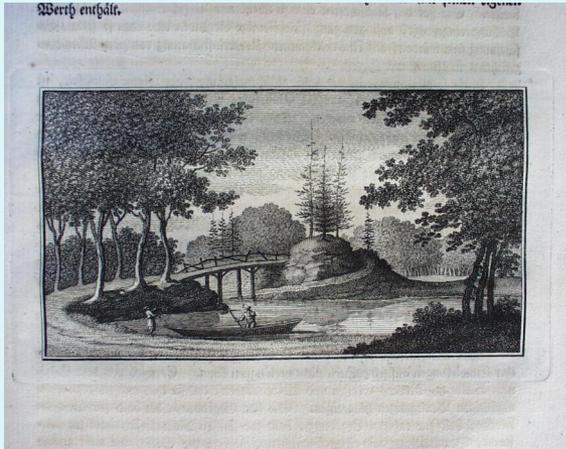
- Die Natur liefert den GartenKünstler den Platz , auf welchem er bauet; …..

- Zwischen den bepflanzten und offenen Theilen müssen Wege seyn, die nach allen Scenen des Gartenplatzes zuführen

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice Proceedings from the 2nd ENN Conference, Kolding 2011

119

Horace Walpole: The History of the Modern Taste in Gardening (1771-80)

– He (William Kent) leaped the fence, and saw that all nature was a garden….. But of alle the beauties he added to the face of this beautiful country, none surpassed his management of water. Adieu to canals, circular basons, and cascades tumbling down marble steps, that last absurd magnificence of Italian and French villas. The forced elevation of cataracts was no more. The gentle stream was taught to serpentize seemingly at its pleasure, and where discontinued by different levels, its course appeared to be concealed by thickets properly interspersed, and glittered again at a distance where it preserved their waving irregularity. (fra Hunt: The Genius of the Place2000, s. 314)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

120

The landscape garden according to Pope

- To build, to plant, whatever you intend,
- To rear the Column, or the Arch to bend,
- To swell the Terras, or to sink the Grot;
- In all, let *Nature* never be forgot.
- Consult the *Genius of the Place* in all,
- That tells the Waters or to rise, or fall,
- Or helps th'ambitious Hill the heav'ns to scale,
- Or scoops in circling Theatres the Vale,
- Calls in the country, catches opening Glades,
- Joins willing Woods, and varies Shades from Shades,
- Now breaks, or now directs, th'intending Lines;
- *Paints* as you plant, and as you work, *Designs*.

- Begin with *Sense*, of ev'ry Art the Soul,
- Parts answ'ring Parts, shall slide into a Whole,
- Spontaneous Beauties all around advance,
- Start, ev'n from *Difficulty,* strike, from *Chance*;
- *Nature* shall join you; Time shall make it grow
- A Work to wonder at – perhaps at STOW.

- From Alexander Pope: *An Epistle to Lord Burlington* (1731)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice Proceedings from the 2nd ENN Conference, Kolding 2011

121

Documentation

- Prospects of C.W.Eckersberg (1783-1853) 1808
- Etchings of J.F.Clemens (1748-1833)
  - From his own drawings
  - From the illustrations of Johan H.T. Hancks ill. to the book of poems: Mathias Winthers *Sanderumgaards Have. Digtninge* (1824)
- Collected works of art in Johan Bülows Kunstbog (N.Abildgaard, Wiedewelt, Jens Juel, Pauelsen, Lund, Chodowiecki, C.D.Gebauer, Samuel Mygind)
- The diaries of Bülows 1795-1827
- Poems, letters and descriptions: Mathias Winther (1824), J.H.Smidt (1823), Chr. Molbech, B.S.Ingemann….

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

122

Water and bridges

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

123

Cottages

Tankefuld.

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

124

Bowers- come to an end

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

125

The *Line of Beauty* and the landscape garden
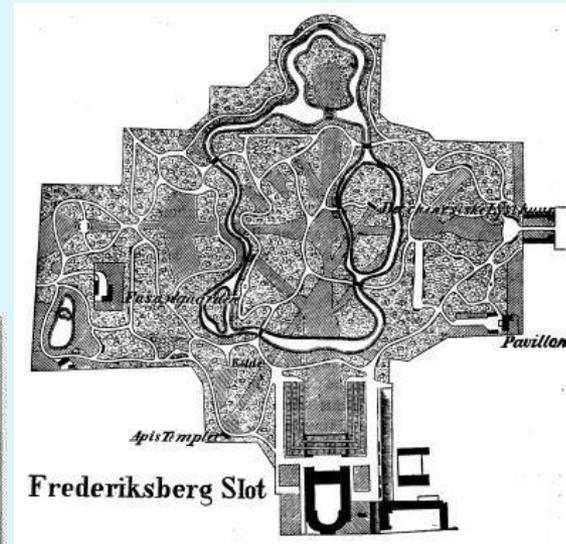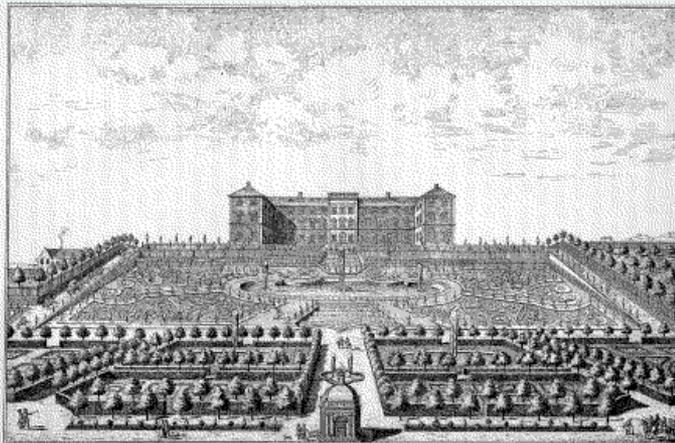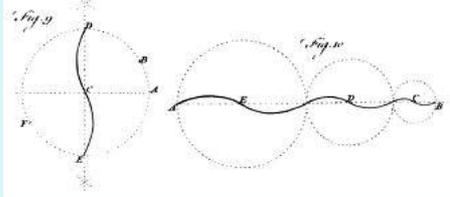
Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

126

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

127

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

128

Follies

- Runesten* (runic stone)
- Familiemonument* (family monument)
- Elsehøj (the hill of Else)
- Tankefuld* (Thoughtful)
- Kildehytten* (the cottage at the spring/the cottage with pure water)
- Johanneslyst (Joy of Johan(ne))
- Marieshvile* (Marie's rest)
- Fiskerhytten (the fisherman's cottage)
- Sommerlyst* (Joy of summer)
- Julies Urne (Julie's urn)

- Den norske Hytte (the Norwegian cottage)
- Mindestøtte* (memorial column)
- Sneglehøj* (the winding/spiral 'snail' hill)
- Det lille Tempel (the little temple)
- Løvhytte (bower)
- Obelisk (obelisk)
- Hjertesø* (the heart lake)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

129

Along the *Line of Beauty* in Sanderumgaards Have

- Concerning the narrative: Which story is told, when we follow the path?

- Concerning the rhetorical: Which views and experiences are we offered, and how do the different parts "slide into a Whole"?

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

130

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

131

Kildehytten (cottage at the spring) - recreated

Kildehytten.

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

132
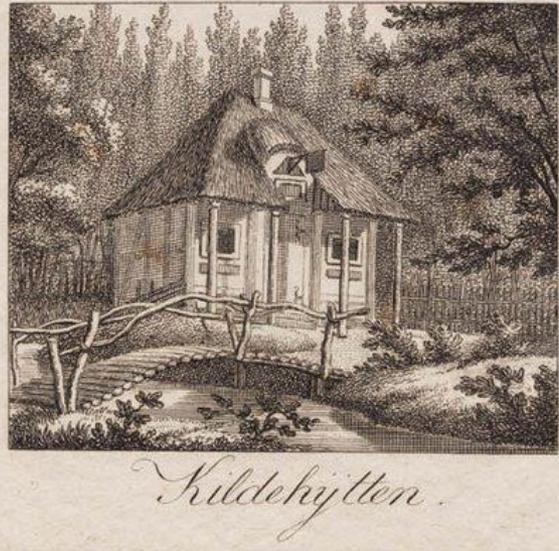
Marieshvile (Marie's rest) - recreated

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

133
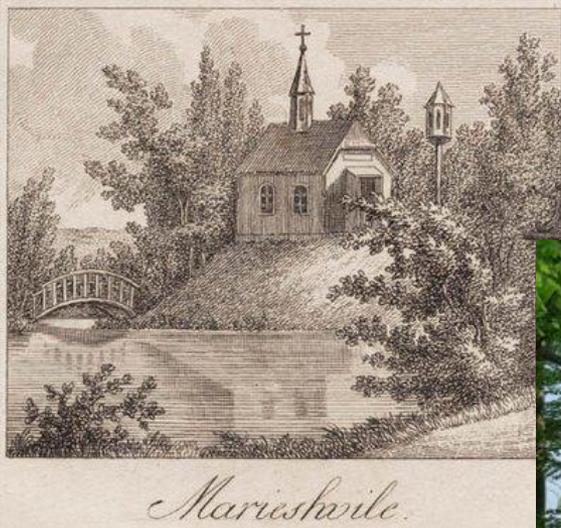
The Entrance at Marieshvile

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

134

Sneglebakken (snail hill) and Hjertesøen (heart lake)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

135

Mindestøtte (memorial column)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice Proceedings from the 2nd ENN Conference, Kolding 2011

136
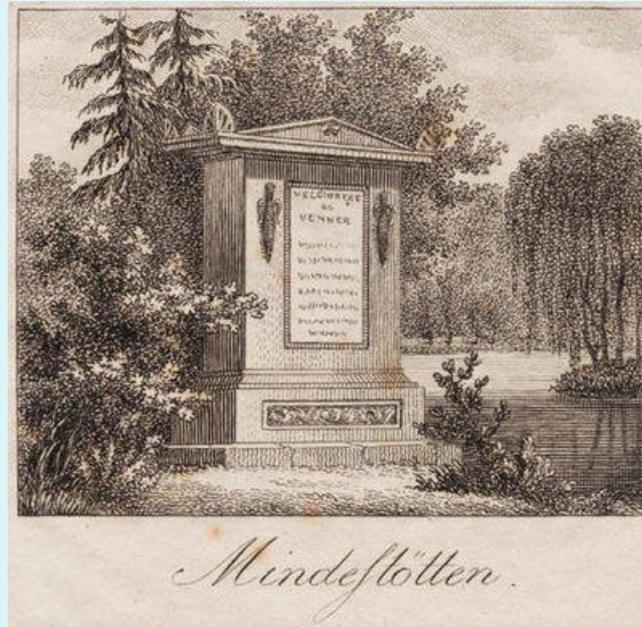
Den norske hytte (Norwegian cottage) and Runestenen (runic stone)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

137

Sanderumgaard as a pilgrimage – a narrative?

- Whose story is told?
- How/by what means is the story told?
  - Naming and the use of words
  - Intertextuality
  - Beginning, middle, ending
- The viewer as the narrator?

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice Proceedings from the 2nd ENN Conference, Kolding 2011

138

Sanderumgaard as a collection

- The owners place – a presentation: I'm rich, I'm cultural, I'm modern, I'm a loving husband

- Parts answ'ring parts - opening to different realms, different worlds
  – Geographic
  – Social
  – Cultural

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

139

Sanderumgaard as a setting?

- The garden is a metaphor for nature itself
- The garden is a metaphor for the modern, enlightened man
- The garden is a metaphor for the modern way of life: a retreat in privacy

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

140

The end

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

141
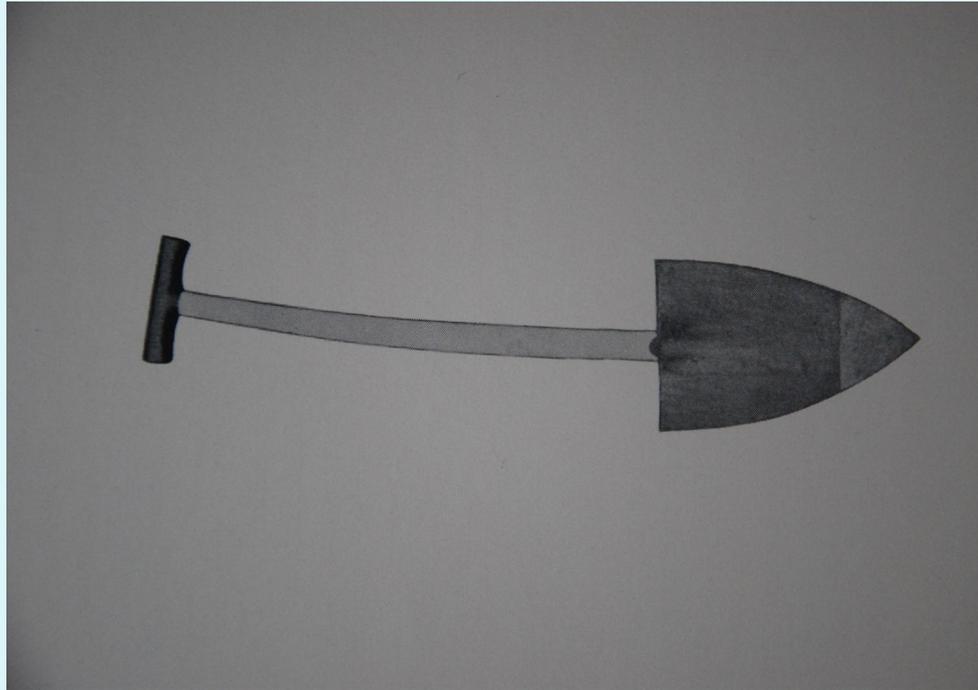
'Millionrupeebaby.blogspot.com' – New Family Narrations

Karen Hvidtfeldt Madsen

The http://millionrupeebaby.blogspot.com/ tells the story of the young and handsome 'all American couple' and their lovely little daughter Lila, born by a surrogate mother in India in 2009. Lila is genetic child of the couple, who provided both egg and sperm to her creation – only the actual pregnancy was impossible due to a cancer disease where the uterus had to be removed. On the blog, which is narrated by Lila's mum, she shares the pain of being infertile, the many considerations up until the difficult decision of choosing an Indian surrogacy clinic, the worries during the long-distance pregnancy and later the joy of parenthood.

A blog named *Chai Baby* tells the story of the Australian couple CC & John and their road to surrogacy in India. Both CC (short for the pseudonym 'CharlieCat') and her husband are in their early 40's. As they met, they were well past 30 and they did not discover CC's infertility problems until at a late age. The choice of surrogacy in India was mainly taken for legislative reasons, (commercial) surrogacy being illegal in most states in Australia, but the economic aspects were important as well, as the process in the US would be extremely expensive. On the blog they reveal the many thoughts they went through before the decision of using an egg donor, not because CharlieCat didn't produce eggs herself, but because her eggs were labeled as 'aged', meaning that the chances of achieving pregnancy would be statistically lower than they would be with a younger woman's eggs. After the choice of donor nationality (a choice between egg of expensive Caucasian or cheaper Indian origin), the actual donor was personally picked out, which is possible at the Surrogacy Centre India (SCI), and just last week the twins Max and Lily were born.

On http://spawnofmikeandmike.blogspot.com/ the American gay couple Mike and Mike tells the story of how they became the proud parents of Rose and Eva, and thereby joined the long and growing list of couples and singles crossing borders to fulfill their dreams of parenthood. Rose and Eva are the products of Indian donor eggs and their fathers' sperm – stirred in sterilized jars – and carried by two Indian surrogate mothers in Mumbai. On their blog M&M, as they call themselves, emphasize their love of each other, the marriage ceremony which took place in Massachusetts, and the fierce desire to become parents. The initial plan for the surrogate mothers to give birth on the same day is, on the blog, replaced with worries associated with Rose' premature birth, stories about the long stay in vibrant, yet humid Mumbai, Eve's birth three weeks later, the overwhelming Indian hospitality, the wonderful food, and

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice Proceedings from the 2nd ENN Conference, Kolding 2011

142

the caring clinical staff. With Eve's birth, Mike and Mike are now, as they write on their blog, transformed into a 'real' family: Daddy, Baba, and the girls.

These stories are by no means exceptional. Rose and Eva were born i Mumbai, Max and Lily in New Delhi. Lila was born in the *Akanksha Infertility Clinic* in the small town Anand in the Indian state Gujerat, a clinic which has become worldwide known after the leading doctor Dr. Nayana Patel appeared in the American Oprah Winfrey Show *"Wombs for rent"* in 2007, where she branded surrogacy as 'Indias gift to the world'[i]. In 2009 a gynecologist at a hospital in Mumbai tells that in their hospital alone, a surrogate every other day gives birth alone to a British child.[ii] While some intended parents are Indians living abroad, a growing number of the clients come from overseas, most notably Europe, Australia and the United States.

Build-A-Baby / Fertility Inc.

A steadily growing number of Indian fertility clinics offer surrogacy services to a Western audience at very competitive prices. The cross border fertility industry is today a multi-million dollar industry and has all the facets of a marketplace. Besides the low cost, India offers expertise and international standards in medical treatments, less or no waiting periods and English speaking doctors often educated in the US or UK.

In India legislative restrictions are still few, and the combination of IVF-technology and surrogacy allows gay couples as well as singles to become parents. The intended (and paying) parents have the choice of donor nationality and the possibility of hiring an Indian woman as a surrogate mother - a young woman with a family of her own, who typically needs the money to buy a better home or to educate her 'own' children. In India the surrogate mother renounces any claim of the baby as a part of the initial contract provided by the clinics. Depending on different national legislations, the intended parents are given custody after a DNA test, or they are allowed to adopt the baby after birth.

The extended use of internet based communication technology reduces the feeling of geographical distance between the first and the third world - for instance US and India. Hopeful parents learn about their options on the internet. The clinics make extended use of the possibilities on the world-wide web, both in regard to marketing and to education of the 'customers'. Once an Indian surrogate mother is pregnant, the intended parents have – and use – the possibility of joining-pregnancy-check-ups and scans on Skype. For most intended parents the communicative technology plays a crucial role during the process.

And often the intended parents share their experiences, their worries, both in regards to the surrogacy project, but also of parenting and family-making, in international online communities, for instance on weblogs, which is the subject of this paper.

Globalization along with medical and digital developments provides us with new ways of making and thinking families in late modern society, as reproduction is in some sense 'liberated' from geography, gender, sexuality, and even age, and obviously this calls for new modes of understanding as well. In this paper it is my aim to focus on the communication of parents and intended parents of Indian surrogate children through an examination and discussion of the narrative and rhetorical strategies in a number of public weblogs (blogs). I want to show how a narrative form seems to be established in negotiation and reinterpretation of these new families, how it goes on in words as well as visually, both carefully balanced between two very different cultures and between the private and the public realm on the internet.

Post-familial families

Displayed on these blogs seems to be what Ulrich Beck has named the 'post-familial family', new, 'alternative' family structures like for instance bi-cultural families and same-sex partnerships. In late modernity, traditional family values can no longer be taken for granted. The post-familial family demands developing, negotiating and co-ordinating rules and symbolic rituals of everyday life:
"a permanent 'do-it-yourself' project." (Beck and Beck-Gernsheim 2002: 90-91)

According to phenomenologist and cultural historian, John R. Gillis, each modern family is a narration – existing only if it is told, and is in that sense a unity in need of constant attention.
 "Whereas people could once fall back upon rules and rituals, the prospect now is of a staging of everyday life, an acrobatics of balancing and co-ordinating." (Beck and Beck-Gernsheim 2002: 98)

John R. Gillis claims that the modern family is to be understood as its own symbolic universe, a small metaphysical unit, who now inscribes what was formerly "assigned to religious and communal institutions: representing ourselves as we would like to think we are". By separating a "family we live with" from a family we "live by," he stresses the importance of understanding the modern and late modern family as a set of immaterial ideas, values, dreams and longings and stresses that the family formed in our imagination is in many ways more vivid than the physical reality of everyday life.

This staging and performing of the family has according to Gillis been going on throughout the modern age and escalating in the 20th century. During the last decades the scene has increasingly been the internet, where still new opportunities arise and new borders between public and private constantly show and develop.

Blogging a Family

A weblog (blog) is a certain way of digital communication, most commonly a frequently updated webpage with dated entries in reverse-chronological order, meaning that the newest written text is always on top. In many ways the weblog has resemblance to the old fashioned diary, although with all the characteristics of new digital media: integrating written texts with pictures, film and graphics. A blog is typically interactive, allowing followers/readers to leave comments and messages. Most bloggers follows other blogs on related subjects, which means that a kind of community appears through the various lists of links to other blogs and comments on each other's posts.

I have identified and followed a community of around 15-20 blogs on the subject on surrogacy in India throughout the year of 2010, written and published by parents and intended parents of surrogate children 'produced' and born in India. The blogs are quite focused; the authors have all either taken the decision to try surrogacy, are already or are trying to get 'pregnant', or are back home with one or more children carried and born by an Indian surrogate.

Many bloggers are U.S.-citizens, but some come from Australia and Europe. About half are infertile heterosexual couples, and the rest counts same-sex male couples and a few single men. Thus a variety of medical treatments follows their decision to choose surrogacy: some heterosexual couples can supply the complete genetic material, but other intended parents use donor eggs - either because they are a same-sex male couple or because the female part of the relationship does not produce eggs, or she has an age where her egg production is estimated to reduce the chances of achieving pregnancy.

These issues connects the bloggers closely, they link to each other in a kind of 'inner circle' where everyone 'knows' each other, most commonly not in person, but as online personalities and the online community is at several occasions referred to as a 'blog family'. Thus the distinction made by Gillis between the concrete family 'we live with' and the imaginary family 'we live by' is obvious. In many cases the bloggers (private) biological families are not, or only briefly, informed of the surrogacy process, while the (public) 'blog family' is shown unlimited confidence.

Narrating a family

In the blogging community focus is mostly on the surrogacy process, and the thoughts and worries of entering this totally new universe. Not only are these people having their first baby – they are also going through a number of challenging and often unpleasant medical treatments. They travel to a foreign part of the world – leaving their body parts (semen, eggs or embryos), hoping to return nine months later to pick up a baby.

As a media, the blog suits this theme very well. Reproduction is very obviously a process extended in time: the hoping and wishing for a pregnancy, often in several attempts, later the count-down of days until the expected time of birth.

At the same time the process of becoming a family is in the process of being narrated. Each blog does of course tell a unique story of individual lives and fates, but the bloggers share a high degree of common interests – and narrative strategies. Again the phenomenological diversion made by Gillis is useful to understand and explain how the family consists of the already existing family members, but at the same time also projects the very vivid dreams of the future children hoped for.

Kristin Langellier and Eric Peterson also approaches the study of late modern family as a communication practice and argues that family storytelling is a practice about finding and defining ways of producing and doing family", which obviously seems to be the case here. (Langellier and Peterson 2004)

On one hand the image of a late-modern family is in many ways broadened in the digital environments; the question of single individuals and same-sex-couples reproducing is for instance nowhere questioned. On the other hand it is obvious that although the families presenting themselves are very different, the blogs have a number of similarities and the ways in which these blogs construct narratives are in many ways comparable.

In all the blogs the birth is indispensably 'point of no return'. Many blogs have the digital calendar/clock initially first counting along with the pregnancy and since registering the child or children's exact age. The authors of the blogs are more or less anonymous. The happy parents of formerly mentioned Lila' are simply 'mommy' and 'daddy' – their actual names are nowhere mentioned, although they are totally recognizable on numerous photos. Some use pseudonyms; others appear with numerous recognizable

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

146

photos off both themselves and their children, but in any case the important issue seems to be narrating the structure of family life.

We see on one hand a small and limited community of people, who mostly have not met each other personally but never the less know each other through their digital profiles, and know each other's family structures, sexual preferences, and medical history. In many cases they use the same clinics and doctors in India, have been living in the same hotels and have shared some of the most intimate and sincere thoughts and worries with each other. Throughout the year in which I have been following the surrogacy-blog-community, a number of babies have been born (singletons, twins, and in some cases a combination of these have let three newborn babies go out of India together to start a life in the same family somewhere in the Western part of the world). The bloggers are keen on congratulating each other. But many losses have passed as well: fertilizations without result and miscarriages have been announced and commented in the online community.

At the same time it is an open and public online forum and besides the mutual writing and linking bloggers and the people who comment, a number of anonymous 'followers' read and comment without having a blog themselves (like me), and without leaving other traces than the automatic, digital registration on the blog: "a reader from Odense, Denmark, logged in/out".

The blogs display a new balance in the phenomenological distinction made by Gillis between the 'family we live with' and 'the family we live by'. They are certainly a forum of ideals, dreams and longings, and in that sense the imaginary family 'we live by'. But at the same time a unique and extraordinary reality is presented, as traditional views of the family meets a new intercultural reality, colored by the technological and medical discourses, and the world of globalization and internet communication, where reality is formed in words and pictures. It is quite obvious that the individual effort of storytelling creates the family unit, and in the following, I want to focus on how this reality is specifically established.

Changing reality with words and pictures

Lakoff and Johnson argued that metaphors not only shape the human communication, but also perception and (inter)action. And examining the communication on the blogs closer, it becomes very obvious that language and reality interacts intimately. A particular and often quite peculiar linguistic structure,

diction and metaphors develop in the surrogacy blog community in order to negotiate and categorize the subject.

Besides the usual medical abbreviations, for instance

'IVF'(In Vitro Fertilization) or

'LMP' (Last Menstrual Period),

FET (Frozen Embryo Transfer),

and well known internet slang,

for instance LOL (Laughing Out Loud),

OMG (Oh My God),

a number of particular abbreviations appears:

IP (intended parent), ED (egg donor), SM (surrogate mother). 'Surro', short for surrogate, 'embies' instead of embryos are totally common abbreviations used and understood by everyone.

More specific is 2SM (2 Surrogate Mothers")[iii], "2WW" (2 Weeks Wait)[iv] referring to the waiting period between an embryo transfer until the first pregnancy test and "BFN" (Big Fat Negative).

Thus a discourse appears, influenced by both the surrogacy context and the internet media. The medical world, with which most of the intended parents have become acquainted, uses many scientific abbreviations – the specialized nature of the subject and the confidentiality of the bloggers at the same time inspire a specific and personalized use of language.

'Made in India'

The names of the blogs are also clearly reflecting the discursive struggle going on between the intended parents (located in the Western World) and Indian culture.

Blognames as 'made in india', 'procreatedinindia and 'millionrupeebaby' hints with humor and irony to the commercial nature of the surrogacy arrangement.[v]

Other combinations of names and headlines are more complex in nature: http://www.fromindia-withlove.blogspot.com/ has the headline "Out of India" and the subtitle "A miracle of life will bud in

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice Proceedings from the 2nd ENN Conference, Kolding 2011

148

Delhi and blossom in California as a gift from God through egg donation and gestational surrogacy": A message that points towards a religious understanding of the baby as God given, and as a gift from one nation to another. Metaphors of nature ('bud', 'blossom') are combined with the medical discourse ('egg donation' and 'gestational surrogacy') whereas the businesslike, commercial part of the affair is downplayed. Though the blog headline "Out of India", as an inter textual hint to the Danish author Karen Blixens novel based on her life in colonial Kenya from 1937 (or the movie Out of Africa from 1985 with Meryl Streep staring), does touch the interaction between the (Western) first world and a (post) colonial culture - but in a very non direct manner.

The blog titled "Chai Baby" also obviously mediates between the Indian context and the specific needs of the intended parents from Australia.[vi] Likewise the http://tajmababy.blogspot.com, http://cocoamasala.blogspot.com/ and the http://faithtovishwas.blogspot.com/ points directly towards the Indian context through the use of exotic expressions as 'chai', 'masala', 'Vishwas'. 'Chai Baby' has a handwritten introduction explaining how 'masala chai' is made and what it symbolizes in both Nepal and India. The expression 'Vishwas' is likewise explained as being one of the Hindi words for Faith, trust and confidence that those you come in contact with will deliver. "In our case, we have 'vishwas' they will deliver a baby…."

'Our Magical Journey'

Descriptions of the journeys to India are very central themes in the blogs. The couples typically travel first in order to deliver body parts themselves, and then return for the birth of the child or children. If several 'deliveries' are required, sometimes the embryos are shipped, though it is assumed to be connected with a various risks (both in regards to the preservation of the body material and Indian legislation). The uncertainty of both time of birth and how long the issuing of custody and passport will take after the childbirth attaches a number of concerns to especially this journey; a journey not least important, because it transforms its participants into parents. In most cases preparations as well as the actual trip are described in details on the blogs. Pragmatic advice on what to bring along is shared between the bloggers: advice on how to deal with Indian culture, the complicated bureaucracy and the constantly changing legislation in relation to getting passports for the children.

The characterization of the entire surrogacy process as a 'journey' is seen on a number of blogs – referring not only to the travels to India but also to a mental journey during which this very special way of becoming parents is understood and accepted. Paul and Edward, fathers of three daughters, Vivian, Aria,

and Sidney, all three born in Delhi in September 2010, presents the blog 'Faith to Vishwas' with under-titles "A Voyage to Our Family – wanna come along" and "This is our journey to 'happily ever after.'"[vii]

The blog titled http://www.markandkerriesjourney.blogspot.com/ bears the headline "The Journey Begins....and is now finally on its way!"

The blog "Our Magical Journey" also refers to the journey as a metaphor, and is at the same time a very complex message, not least when the visual message is considered. The marching elephants and the background buildings and exotic trees refers without a doubt to the Oriental culture. The small elephant marching at the end of the row could be read as a sign of fertility. The stars and the butterflies leave a magical and adventuress fairytale-like impression, comparable with the blog name "our magical journey". The pink background color leaves it undecided if it is night or the image of a surrealistic dream.

Visually many of the blogs are designed in a way that refer to the Indian cultural frame and therefore, also interacts in the discursive struggles of the communication.

'Christmas Eve Boys' [viii] has a range of colourful saries in the blog

 "A Distant Miracle" has the stately Taj Mahal as the initial image and the subtitle "Traveling 7,500 Miles to Grow Our Family"[ix]

At the same time it is remarkable that the subtitle in for instance 'Our Magical Journey' clearly contrasts the romantic visual image:

The Journey of Surrogacy is never easy! Attempt #1- Fesh Cycle-Negative, Attempt #2- Fresh Cycle-Negative, Attepmt #3- FET-Negative (used last 2 embies). Attempt#4-cycled in USA got 6 embies on ice...cant ship! Services suspended to Mumbai. Wait and See in 2011 [x]

Likewise 'markandkerriesjourney' is a very complex message, mixing the scientific medical discourse with a personal impression of India and a very personal intention of making a family dream concrete and existing...

The Journey Begins....and is now finally on its way!

Step One,ship embryos, caps come off during shipping, 12embryos lost, gone, wasted.Now,start over,fast forward 5months, new shipment arrives in Mumbai safely. Feb 10 brings a transfer and a negative. March brings another transfer and another negative.July 6th, 2010, transfer of three embryos, same day as recent egg retrieval! And now, July 19th another negative. July 29th, embies arrive at new clinic, transfer done August 17th. BFN, Dec 2010 fresh transfer 2SM and ONE POSITIVE [xi]

'Dream', 'magic' and 'journey' are common metaphors of this community, referring not solely to the concrete trip to the clinic in India, but also to the process of coming to terms with the arrangement. In

general the blogs deliver romantic and smooth images of India, resembling a tourist brochure, without mentioning and lacking images of slum or poverty. At the same time complex messages arise from the combination of confidential use of language and personalized internet slang, highly specialized technical and medical expressions, while at the same time a touch of both the traditional fairytale and postcolonial magical realism dominate in these narrations – the childless couples' dearest wish comes true – and the surrogacy process in a country far away from home is in many ways magical and almost unthinkable.

Infertility as 'illness-narrative'

The more 'post-familiar' the family is (in sense of singles, same sex) – or the more controversial the reproduction process has been (meaning test tube baby, surrogacy etc.) – the stronger the need of narration seems to be. The blogs express this need of being at the same time a public informational site, an on-line community and a narration of the family as a private unity. These blogs are not autobiographical in a traditional sense and they are not about life in general.

In her work "Illness as metaphor" from 1989, Susan Sontag refers to TB, cancer and AIDS as examples of how metaphors are used in understanding and communicating illnesses. She argues 'against interpretation'; that disconnecting the metaphors and the diseases will provide the opportunity of regarding the illness's as just (serious) illness, rather than a metaphysical punishment leading to cultural taboos, feelings of guilt and shame.

Infertility also bears cultural mythology and has been regarded as a taboo. It has been regarded as a problem of the rich welfare states, a distressing side effect of overconsumption and pollution, or a problem mostly related to Western women delaying the age of pregnancy and childbirth.

On the blogs the story of surrogacy in India is in many cases told as an illness narrative. Langellier and Peterson states: "Disease converts a person to a patient, the body to an assembly of fixable or replaceable parts, and the personal narrative to a medical report or clinical history" (Langellier 2004: 190). This certainly describes the experience of infertile men and women, but also gay and single individuals, for whom the problem of childlessness is unrelated to illness, but nevertheless they go through similar medical treatments in order to create a child. Thus, the surrogacy narratives are in many ways comparable to an illness narrative, as "a modern adventure story constructed around recovery and healing" (Langellier 2004: 190), where healing means the birth of one or more healthy babies.

But the blogs also provide the opportunity to broaden the image of difficulties in realizing parenthood. For single and gay couples childlessness has, as mentioned, mostly nothing to do with illnesses or disabilities. The gay couples could in many cases be said to be forced in a kind of exile by restrictive laws in their homelands – or like many of the heterosexual couples – due to their personal economic situation. And they, in a double sense, highlight issues that are normally 'muted' - both infertility and homosexuality.

"For storytellers, the narrative is an opportunity to exert agency and empowerment in a disruptive and dehumanizing experience [...]" (Langellier 2004: 190)

As stated by Gillis (1996) the family institution is loaded with metaphors, meaning and mythology. The small international community of surrogacy-in-India bloggers interrogates with the existing dichotomies and mythologies in a number of different manners: Obviously the interaction between the first and the third world is a challenge, both in an ethical sense and in order of adjusting oneself to the reality of a multicultural family when the child has a Indian donor as genetic parent. By narrating in public, the traditional view of the family as a private realm is challenged, and at the same time they break the taboo of infertility and reduce layers of shame traditionally connected to infertility and homosexuality. Mental boarders between nature and culture are challenged as the narratives strategically move attention away from the biological towards the social aspects of parenting, by focusing on intention, attention and care, more than genetics, pregnancy and giving birth.

Literature

Ann Dally 1982 *Inventing Motherhood.* London: Burnett Books Limited

John R. Gillis 1996 *A World of their Own Making. Myth, Ritual, and the Quest for Family Values.* Harward University Press 1996

Charis Thompson 2005 *Making Parents: The ontological choreography of reproductive technologies. MIT Press*

George Lakoff, Mark Johnson 1980 *Metaphors we live by,* Chicago Press Illinois

Kristin M. Langellier and Eric E. Peterson 2004 *Storytelling in daily life. Performing narrative*. Temple University Press

Susan Sontag 1989 *Illness as Metaphor*. Farrar, Straus & Giroux

[i] http://www.oprah.com/world/Wombs-for-Rent
[ii] http://www.thisislondon.co.uk/standard/article-23695609-investigation-surrogate-baby-delivered-every-48-hours.do
[iii] http://www.markandkerriesjourney.blogspot.com/(2011-02-14)
[iv] http://adistantmiracle.blogspot.com/2010_02_01_archive.html
[v] http://152am.blogspot.com/, http://procreatedinindia.blogspot.com/ and http://www.millionrupeebaby.blogspot.com
[vi] http://havingababyinindia.blogspot.com/
[vii] http://faithtovishwas.blogspot.com/. Paul and Edwards three daughters are born by two different surrogates, meaning that the two of them are twins. All three have the same egg donor, but who the biological father of which girl is, is not mentioned on the blog.
[viii] http://christmaseveboys.blogspot.com/: Christmas Eve Boys are a gay couple living in Dallas. Both are born on December the 24.
[ix] http://adistantmiracle.blogspot.com/ (2011-02-14)
[x] http://ourmagicaljourney.blogspot.com/ (2011-02-13)
[xi] http://www.markandkerriesjourney.blogspot.com/(2011-02-13)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

153

Working with Stories in Workplace Communication

Kay Muehlman, Eva Mayr, Manuel Nagl

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

154

introduction to research project ViADUKT

intranet efficiency

organizational narrations

narrative information design

effect mechanisms

communication strategies

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

155

Introduction

Narrations and stories play a significant role in organisations. Previous research has shown the positive effect of narrations in building corporate identity and the distribution of tacit knowledge. This paper presents the research project ViADUKT (2010-2013) which examines the roles and effects of narratives in top-down workplace communication. Building on narrative foundations from communication sciences, linguistics, cognitive science, psychology, and neuro science we build up a framework providing guidelines for narrative information design enabling efficient narrative workplace communication.

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

156
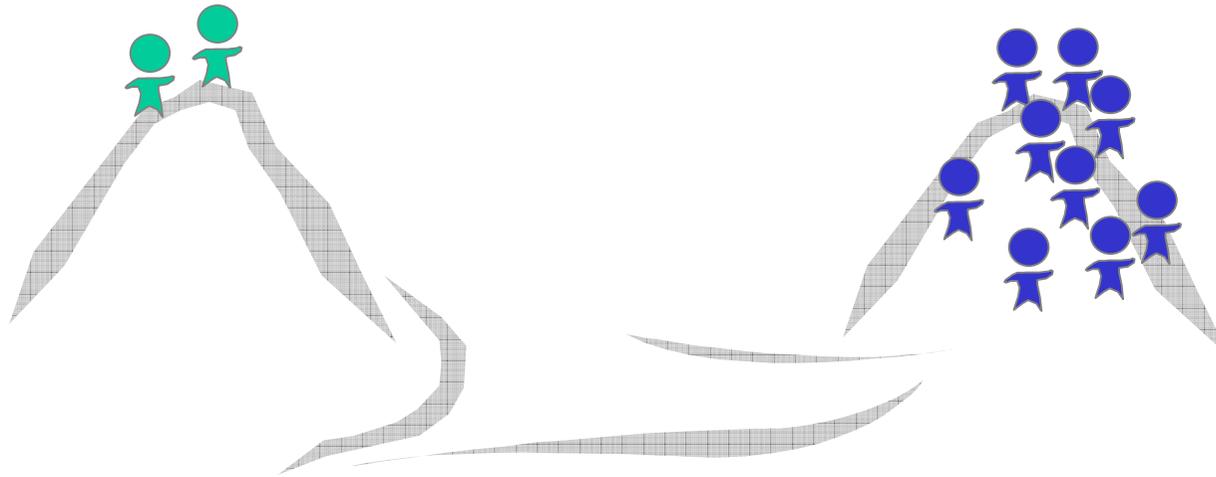
management

employees

ViADUKT

know comm

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

157
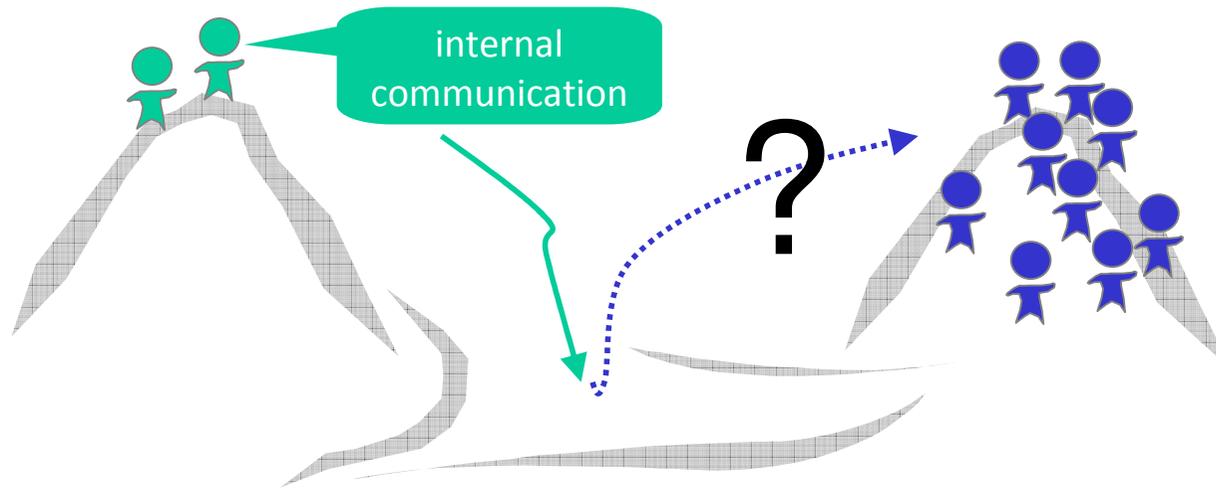
ViADUKT

**comprehensible information design for organizational
communication technologies**

3 year nationally funded research project
to enhance the understanding of narrative information design
conducted with a business partner (mc media consult, Vienna)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

159

Goals of ViADUKT

develop a framework for narrative information design
iteratively tested
develop set of methods

tested in experiments and case studies

bridging theory and practice

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

160

ViADUKT deals with communication in organizations

top down communication
electronic communication
intranet – internal communication

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

161

intranet efficiancy : Mathias Fank (2003)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

162
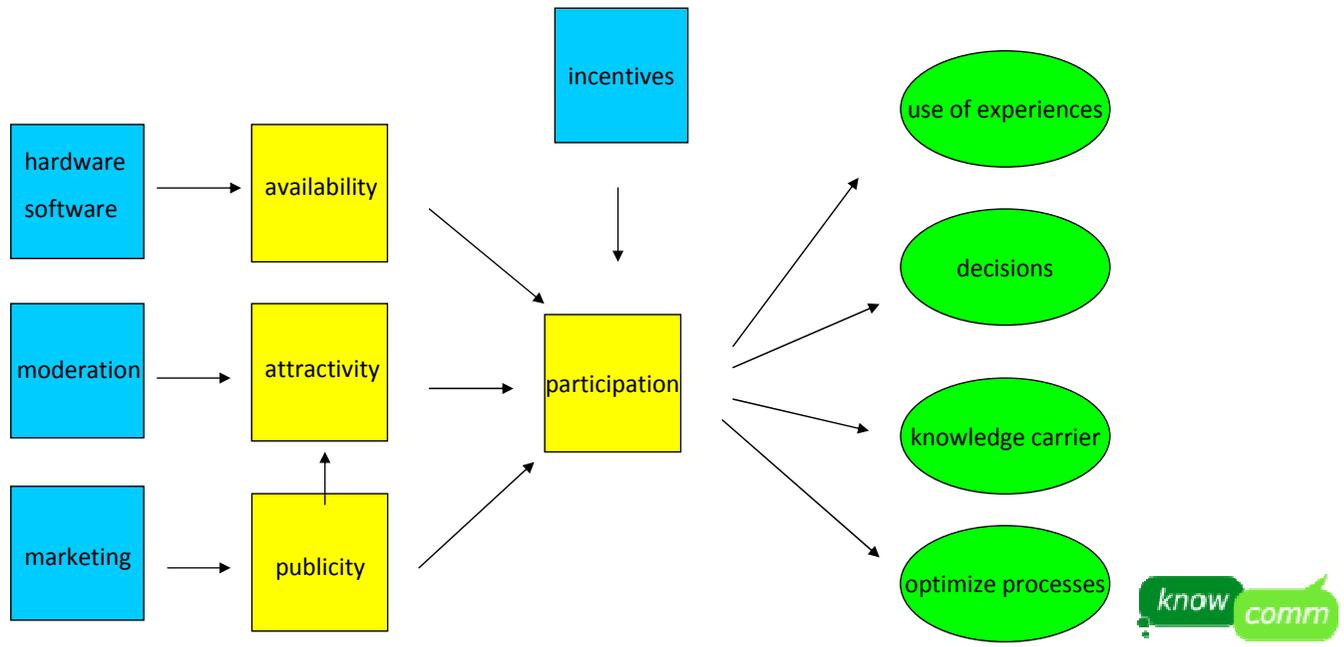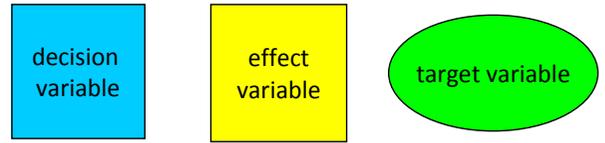
organizational narrations

narrations in, about, and from organizations

narrations entail each other

monophonic (one voice)
to polyphonic (many voices)
interact and inter-penetrate

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

163

narration in organizations

effective and operative on a

micro level (product)
meso level (organizational level)
macro level (society)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

164

narration on a product level is not enough

"at best we may find it entertaining and it may have a temporary affect on our motivation and understanding at worst it may provoke cynical and mostly covert anti-story as a reaction to perceived Maciavellian Propaganda" (Snowden, 2001)

narration is a question of (organizational) culture ⟷ **culture is a question of narration**

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

165

narration is a mirror of organizational culture

Walt Kelly, *Ten Ever-Lovin' Blue-Eyed Years*
With Pogo (New York: Simon and Schuster, 1959), p.71.

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

166

how can culture be reflected on the product level?

via shared situation models

open organizational culture as a precondition for effective narrations

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

167

integrated procedural model:

| gathering | → | integrating & using | → | testing |

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

168

how could narrative design work?

8 effect mechanisms

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

169

(1) narrative dominance

narrative content is processed cognitively with priority
  -> it gets more cognitive resources

the more central the intended content is anchored in
narration the better it is processed

(Fisch, 2000)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

170

(2) reduction of critical thoughts

narrative mode of processing is in competition with the analytical mode (of processing)

--> the stronger the narrative engagement the weaker is the analytical mode of processing

narrations can
- compensate argumentatively weak content and
- take negative-skeptical arguments out of focus

(Adaval & Wyer, 1998; Escalas, 2004)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

171

(3) creation of positive emotions

"narrative transportation" (= being "pulled" into a story) promotes the formation of positive emotions

--> flow-experience (increasing the excitement levels)

narrations are able to activate a holistic mode of processing which gives more space to emotions.

(Glaser et al, 2009; Green & Brock 2000)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

172

(4) enhancement of identification

narrations consist of actors with certain intentions, a certain frame of mind and emotional state in concrete situations.

--> personification enhances processes of alignment between the recipient and the actor and enhances identification

(Strange 2002; Slater & Rouner, 2002)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

173

(5) enhancement of imagination

narrations induce mental images or stimulations

--> these dominate working memory and inhibit processing of
alternative scenarios

--> mental images also enhance the belief that certain events
will occur (narrative persuasion)

(Gregory et al., 1982)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

174

(6) narrative blindness for sources

credibility of sources is less relevant with narrative texts than for example with argumentative texts

--> effects of narrations on attitudes are able to deploy themselves in the context of sources with low credibility (potential 'sleeper-effect')

(Green & Brock, 2000; Richter, o.J.)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

175

(7) long-term memory

in comparison to argumentative texts or expository texts narrations stay longer in the human memory

--> deeper textual processing through construction of coherent situation models (mental representations)

(Ditman et al., 2010;Negrete & Lartigue, 2010; Richter, o.J.)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

176

(8) synthesis: narrative persuasion

works on the basis of the following mechanisms

- reducing critical evaluation ('suspension of disbelief')
- devaluating 'weak' arguments
- creating positive emotions (high arousal levels)
- increasing mental und emotional participation
  (identification, imagination)
- sustained in long-term memory

(Escalas, 2004; Escalas, 2007; Slater & Rouner, 2006)

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

177
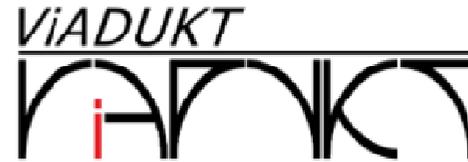
6 communication strategies

to bring narrative information design to work

in organizational communication

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

178
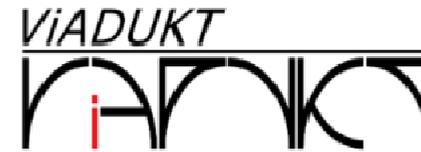
6 communication strategies

culture management: identity and sense making

synconisation of sub cultures

crisis communication

change communication

continuity management

strategy development

tacit knowledge management

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

179

management

employees

**1st pillar:
organizational
narratives**

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

180

management

employees

2nd pillar:
narrative
design

1st pillar:
organizational
narratives

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

181

management

employees

2nd pillar: narrative design

3rd pillar: narrative mechanisms

1st pillar: organizational narratives

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

182

management

employees

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

183

thanks for your attention!

Kay
Muehlmann

Manuel
Nagl

Eva
Mayr

kay.muehlmann@donau-uni.ac.at

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

184

The strategic use of Narratives and Narrative Elements in Corporate Communication and Corporate Genres

The slides of the presentation are presented below as figures 1 – 14 followed by a bibliography.

Introduction: Corporate communication and the business context
This presentation focuses on narratives in a business context. The presentation highlights the strategic use of narratives or aspects of narratives for a range of different strategic purposes in corporate communication. Based on the definition of corporate communication as a *management* function (Cornelissen, 2004; van Riel, 1995; figures 1 and 2), the presentation demonstrates how narrative features are used strategically to promote corporate identity, corporate image, and – not least - the corporate brand to multiple stakeholder groups inside and outside of the organization.

Theoretical framework and discussion
One of the major communicative challenges facing the modern corporation is the need to communicate its identity and its values in order to distinguish itself from competitors and to promote the corporate brand in a highly competitive and international business context in which branding becomes increasingly important (Hatch & Schultz, 2000, 2003, 2009). Also, the increasing demand in society for authenticity and transparency in the business world in general requires the corporation to speak with one, identifiable voice (Christensen & Morsing, 2008; figure 2), while at the same time addressing groups of multiple stakeholders with potentially different or even conflicting agendas (figure 3).

The focus on corporate communication as an all-embracing and strategically important management function has brought with it an increased awareness of communicating corporate values, image and identity. In this context, narratives have proven an excellent and fast communication tool (Denning 2001, 2005; figure 5) as narratives may serve to discreetly communicate and legitimize power structures within the organization (Morgan, 1997; Mumby, 1987). Further, the emotional and pathos-based appeal of narratives makes them easy to remember and helps overcome audiences' experiences of information overload in a working context.

Narratives, or elements of narratives, are also reflected in the new types of business genres such as mission and vision statements, CSR reports, sustainability reports, corporate narratives 'about us' as found on the web and in image-related annual reports. While traditional business genres such as contracts, business letters, requests, memos

etc. are logos-related and matter of fact orientated, the new business genres often rely on narrative elements such as personifications and the establishing of the corporate 'we' in mission statements (Williams, 2008) in order to communicate brand and corporate values to both internal and external audiences (figure 4).

In organizational communication, narratives primarily target internal members of the organisation in order to communicate organizational culture and norms and to socialize new members of the organization, while narratives within the framework of corporate communication are of a more holistic nature and directed at both internal and external audiences (figure 6).

New corporate genres such as CSR reports and sustainability reports tell narratives at both an abstract and a concrete level while centre staging the corporation as the responsible corporate citizen who makes a difference in society by improving the environment or peoples' lives in general (figures 8, 9). Further, traditional business genres such as job advertisements in some cases have developed into autocommunicative narratives of personal, professional and corporate identities (Norlyk, 2006, 2008; figures 10, 11).

A strong corporate identity and a clear internal awareness of 'who we are and what we stand for' (Hatch & Schultz, 2000, p. 15) depend on a successful and balanced interplay between corporate image, corporate culture and corporate vision. In brand related narratives, the question of identity is reflected at different levels.

In the first wave of branding, brand narratives are constructed around the product. The product is staged as the hero of the story, while the corporate author is found at the functional level, i.e. in the marketing department. In the second wave of branding, which is concerned with branding the corporation and corporate identity to larger audiences and different stakeholder groups to secure long-term survival, the product hero is written out of the story to be replaced with the corporate hero. The author is no longer to be found at the functional or departmental level but rather at the top level of the corporation. The corporation itself becomes the narrator of the corporate brand and becomes responsible for narrating stories that advance both the corporation as well as the corporate brand (Fog, K. et al. 2010; figure 7).
Brand narratives of the product and the subsequent brand narratives of the corporation are giving way to the third wave of branding which highlights the relationship between stakeholder, primarily consumers, and the corporation (Hatch & Schultz, 2009). Narratives of relationship branding, or network branding, aim at establishing value communities in which the consumer and the corporation co-create the narrative of mutual identities and life styles as illustrated in the case of the Toyota Sienna Swagger wagon (figures 12, 13). Branding relationships and establishing feelings/illusions of emotional bonding between the actors of the narrative is the central theme of these co-created narratives of mutual values which are typically narrated in social media such as Twitter, Facebook, corporate blogs etc.

Conclusion
In a context of branding and corporate management strategies, the key question in the present development towards relationship branding is the question of authorship (figure

14). Who owns the story and who has brand control? The establishing of emotional bonding between stakeholders/consumers and the corporation may enhance customer loyalty in a short term perspective. However, long term issues of brand control and potential risks related to co-authorship in narratives of relationship branding may present new and unforeseen managerial challenges in corporate communication.

Figure 1: Stories and genres in a business context

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice Proceedings from the 2nd ENN Conference, Kolding 2011

187

Definitions of Corporate Communication/s

… Corporate communication is a management function that offers a framework and vocabulary for the effective coordination of all means of communication with the overall purpose of establishing and maintaining favourable reputations with stakeholder groups upon which the organization is dependent.

(Cornelissen, *Corporate communication*, 2004: 23).

… Corporate communication is first and foremost an idea. It is the idea that a company can communicate as one totality or one body.

(Christensen & Morsing, *Bagom corporate communication*, 2008: 8. Translated from Danish).

Figure 2: Definitions of corporate communication

The concept of stakeholder communication

Multiple stakeholders:

- consumers/ customers
- investors/ present and potential
- employees/ present and potential
- suppliers
- governments
- trade associations
- political groups and NGOs
- potential competitors

Figure 3. Stakeholder groups

New corporate genres: Communicating identity and values

Traditional genres:
 business letters, contracts, order confirmations, requests etc.

New corporate genres:
- Mission statements
- Vision statements
- CSR (corporate social responsibility and the corporate citizen
- Sustainability reports and the environment
- Annual reports as image brochures
- Job ads as professional and corporate narratives
- selt presentation 'about us', founder stories

Corporate narratives or elements of narratives communicate corporate identity,
    corporate values and corporate brand.

Figure 4: Business genres: Old and new

Narratives in a business context/1

*[...] in the hectic modern workplace, people have neither the time nor the
patience … to absorb a richly detailed narrative. If I was going to hold the
attention of my audience, I had to make my point in seconds, not in
minutes.'*
(Denning, 2005: 6).

Denning refers to minimalistic stories or stories with a small 's' in which 'the
voice of the storyteller is implicit', and allows 'a lot of imaginative space for
the reader to fill in the blanks' (Denning, 2001: 181-182).

Figure 5: The business narrative

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

189

Narratives in a business context/2

Narratives in organizational communication
Focus is primarily of an internal nature:
Socialization of new members
stories of culture and norms

Narratives in corporate communication
Wider, holistic focus.
Internal as well as external focus
Stories of identity, visions, values and brand.

Figure 6: Organizational and corporate narratives

Narratives and branding in corporate communication

Product branding – narratives about the product
Genres: traditional advertising
Narrator: the corporation. Hero: the product.

Corporate branding – narratives about the corporation
CSR reports, annual reports,
Narrator: the corporation. Hero: the corporation

Relationship branding – emotional bonding and co-created narratives
of meaning and relationships between corporation and consumers
Narrators: consumers and corporation. Hero: the relationship.

Figure 7: Narratives in a branding context

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

190

Corporate genres and branding: Narratives in CSR/1

CSR reports as narratives staging the responsible corporate citizen, who translates abstract values into concrete action

EX: Corporate social responsibility at Vattenfall
Vattenfall is committed to meeting society's need for energy in a responsible and sustainable manner. Within the framework set by society, Vattenfall operates and invests in energy solutions that support sustainable development – economically, environmentally and socially.

Figure 8: Narratives in CSR: the abstract level

Abstract values and concrete narratives in CSR/2

5240 – håndbold for Henrik, Hanin og Hüsne i Vollsmose
Vattenfall, HC Odense og Fyns Håndbold Forbund står bag initiativ med tilbud til børn i Vollsmose om at spille håndbold og blive en del af 5240.

Figure 9: Narratives in CSR: the concrete level

Corporate genres and branding: Job ads as narratives/1

- personal, professional and corporate narratives of a higher ethical and moral purpose as stated in the corporate vision

- autocommunicative elements

- personal and professional fullfilment

- co-creation of values and morals

Figure 10: Job ads as narratives of personal and corporate identities

Corporate genres and branding: Job ads as narratives/2

Figure 11: Job ads in new media: the personal meeting with employees

Corporate genres, narratives and network branding/1
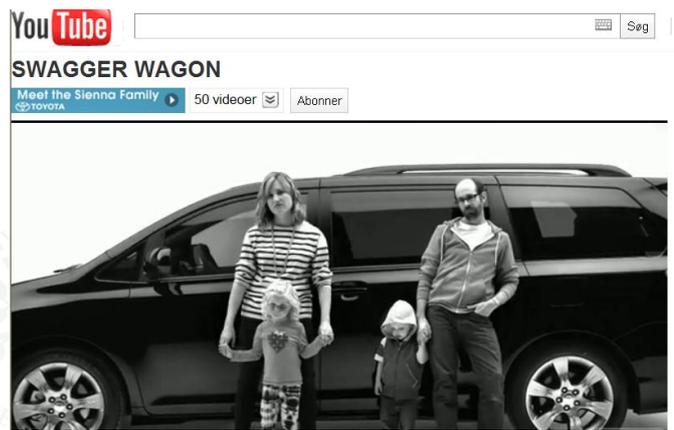
Figure 12: Narratives and identification in network branding: The Sienna family

Corporate genres, narratives and network branding/2
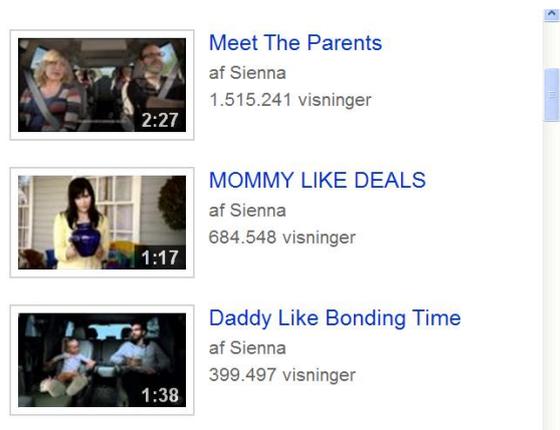
Figure 13: Network branding and different points of view

Conclusion: Narratives, brand and the issue of control?

First wave of corporate communication
Corporate communication: a function of *management*
Narratives as a *management* tool in internal and external communication
Narratives as brand stories of products and corporate identity.

Second wave of corporate communication
In relationship branding, *stakeholders*, especially consumers,
become co-writers of the corporate narrative and *co-creators* of meaning.

Authorship
Who owns the story? Low degree of control, potential conflicts relating
to meaning, values, and authenticity.

Figure 14: The cost of relationship building - losing brand control?

Bibliography:

Cornelissen, J. 2004: *Corporate Communications: Theory and Practice*. London. Sage.

Christensen, L. Th. & Morsing, M. 2008. *Bagom corporate communication*. Frederiksberg. Samfundslitteratur.

Denning, S. 2001. *The Springboard: How Storytelling Ignites Action in Knowledge Era Organizations.* Boston. Butterworth – Heinemann.

Denning, S. 2005. *The Leader's Guide to Storytelling: Mastering the Art and Discipline of Business Narrativ*e. San Francisco.

Fog, K. Budtz, Munch, B. 2010. *Storytelling. Branding in practice*, 2. ed. Samfundslitteratur. Copenhagen.

Hatch, M.J. & Schultz, M., 2000. Scaling the Tower of Babel: Relational Differences between Identity, Image, and Culture in Organizations. In Schultz, M. et al (eds): *The Expressive Organization: Linking Identity, Reputation, and the Corporate Brand*. Oxford University Press.

Hatch, M.J. & Schultz, M. 2003. Bringing the Corporation into Corporate Branding. *European Journal of Marketi*ng, 37 (7/8), pp. 1041 – 1064.

Hatch, M.J. & Schultz, M. 2009. *Brug dit brand*. Gyldendal Business. Copenhagen.

Morgan, G.1997 [1988]. *Images of organization*. Sage. California

Mumby, D.1987. The Political Function of Narrative in Organizations. *Communication Monographs*. 54, 113 – 127.

Norlyk, B. 2008. Job Ads in Corporate Branding: Staging Identities and Values. In Dam. L. et al. (eds) *Rhetorical Aspects of Discourses in Present-Day Society*. Cambridge Scholars Press, pp. 374 – 393.

Norlyk, B. 2006. Clashing Norms: Job Ads or Job Narratives?' in Gillaerts, P. & Shaw, P. (eds) *The Map and the Landscape: Norms and Practices in Genre*, Peter Lang, Frankfurt, 2006, pp. 43-62.

Van Riel, C. 1995. *Principles of Corporate Communication*. Prentice Hall.

Williams, L.S. 2008. The Mission Statement – A Corporate Reporting Tool with a Past, Present, and Future. *Journal of Business Communication*. 45, pp. 94 – 119.

Symbolic Feminine Role in Indo-Persian Narratives

Pegah Shahbaz

When speaking of fables or tales, one inevitably thinks of India. Indian culture enjoys a vast and ancient tradition of narration. The Indian tales have travelled through the continents and have influenced the world's literature. Meanwhile the reciprocal effects of both Persian and Indian literature on each other are undeniable. A major part of Persian literature, prose and poetry, has been formed and developed through the support of the Indian governors. Thereafter the invasion of the Qaznavid (1020-1206 A.D.) to the sub-continent up to the decay of the Tymourid Dynasty (1526-1837 A.D.), the Persian language flourished in India and notable literary works were composed in Persian prose or poetry during centuries. The tradition of narration widely spread in India both at court, where professional narrators were always in search of new stories, as well as in the oral lore of the population. Thus many accounts and narratives of Persian origin were presented in several Indian versions, and a great quantity of Sanskrit stories were borrowed and translated into Persian.[i]

You may have heard of Indian narratives such as *A Thousand and One Nights*, *The Book of Sindbâd* or *Sindbâd-Nâma*, *Shukâ Saptati* (The Seventy Tales of The Parrot), *Panchatantra*, *Sanghâsin Bettisi*, etc. in which much of the ancient sub-continental rituals, anthropological codes and thoughts are reflected and registered up to the present time.

As a whole, the most significant characteristics of these narratives are:

1. They mostly follow the multiple framing structures and consist of a series of tales within tales.
2. These narratives cover vast thematic fields and grounds such as historical, mythical, mystical, love and emotional themes; and they contain moral messages. So narratives were applied for pedagogical purposes and also for amusement.
3. They profit from a metaphorical language and transmit a rich allegoric cultural heritage.

These stories can be studied and compared just as any other narrative, according to various criteria; for instance, their geographical dissemination, the socio-cultural factors of their formation and their structure. A significant subject to be taken into consideration could be the matter of "women" in the Sub-continent; their sentimental relationships and individual or social presence reflected in their roles as personages of the stories. One of the most popular

themes concerning women is their guiles and tricks. The feminine characters constantly play tricks on their men, which functions as an engine and rescues the story from the blind alley.

Numerous tales are recounted in anthologies about women's dishonesty and distrustfulness, propagating the misogynist view over women in the oriental patriarchal society. Such machismo gets its origin from Buddhism and Hindu ideologies. According to Hindu creed, women obtain an inferior social position and don't have the right to participate in social and religious ceremonies. The woman character of the stories represents the man's object of desire, she takes part of man's properties; her existence depends on "his" will and "her" identity is described as "he" wants by negative qualities as: infidelity, stupidity and untrustworthiness. The woman is considered as the reason for man's miseries and is normally punished at the end of the story by being condemned to death; evidently because she walks out of the norm or breaks a taboo. The sad ending could be a common characteristic of such narratives in which the main character surpasses the habitual routine of the community.

In *Shuka Saptati* (*Touti-Nâma* in Persian), the parrot recounts tales about women's tricks to the heroine, expressing his sympathy and loyalty. But while pretending to support her lady's desire; the parrot intends to distract her from going out and betraying her husband. On the other hand, all the parrot's tales accuse women of being deceitful and dishonest. Another Persian story in prose named *Sindbâd-Nâma* expresses the same pessimism towards women; the prince is accused of having despicable intents towards the queen and is condemned to death; but the seven ministers (Vizir) of the king relate seven stories during seven days, recalling women's guiles in order to convince the king not to kill his predecessor son. Two types of women are presented in these tales:

1. The introvert feminine character whose identity is proved in service of men, idolized as the out of reach personable and pure beloved, honored as an obedient wife and caring mother. This character is mostly silent; her personality rests vague or mysterious. As a virgin, the young lady is connected to the divine world either by religion, by choosing a hermit life or by disappearing in an inexplicable way. The quality of being unreachable adds to her value. These women more often have a positive relation with nature, they keep a pet animal (in most cases the parrot, the speaking bird) with what they share innocence and spontaneity and keep spiritual autonomy.

2. The second type is the extrovert feminine character that revolts against restrictions and tries to find a way out of the imposed social pattern of life (what the society names her destiny).

The feminine character is usually a young beautiful lady forced to marry a rich middle-aged merchant. The latter is mostly absent from home due to his voyages. The woman at this state endeavors naturally to find a way out of their imposed monotonous lonely life, and in order not to be caught red-handed and lose their honor, she plays tricks.

In marital relationships presented in Indian narratives, both men and women play tricks on each other. But the insistence is on women's faults. Many of the tales about adultery and extramarital sex declare persistently the women's deceitfulness; because in a fatherly society man is not to be questioned. He is free to get engaged into several relationships. The narratives talk of Polygamy as the man's normal right, whereas the subsidiary meaning of 'honor' for a woman is clearly distinct; it is described as "chastity", "purity" or the "reputation for this virtue". There's a general asymmetry in the major honor-cultures: men gain honor but women can only lose it (their honor is understood in terms of "shame"). For women honor is personal and mainly dependent on their sexual behavior. It is hard to speak of honor relationships for a woman in this context, since she and her worth are always taken to have second place in relation to men.

Back to our tales, various trickery objects are used by story characters: marble, jewels, magical tools. But, the tricky woman uses "words". Guile strategies are also portrayed in various modes: la mise en scène, magic and evasion, anticipation, lies, story-telling and wording.

Story-telling is actually the most common way of guile used in Indian narratives. This technique is used for the purpose of deferring an unpleasant event. In some instances, in addition to the overt narrator, the women characters also turn to be intradiegetic narrators who relate misogynist tales against themselves in order to survive and avoid death!!!! The well-known example is *A Thousand and One Nights*. The "récit cadre" (the frame story) is about the king Shahriâr who finds her queen by chance sleeping with a black slave. Ever since, the king's hatred towards women leads him to revenge. He marries a virgin girl each night and kills her at down by sunrise. Once it's the Vizir's daughter's turn, Shahrzâd, she dares to use a strategy of entertainment for the king; she becomes a story teller that recounts a story every night and leaves it unfinished by the sunrise. The king's curiosity doesn't let him kill

Shahrzâd and he waits for one more night to find out the end of the story. The procedure continues for 1001 nights. Eventually she's forgiven because the king falls in love with her. Many of Shahrzâd's tales confirm the king's pessimism towards women. In this manner Shahrzâd starts a therapeutic process to change the King's view by admitting his view. She is intelligent enough to get use of words for creating a trustful atmosphere and showing herself obedient.

Another use of words to deceive is to tell lies: to play with reality, try to recreate a new reality. This is often a risky game to induce the other in error by simulation or concealment and a more or less distorted usage of words. Lying is another form of narration escorted by "mise en scène" to outsmart people's beliefs, superstitions and naïveté.

Here comes an example for both:

An old merchant of Neyshâboor married a woman called Shahrârây, reputed for her fatal beauty among people. While the stupid merchant ignored her she was exceedingly lustful of other men. Soon her cuckold husband became aware of his wife's unfaithfulness and decided to trap her by a trick; he left home announcing he would depart for a long business trip, but secretly returned back home and hid under the bed waiting for his wife and her lover. When they joined together in bed, Shahrârây saw her fool husband's clothes left out under the bed, communicated in sign language with her lover about his presence and said:

"Oh! Brother! God is never pleased if you keep your carnal and sensual glance on me; keep in mind that if you're let into my intimacy, it's just and only because of what I dreamt last night; I saw an old wise man who revealed me a secret; he informed me of my dearest husband's death during his recent voyage and notified that the only way to release him of such miserable destiny would be the proof of my loyalty towards him by passing certain nights with another man without any adulterous involvement. I'm really grateful of your help, may you leave now!"

Next, the man left the house and Shahrârây pretended to sleep. Her husband came out of his hiding place, took her in his arms and treated her with great dignity and kindness.[ii]

We find the woman in a deceptive stance, inventing a "mise en scène" and profiting from narration and untrue words to hide her treacherous intentions under the guise of loyalty and innocence.

Some other women have a third strategy; they narrate the truth, but in a way that their husband does not believe in them. By giving some hints, the feminine character loses credibility and turns to be an unreliable narrator.

Exemple: A merchant's wife was in love with a man. Once they were busy with their love affair the merchant returned home. His wife hid her lover inside the safe chest and when the husband asked her doubtfully of what had happened in his absence, she related the truth and handed the key to her husband. You can imagine the merchant's fury on the one hand and the fright of the poor lover inside the chest on the other hand. At the crucial moment when the merchant got the key in his hand the woman suddenly said: "*Yadam to râ farâmoosh!*"

This expression reminds an oriental game that resembles breaking wishbones: apparently the wife and her husband must have promised not to accept anything from each other and the first person breaking the rule was considered as the loser.

By this hint, the man takes the entire story as a game and not seriously. In the above-mentioned example and in many more instances, the women's consciousness is observed in clever use of narration as a means of defence. They transform the reality into fiction, push the men forward into the imaginary world and convince them to accept the unreal as real.

The use of guile and its functions in women's lives are to be studies in two individual and social aspects:

1. Individual concept of tricks: human being perpetually works on himself to construct his identity, for what he needs: 1. Personal fulfilment, it means to make who he is compatible to his ideal image. 2. Social recognition which means to adapt who he is with who the others expect him to be. 3. Existential consonance; conciliate his personal expectations to the others' and avoid tensions between the two mentioned aspects. If the individual does not succeed in reconciling these three aims, he'll feel incomplete and unsatisfied. It's a sort of suffering we may call existential tension.[iii]

So he may react in two ways: facing the truth and self-judgment or self-deceit. In the first case one auto-criticizes himself, admits the reality as it is and learns to live with it. In the second reaction one tries to justify himself, rationalize his behaviour to bear out his innocence and ignore his guilt and loss. Reinterpreting the events helps him believe in himself and his abilities. That's why he relates himself stories, tells lies to himself and forces himself to

assume it even if he knows inside himself that it's a lie. If he can't believe in it, he has to repeat it in different ways for convincing himself.

An interesting example is a tale from *Touti-Nâma* entitled: "The laughing chicken".

Emir of Kerman and his queen were once dining in the garden. The gardener brought a daffodil for the queen while the latter suddenly covered her face and said:

"Oh Lord! This flower resembles the form of the eye; I don't want anybody to see my beauty! I'm yours, just and only yours! I'm unable to look at this flower, much less to touch it."

Hearing so, the roasted chicken served for the king burst to laugh. The queen became nervous and insisted on discovering the reason. The king questioned his ministers, astrologers and other experts; none could give him an answer, but lastly a prisoner divulged the queen's hidden love affair with an elephant warden the night before on the back of the elephant. [iv]

Why didn't the queen keep silent? She could have said nothing not to arouse any doubts in others. The reason is that she needed to confirm her innocence inside by such dubious pretentions and also needed to calm her doubts and assure her dignity in the public.

2. Social aspect: One hides the truth from the others simply because it's disgusting, unpleasant, reproachful and disapproving in the other's point of view and it contrasts social laws. The revelation of the reality might cause pain and sufferance. But guile helps to avoid such condemnation by law. By abusing of popular thought and beliefs in social norms, the individual can divert law and let his desires survive. As far as you don't touch the social norms explicitly, you live your desire without any conflict. In a patriarchal society where the woman's sexual desire is ignored, her existence is just and only justified as an object for masculine desire, her beauty faces the man's ugliness, her youth faces his old age, her intelligence bears man's foolishness, as is said in *Shuka-Saptati*: "For a wife, a foolish, for the woman, an unskilled lover, ...all these cause much pain."[v] Soon she begins to bemoan the waste of her beauty, charm and youth on a person who doesn't deserve her. As the most natural reaction, she will try to search for a way to ameliorate her state of life out of society's sight.

As the society resists in front of any reverse of its law and norm, guile and deceit come to support feminine desire as well as the society's norms and traditions.

To conclude, Many Indo-Persian narratives function as an aiding tool to control the effect of the events in favour of women in male-dominated societies. Narration seems to be vital for women's lives under the pressure of patriarchal norms. The structure of cuckoldry narratives makes it possible for the society to be confident about the essential survival and strength of its social norms, the loss of what will produce fears, suspicions, and senses of remorse.

---

[i] 1. SIDDIQUI Tahira, *Fiction Writing in Persian in the Sub-continent During the Mughal Period,* Islamabad, Iran-Pakistan institute of Persian Studies, 1999, pp. 39-50.

[ii] 2. HAKSAR A.N.D., *Shuka Saptati*, New Delhi, Harper-Collins Publshers, 2000, p. 99.

[iii] 3. BAJOIT Guy, « La place de la ruse dans la gestion relationnelle de soi », in *Les Raisons de la Ruse*, Paris, La Découverte, 2004, pp. 48-49.
[iv] 4. NAKHSHABI Ziâ Al-DDin, *Touti-Nâma*, Tehran, Manoochehri, 1994, pp. 191-198.

[v] 5. HAKSAR A.N.D., *Shuka Saptati*, New Delhi, Harper-Collins Publshers, 2000, p. 19.

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice Proceedings from the 2nd ENN Conference, Kolding 2011

202

Bibliography

FLUDERNIK Monica, 2009, *An Introduction to Narratology*, Abingdon-New York, Routledge.

HAKSAR A.N.D., 2000, *Shuka Saptati*, New Delhi, Harper-Collins Publshers.

HOSSEINI Maryam, 2009, *Risheh-hâ-ye Zan-Setizi dar Adabiât-e Classic-e Pârsi* (Origins of Misogyny in Persian Classic Literature), Tehran, Cheshmeh.

JUNG C.G., 1959, *The Archetypes and the Collective Unconscious*, New York, Princeton University Press.

LATOUCHE Serge and SINGLETON Michael, 2004, *Les Raisons de la Ruse*, Paris, La Découverte.

NAKHSHABI Ziâ Al-DDin, 1994, *Touti-Nâma*, Tehran, Manoochehri.

OKADA Anima, 1984, *Les Contes du Perroquet*, Paris, Gallimard.

SATTARI Jalâl, 1989, *Afsoon-e Shahrzâd* (The Magic of Shahrzâd), Tehran, Toos.

_____, 1994, *Simâ-ye Zan Dar Farhang-e Iran* (The Woman's Image in Iranian Culture), Tehran, Markaz.

SHAHBAZ Pegah, "Negaresh-e Ravân-kâvâneh be Dâstân-e Touti-Nâma" (A Psychoanalytic Look Over *Touti-Nâma*) in *Farhang-e Mardom Iranian Folklore Quarterly*, ed. VAKILIAN Ahmad, 2010, No. 34.

SIDDIQUI Tahira, 1999, *Fiction Writing in Persian in the Sub-continent During the Mughal Period,* Islamabad, Iran-Pakistan institute of Persian Studies.

SINCLAIR Alison, 1994, *The Deceived Husband: A Kleinian Approach to the Literature of Infidelity*, USA, Oxford University Press.

The Arabian Nights, Trans. by BURTON Sir Richard F., 1997, New York, Modern Library.

VON FRANZ Marie-Louise, 1972, *The Feminine in Fairy Tales*, New York, Spring Publications.

ZAHIRI SAMARQANDI Muhammad Ben Ali, *SindBâd-Nâma*, ed. KAMAL Al-DDINI Muhammad Bâqer, 2002, Tehran, Mirâs-e Maktoob.

The Nature of Fiction: A Return to Phenomenology

David Stromberg

> "[Books] deposit us in a space beyond literature and discourse, in our real habitat, which cannot be more obvious or more unformulable."
> Félix Martínez-Bonati (163)

Abstract:

As postclassical narratological studies have expanded themselves beyond the study of literary texts to other narrative-bearing cultural products and phenomena, the "unnatural" narratological turn has, more than anything else, returned the focus of narratological discussion to literary fiction. But an approach which claims to be focused on anti-mimetic and non-realist narratives elides the fact that all fictional narratives challenge mimetic understandings because there exists no single mimetic standard.

This paper – which is developed in parallel to my research on the way that narrational infractions disrupt a narrative's self-set structural principles – reviews narratological assumptions from an expanded phenomenological perspective. My exploration into the ethics of narrative form has led me to develop a conceptual framework which considers fiction on its own terms. It places literary narrative fiction within the context of the world and takes into account its generative (authorial) and receptive (readerly) potentialities. In doing so, I have found it necessary to re-articulate basic notions – narrative, author, text, reader – while attempting to set out some discourse for the discussion of the author-reader dialectic and the indirect nature of literary communication.

Structure:

"Unnatural" by Nature

The Intending Author
The Imminent Text
The Intending Reader
The Narrative Person

Literary Communication
The Author-Reader Dialectic

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

204

"Unnatural" by Nature

The terminological and conceptual framework of an intellectual discourse is no less important than the theory or methodology that is employed. The structural orientation narratology allows for an identification of narrative phenomena in the context of literary analysis, but largely leaves out aspects related either to its genesis or its reception. Hence narratology has been in many cases augmented by at least two additional approaches: reader-response theory following Wolfgang Iser, which originates largely but not exclusively in the phenomenology of Roman Ingarden, and is a kind of predecessor to Ansgar Nünning's cognitive narratological theory; and a rhetorical approach as originally developed by Wayne Booth and later developed by James Phelan, David Herman, Peter Rabinowich, and others.

Narratological studies have themselves expanded beyond the study of literary texts to other narrative-bearing cultural products and phenomena – including film, history, feminism, postcolonial studies, etc. – a "context-oriented" approach that falls under the umbrella term of "postclassical" narratology (Pier 10). Monika Fludernik's work on "natural" narratology, which deals with oral storytelling and conversational discourse, can be seen as part of this expansion of narratological discourse. It also served as a kind of occasion for Brian Richardson to introduce the concept of "unnatural voices" (2006), which more than introducing a new term, returned the focus of narratological discussion to literary fiction. A group of narratologists – including Jan Alber, Stefan Iversen, Henrik Skov Nielsen, and Brian Richardson – then developed an approach which, as stated in their online *Dictionary of Unnatural Narratology*, "analyzes and theorizes the aspects of fictional narratives that transcend or violate the boundaries of conventional realism" (Alber et al. 2010a). Their main definition of "unnatural narrative" is given as "anti-mimetic texts that violate the parameters of traditional realism [. . .] or move beyond the conventions of natural narrative, i.e., forms of spontaneous oral storytelling" (Alber et al. 2010b: 115). But such a formulation seems to elide the fact that all fictional narratives challenge mimetic understandings because there exists no single mimetic standard.

And that "realism" is not a discrete narrative yardstick but rather a genre with conventions and boundaries that can indeed be violated – a construct that cannot serve as a gauge for a narrative's nature.

What this seemingly new theory essentially says is that "unnatural" narratology theorizes and analyzes *fictional* and *literary* rather than oral or conversational aspects of narrative, with a special interest in narratives which problematize verisimilitude. Moreover, "unnatural" narratology does this without exploring *how* fiction is what it is. And while it is interested in so-called "unnatural" texts – which in the last analysis are fictive rather than "real" (i.e. oral or conversational) – this approach does not refrain from *naturalizing* what it considers to be narrative "violations," propagating the same the interpretive conceptualization that has dominated since Jonathan Culler (1975) and developed by Tamar Yacobi (1981), Ansgar Nünning (1999), and Greta Olson (2001), among others.

My own research research – which focuses on the way that narrational infractions disrupt a narrative's self-set structural principles and generates doubt, first about the narrator's stance and by extension about the significance of the narrative – has led me to review narratological assumptions from an expanded phenomenological perspective, and develop a reading strategy that resists interpretive naturalization, instead shifting the interpretive emphasis to the structure of the narrative. Pulling in particular on the phenomenology of Maurice Merleau-Ponty, and invoking such notions as intersubjectivity and bracketing, I attempt in my other work to set out a morally neutral analytic stage in the inquiry into the ethics of narrative form.

This exploration has led me to develop a conceptual framework which considers fiction as fiction – that is, what is currently termed "unnatural" to narrative as being precisely part of literary fiction's very nature – while placing that literary narrative fiction within the context of the world and taking into account its generative (authorial) and receptive (readerly) potentialities. In doing so, I have found it necessary to re-articulate basic notions – narrative, author, text, reader – while attempting to set out some course for a discussion of the author-reader dialectic and the indirect nature of literary

communication.

Narrative in the World

Narrative – whether or not it is based on fact – tells, describes, reports, suggests, comments on, refers to, or otherwise (re)arranges a sequence of events in the world. An "unjustifiable certitude of a sensible world common to us [which] is the seat of truth within us" is what Maurice Merleau-Ponty calls *perceptual faith* (1968: 11). This "world common to us" is called *intersubjective* because it is "given to all human beings" and "contains objects accessible to all" (Husserl 1964: 34). Through such objects our perceiving consciousness reconnects with other perceiving consciousnesses. Fictional narrative refers to the shared experience of such phenomena in the world and portrays details from that world – objects, locations, events, practices, emotions, etc. – or invokes related possible or impossible worlds (cf. also Ryan 1992): derivations or variations which are measured by their deviation from that same world.

Fictional narrative simulates "events" and "facts" that may never have occurred, making them ontologically *imaginary*; yet it relates them as if they had actually happened, making their reference point experience in *reality*. This is part of fiction's antinomic nature. Whereas the pure imaginary involves the "intent to not apply and even forget the criteria of verification" (Merleau-Ponty 1968: 29), fiction is (perhaps counterintuitively) considered in relation reality: "[when] the text is a fictional one, the comparison with the 'real' world is indispensable in order to acknowledge the 'verisimilitude' of the *fabula*" (Eco 37). Hence Iser can claim that "fiction is a means of telling us something about reality" (1980: 53). For him, the fictionalizing act – selection, recombination, and the implied but unstated "as if" construction – is what connects the imaginary with the real (or vice versa).[1] Despite the concrete events' not having occurred, they retain their generative bond to experienced phenomena.

[1] For a discussion of this see Iser's *The Fictive and the Imaginary* (1993).

The Intending Author

The agent that generates the fictional narrative – the author – grounds its existence in the world by dint of his or her own existence in that world. Inasmuch as the text is an effort of the author's consciousness it is *intended*. "[T]he word intentionality signifies nothing else than this universal fundamental property of consciousness: to be consciousness of something" (Husserl 1960: 33). An *intended narrative*, therefore, is not a narrative with a predetermined meaning – since it is not the meaning that is intended but the narrative – it is rather the narrative *toward which* the consciousness is directed.

When Wimsatt and Beardsley, in *The Intentional Fallacy*, defined intention as "what [the poet] intended" (469) the response should have been: the poem. Instead, they described it as "the author's attitude toward his work, the way he felt, what made him write" (ibidem) - extending the idea of conscious intention into the predetermination of meaning (from ontology to teleology). Their main point - that the author's attitude should not guide the judgment of a literary work - of course holds. But "[t]he category of intention is as inescapable . . . in speaking of objects of art as in speaking of what human beings say and do: without it, we would not understand what they are" (Cavell 1976: 198). Hence, while a work's teleological function may be subverted by ignoring "the author's attitude toward his work," as a phenomenon of consciousness it is more difficult to deny its ontological intention.

The intending consciousness is that of an originating author who temporarily endows some version of this consciousness to a fictional narrator for the duration of producing a text. Embedded in this text is a narrative – the story and its details as uttered by a narrator. Though the narrator is always dependent on the author's consciousness – and therefore existence – for the narrating performance, the narrating voice is not reducible to that of its generator. The author *composes* the utterance – not only

inventing and arranging the *fabula* but also fashioning and revising the *sjuzhet* to form the final utterance – while the narrator merely *utters* the narrative as if the amalgam of *fabula* and *sjuzhet* pre-existed in their final form.

The Imminent Text

When the performance is finished the product is a fixed text – a written trace of the narrator's utterance. We say the text itself is *immanent* inasmuch as its "*ultimate* dimension . . . cannot be semantic" (Iser, quoted in Toker 1994: xxix). Though this immanent text now stands separate from its author, its presence presupposes and refers back to his or her existence – at least for the individual who comes upon it in the world. The text becomes relevant to this other individual – a reader – if he or she draws some meaning from reading this text.[2] Notwithstanding the interpretive divergence inherent in reading, each reader is bound by his or her reference back to a single shared text. The degree of a text's dynamism – its potential for a spectrum of meaning – depends on its ability to activate a variety of interrelated meanings in numerous readers. While we can grant that "the meaning of the literary text . . . does not exist independently" of the reading subject (Iser 1980: 150), it remains the case that the *potential* for this meaning depends on a previous constitutive and generative act – the act of writing – which is independent of the reader. The reader, then, presumes that the text results from an effort made by another individual in the world – even when there is no way of knowing who or what the "author" might have been.

The Intending Reader

---

[2] Eco maintains that "the author has to assume that the ensemble of codes he relies upon is the same as that shared by his possible reader" (7)

Just as we said that *writing* (constituting, generating, producing) a text is the result of an intentional act of consciousness, so *reading* – reconstituting, regenerating, (re)producing, "concretizing" – is the result of an intentional act of consciousness which uses cognitive processes to activate that preexisting text. This deliberate act of consciousness means that the read narrative is also *intended* – its intentionality directed to engagement with the already-traced text in order to concretize the narrative utterance. This involves processing textual signals, deliberate or otherwise, whose source is the author, whose recognizing agent is the reader, and whose conveying medium is the narrator. While some aspect of the originally-conjuring author's consciousness is endowed to the narrator for the duration of the narrative utterance, the reader's cognizing consciousness is needed in order to (re)conjure the narrator and turn the inert yet immanent text into an intended narrative.[3]

The *intended narrative* – i.e. the narrative as it is "beheld" by the mind – may then be interpreted and granted one or another significance.[4] Like Iser's "aesthetic objects" (1980: 95), a version of this narrative exists in the consciousness of each reader.[5] These intended narratives or "aesthetic objects" – which may or may not result from the same reader-perceived or reader-generated "gaps" and "signals" – are not necessarily identical; but neither are they mutually exclusive, since their referent is the same codified text. "[E]very subjective realization remains accessible to intersubjectivity precisely because it shares [the] same intersubjective structure as its base" (Iser 1980: 151). Two readers may form varying but not unrelated aesthetic objects by reading the same text, and despite their differences they will have a basis on which to compare their interpretations – making literary discussion possible.

---

[3] Iser invokes Poulet, who describes the reading process as "summon[ing the work] back into existence by placing my consciousness at its disposal" (1972: 297).

[4] See Iser for a separation of "meaning" and "significance" of literary works, a difference that he explains this way: "Significance is the reader's absorption of the meaning into his own existence" (1980: 151).

[5] The author, after the creation process is complete, also retains some mental notion of the narrative. In this sense, the author joins the ranks of the readers, at least inasmuch as he or she is no longer the person "creating" that specific text. The obvious difference is that the author's relationship to the "beheld narrative" includes the memory of fashioning it, while the reader's includes only the experience of mentally (re)constituting and beholding the finished product; each of these experiences has its own kind of agency and authority. And so the author and the reader nonetheless share two interconnected aesthetic objects formulated in relation to the same text.

The Narrative Persona

As naïve readers, we "tend to treat the narrator as a real person" and then extend our judgment of this "personality" to the narrative.[6] Whether or not a narrator is a personage in the fictional world, this narrating entity still does not exist without some (albeit complex) connection to an authorial consciousness. Even the most detached "utterances presuppose, or constitute, a stance from which they are conducted . . . a voice emanating from a self" (Rimmon-Kenan 13), and the most disembodied consciousness with no particular identity still harks back to its source in something resembling a person.

The narrative strategy traditionally considered most authoritative and transparent is the so-called omniscient narrator. Its extradiegetic position, one narrative level above the story, is supposed to facilitate the trust necessary to accept the narrated details without doubt. This mode invokes a "convention" according to which the reader is "ready to take the omniscient narrator's word for the truth of his narrative" (Daleski 12) – in other words, we do not consider such a narrator as potentially generating narrative doubt. Yet the very reference to a "convention" already suggests a kind of boundary that can in theory be crossed. So we may start to suspect that ingrained in even the most omniscient narrative mode is already a potential "person" – even if not fully realized or revealed – a possibility that we see materialized in Thackeray's *Vanity Fair* when the narrator, whose cognitive privilege has been hetrodiegetic "omniscience," steps onto the arena on which the plot is played out.

And while a narrator – even one who takes on the author's name – is still not the author, the possibility of shifting between omniscience and first-person narrative is emphasized by the kind of "illicit border crossings" (Daleski 11) that is, arguably, one of the *Vanity Fair*'s prominent points of interest: "in this novel we are anyway preoccupied with the narrator's own transformations" (6).

---

[6] See Olson's discussion of Nünning (2001).

Daleski discusses Thackeray's technique as "a particularly flexible kind of omniscience, modulating freely from the impersonal to the personal . . . from the detached to the self-conscious" but eventually concludes that "omniscience turns out to be only one of the major narrative stances the novelist adopts" (5). What he praises is the novelist's ability to incorporate "successfully encompassed contradictions" (17), along with "shifts [from] one order of reality to the other" – i.e. from imaginative reality to historical reality – which "are smoothly supportive of the imaginative reality by repeatedly offering a validation of it in other terms" (15). These shifts demonstrate for us the bond between the impersonal and the personal narrator: they are points in the spectrum of narrative modes, and a single narrative agency can pass through these points between the covers of the same work.

What emerges is a sense that inherent in the so-called omniscient narrator is a narrative consciousness that can in principle become a first-person narrator. And when such a "transformation" does take place, it can generate doubt in the reader; it can then also remind us that "omniscient" narration is, in the last analysis, a kind of conceit – a claim to having total access to the fictional characters and events narrated.[7] The results of this transformation can vary from personal first person narrator (as in Nabokov's *Pnin*) to a prominently impersonal first-person narrator, as in Camus' *The Plague,* and back to the omniscient narrator that who shares the author's identity to some extent.[8] As readers, we can distinguish between ourselves and the narrative voice that is activated in our consciousness; and we can, by the same token, accept the distance between this voice and the consciousness of the historical author. The *narrative persona* conjured up in all such cases can be *authorial* without necessarily sharing all its traits with the actual historical author.[9]

[7]   Camus plays precisely with this possibility in *The Plague*, where the personal-yet-omniscient-seeming narrator eventually reveals himself to be one of the characters whom he has been describing in the third person.

[8]   Again, Thackeray in *Vanity Fair*.

[9]   Specifically in the case of omniscient narrators that are assumed to represent the voice of the author, the notion of "narrative persona" comes very close to Booth's "implied author." Except that the term "narrative persona" already allows us to discuss this narrative phenomenon without projecting that narrator's problematics onto the author or the other way round.

Literary Communication

This discussion of readers, authors, texts, and narrative personas depends on an understanding of communication as an *exchange between consciousnesses* – and in the case of fiction, as a kind of dialogue between author and reader, with the literary text as the medium. For even when we know nothing about the text's author, we do not read the text as autogenous (self-generated), as Roland Barthes was inclined to do; by the same token, neither do we read a work of fiction as (re)presenting that (possibly unknown) author's words. Rather, the exchange, while transmitted through language, occurs on the level of consciousness – in the act of (re)constituting an already-invented narrative (i.e. the narrator's utterance of the story). This way, the reader is not only "reading" a text, but in some way actually (re)connects with the seat of the narrator's origination: the author's consciousness.

Readers cannot directly access the author's consciousness; they can only constitute a sense of it through inference from the text or, less consciously, through the text's multiple effects. The author also cannot directly access the reader's consciousness except by creating conditions for a certain reading experience – conditions that may be based on assumed cultural codes. And while the reader may not initially be aware of this, it is through the common constitution of the narrator's utterance – an act of consciousness – that the story and its details are reconstituted as a narrative and endowed with interpretive potential.

The narrator imagined by the author and the one (re)constituted by the reader can certainly not be identical. But neither are those narrators independent – bound up as they are in a singular yet shared written utterance (or textual trace). And while in a naïve reading we focus on constructing the story and its details, upon closer inspection we find that we cannot do this without (re)constituting within our consciousness the voice of the narrator. This *intersubjective narrator* – called so for being iteratively constituted in multiple consciousnesses – becomes a sometimes-unnoticed point of intersection between the author and reader.

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

213

This meeting of consciousnesses – which occurs *through* but sometimes also *despite* the narrator – engenders a kind of communication between author and reader which we may call *literary communication*. This communication, which is not identical to the narrator's utterance, is a suggestion of significance put forth by the author via that same narrative performance. The language of literary communication is *literary language*, a specific case of creative, expressive, or signifying language. "[L]anguage is literary" when we let "all that is written veer toward a second value" (Merleau-Ponty 2007: 277). It is not a rhetorical stance but a spectrum of significance that is suggested through this second value.

Literary communication corresponds not necessarily to the literal recorded propositions but rather to that "halo of meaning" (Merleau–Ponty 2007: 277) which arises from the literary work's "quasipropositional assertions" (Martinez–Bonati 152). Literary communication and literary language are *indirect* insofar as the interaction between author and reader (as consciousnesses) is comprised by their *separate but coincident performances* of the same narrative utterance – providing access to the *fabula* and / or other aspects of a literary work which are open to interpretation.

The Author-Reader Dialectic (Human Parity)

Literary language reaches the world because it reaches *us* in the world.[10] But beyond the reader-text dynamic, amenable to study with the help of reader response theory, a discussion of literary communication should take into consideration the existence, even if inaccessible, of a producer of the text, a consciousness beyond the narrative – the author – who calls out to the reader with the potential

---

[10] "[L]iterature's world [is] the world within which literature itself operates, which is the same world as for any other type of text: the real world" (Sell 44).

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

214

for an indirect communication. Hence "readers' relation with writers is one of human parity" (Sell 175). One aspect of the connection between the author and reader is their individual performances of an intersubjective narrator, through which they access the narrative (the story and its details as they are uttered). In the non-time/space-specific realm of such communication, the author's and reader's shared focus on the totality of the aesthetic object – the narrator's utterance of the narrative – means that their constituting consciousnesses "cross paths" in an intentional and interpretable narrative-oriented activity.

A real-world author has a certain set of meanings in mind in relation to a literary text, some of which can be indirectly communicated through that text to a set of real-world readers. This is not to deny that "the author's attitude toward his work, the way he felt, what made him write" (Wimsatt and Beardsley 469) remains largely out of the reader's reach and can hardly be used as "a standard for judging the success of a work of literary art" (468). Nor is it to deny, on the other hand, that the author's effort was *consciously intended.* Contrary to the New Critical self-discipline, and despite the ineluctable mysteriousness of other minds, we may well be justified in reinstating the author's consciousness (and perhaps even life) into our potential discourse on literary narrative – provided we bear in mind "the complexity of the relationship between an individual . . . and his work" (Martínez-Bonati 1992: 143). For our awareness of the author behind the narrative always runs the danger of extending itself into a semi-fictive act of "imagining" what the historical author might have "meant" or even been like.[11] We should retain a hesitancy about such imagining (which may well be part of the naïve aesthetic response to a work), and while we recognize the author as real, we must also keep in mind how little we know about that historical person, and how our ideas about him or her can easily turn into overcompensation for pragmatic aspects that are ultimately unknowable.

---

[11] "As I read, I infer a sense of the author who could have produced this text, and through accretion and revision I attach to that image certain (moral, political, social, aesthetic, and/or personal) values, norms, perspectives, concerns. Any knowledge I may possess about the historical author and the cultural context operates in tandem or in tension with my reading, colluding, and colliding to produce my sense of the text's producer" (Lanser: 155).

This reading model involves an interactional approach where "the gesture of expression . . . retrieves the world and remakes it in order to know it so much the more" (Merleau-Ponty 1973: 78). Notions such as "implied author" and "implied reader" (or "authorial audience") are derived out of a system that is closed and separated from the world[12] - but in a new reunified context they can be rethought as referring to overlapping aspects of a shared participation. In the case of both the author and reader, beholding, perceiving, conceiving of the intended narrative (in order to interpret its significance) means embarking upon a constituting activity which involves both a physical engagement and a mental conjuration. In the process of literary communication, the author and reader are no longer in separate spheres, forever cut off from each other in time and by the linear text - through its imminence they communicate across boundaries.

---

[12] "[T]he formalist tried to use [the implied author and the implied reader] as a way of sealing off an aesthetic world from the real world, so that works of literature would not really count as communication between real writers and real readers" (Sell 158).

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

216

Works Cited

Alber, Jan with Stefan Iversen, Henrik Skov Nielsen, and Brian Richardson. 2010a. "Dictionary of Unnatural Narratology." http://nordisk.au.dk/forskning/forskningscentre/nrl/undictionary/, accessed 13 April 2011.

----------. 2010b. "Unnatural Narratives, Unnatural Narratology: Beyond Mimetic Models." *Narrative* 18/2: 113—136.

Barthes, Roland. 1993 [1955]. "La Peste: Annales d'une épidémie ou roman de la solitude?" and "Réponse de Roland Barthe à Albert Camus." In Ouvres Complètes: Tome I, 1942 - 1965, p. 452-456, 479. Ed. Éric Marty. Paris: Éditions du Seuil.

Camus, Albert. 2001. *The Plague*. Trans. Robin Buss. London: Penguin Books.

Cavell, Stanley. 1977 [1976]. "Music Discomposed." In *Must We Mean What We Say?* Cambridge: Cambridge University Press.

Culler, Jonathan. 1992 [1975]. *Structuralist Poetics*. London: Routledge and Kegan Paul.

Daleski, H. M. 1985. *Unities*. Athens: University of Georgia Press.

Eco, Umberto. 1984 [1979]. *The Role of the Reader*. Bloomington: Indiana University Press.

Husserl, Edmund. 1960. *Cartesian Meditations*. Trans. Dorion Cairns. The Hague : Martinus Nijhoff.

----------. 1964. *The Paris Lectures*. Trans. Peter Koestenbaum. The Haugue: Martinus Nijhoff.

Iser, Wolfgang. 1980 [1978]. *The Act of Reading*. Trans. David Henry Wilson. Baltimore: The Johns Hopkins University Press.

----------. 1993. *The Fictive and the Imaginary*. Trans. David Henry Wilson. Baltimore: The Johns Hopkins University Press.

Martínez-Bonati, Félix. 1992. Don Quixote *and the Poetics of the Novel*. Trans. Dian Fox. Ithaca: Cornell University Press.

Merleau-Ponty, Maurice. 1968. *The Visible and the Invisible*. Ed. Claude Lefort; trans. Alphonso Lingis. Evanston: Northwestern University Press.

----------. 1973. *The Prose of the World*. Ed. Claude Lefort; trans. John O'Neil. Evanston: Northwestern University Press.

----------. 2007. "Indirect Language and the Voices of Silence." In *The Merleau-Ponty Reader*, ed. Ted Toadvine and Leonard Lawlor, Evanston: Northwestern University Press, pp. 241—282.

Nabokov, Vladimir. 1997 [1957]. *Pnin*. London: Penguin.

Nünning, Ansgar. 1999. "Reconceptualizing the Theory and Generic Scope of Unreliable Narration." In

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011
217

Reconceptualizing Trends in Narratological Research, ed. John Pier. Tours: Tours Univ. Press, pp. 63—84.

Olson, Greta. 2003. "Reconsidering Unreliability: Fallible and Untrustworthy Narrators." *Narrative* 11/1: 93—109.

Pier, John. 2010. "Gérard Genette's Evolving Narrative Poetics." *Narrative* 18/1: 8—18.

Richardson, Brian. 2006. *Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction*. Columbus: Ohio State University Press.

Rimmon-Kenan, Shlomith. 1996. *A Glance Beyond Doubt*. Columbus: Ohio State University Press.

Ryan, Marie-Laure. 1992. *Possible Worlds*. Bloomington: Indiana University Press.

Sell, Roger D. 2000. *Literature as Communication*. Amsterdam: John Benjamins.

Thackeray, William Makepeace. 1965 [1847]. *Vanity Fair*. London: Dent.

Toker, Leona. 1994. "Preface." In *Commitment in Reflection*, ed. Leona Toker, New York: Garland, pp. ix—xxxi.

Wimsatt, W. K. and M. C. Beardsley. 1946. "The Intentional Fallacy." *The Sewanee Review* 54/3: 468—488.

Yacobi, Tamar. 1981. "Fictional Reliability as a Communicative Problem." *Poetics Today* 2/2, 113—126.

'Narrative' in Serious or Learning Game Design Research

Sanna-Mari Äyrämö
University of Jyväskylä
sanna-mari.ayramo@jyu.fi

Abstract

Numerous research articles consider the utilization of narrative in the field of learning and serious game design. Some of the arguments presented in these articles, for and against narrative utilization, seem to be strongly contradictory without reflecting to each others. Therefore, some kind of discontinuation seems to characterize the overall conversation. In fact, the articles may even deal with totally different objects while using the concept of narrative. In this article, a sample of research articles discussing narrative serious/learning game design is critically surveyed through their conceptions about narrative. Furthermore, the goal is to find out, for each separate concept of narrative, the essential conclusions and the main problems concerning the utilization of narrative in the context of serious games.

Introduction

In this paper, I am going to present preliminary results of the survey, which considers narrative conceptions or definitions in a sample of research articles that discusses narrative serious or learning game design. Furthermore, narrative-related discontinuation points of the discussion are sketched, and finally, the results are tentatively discussed from the narrative learning game perspective.

The main aim of this survey is to examine what is meant by the concept of narrative in the selected research publications. The publications must consider, from some perspective, the challenge of utilizing narrative in the context of learning or serious game design. Three keywords were used during the search of publications: Game (in the context of computer, video or digital games), Learning (in the context of leaning or serious games) and Narrative. Another condition that was used in the search process is that the content or outcome must be particularly related to game *design*.

The current sample of publications consists of 17 research articles. The majority of the articles have been published after 1999, but there are also two articles from 1980 and 1981 that are included due to many recent citations in the research papers The target material includes both pedagogically and technically oriented as well as game study - based papers.

The Current Findings

As a result of this survey, which is actually the initial part of a more extensive study, five approaches to narrative are recognized. These are fantasy, story event -based approach, game scenario -based approach, structuralism-inflected approach, and cognitive psychology -based approaches.

Fantasy

The concept of fantasy is based on the Malone's (1980, 1981) work with the entertainment games and the reasons that make these games highly motivating for players. Malone states that: "By a system with fantasy, I mean a system that evokes mental images of physical objects or social situations that are not actually present" (Malone 1981, 67). It seems that the Malone's fantasy represents a story or narration constituent and a very basic prerequisite, but it does not constitute a complete definition of narrative as such. The Malone's view includes influences from classical narrative theories, since the idea of expressing something that is absent is recognized in his definition of fantasy. Furthermore, it seems that his approach is influenced by cognitive theories, since Malone refers to the mechanism, where some stimuli are used to evoke particular mental consequences, which are, in this case, mental images of physical objects or social situations.

According to Malone, in computer games, the types of extrinsic and intrinsic fantasy can be distinguished from each others (Malone 1980, 1981). At the level of content, extrinsic fantasy does not have a relation to the activity that a player is conducting in the game. Extrinsic fantasy can be presented, for instance, as a reward after a successfully completed game task. In the case of intrinsic fantasy there is interdependency between the player activities and the objects or social situations referred to in the game representation.

Even though the Malone's concept of fantasy does not define complete narrative, it includes important preliminary identifications for game narrative. These identifications include the semiotic nature of representation, the cognitive aspects of representation and reception processes. Moreover, Malone implies that there are computer games which operate with bare symbols without any fantasy elements.

Story Event -Based Approach

In the context of story event -based approach, the core argument of the narrative definition is that narrative is a series of events. The approach emphasizes characteristics, which are typical in the context of media forms preceding the appearance of digital media. Thus, the approach leans on traditional narrative theories, which focus especially on the story content. For example, in the spirit of Aristotle, it may be strongly highlighted that narrative requires the predefined beginning, the middle-part, and the end. In this context, the authors often suggest the utilization of various existing plot-models, for example, three-act-model (Kickmeier-Rust et al. 2010) or Freytag's pyramid (Lee et al. 2010), as an instrument for the story design process.

In several papers, the authors suggest that the Joseph Campbell's (1949) model of Hero's Journey could be utilized as a story design aid. Generally speaking, game designers (as well as novel writers and screenwriters) have adopted the Campbell's model to inspire and improve their story design work. It is noteworthy, that the authors using the story event -based approach and suggesting the utilization of Heros Journey -model absorb the model from the practice back to the research field without recognizing its scientific origins (i.e. Campbel's *The Hero with a Thousand Faces*, 1949). In Hoffmann and Riemenschneider (2004), the model was even called Vogler's Hero's Journey, likely due to the case that Christopher Vogler introduced it to the film industry in the eighties. Thus, in this case the original Campbell's source work and its goals are not recognized. Instead, it is clear that the model is adopted purely as the aid of the storywriter, and its utilization in the learning context is explained only by its easily recognizable form and intelligibility.

Furthermore, it can be seen that Berger and Müller (2009), Dickey (2005, 2006), and Friedlander (2010) apply the story event -based approach as part of their narrative conception, but due to the aspects referring more strongly to some other approaches to narrative, they are presented in other contexts.

In general, it can be said that within the story event -based approach, the game aspect is often ignored whereas the narrative aspect dominates the discussion. This means that the subjects like "gameness", a game as a system of rules, and playful tension are not taken into consideration.

Game Scenario -Based Approach

It could be said that the game scenario -based approach is strongly game design inspired approach to narrative. The approach is applied, for example, in Raybourn (2007), Westera et al. (2008), Kickmeier-Rust and Albert (2009), and Berger and Müller (2009). The term game scenario means game situation or predesigned series of game events. In this case, narrative is constructed by a player from the scenarios that include the story event information (Westera et al. 2008). Besides, Raybourn (2007) highlights that narrative is constructed in co-operation of several players. The scenarios are designed by a game designer, who creates scenario constituents (e.g. the environment and objects) and also determines a range of various attributes related to these constituents (Westera et al. 2008). Thereby the designer defines *the story potentiality* of the game scenarios. It is a consequence of the essence of digital games that this potentiality and its manifestations in each moment are defined through predefined rules, which have to be formulated through Boolean expressions.

In contrast to the aforementioned story event based approach, the game scenario -based approach is partly based on traditional narrative theories, but above all on the new narrative theories. It seems to use especially media-specific perspective. This means that there is an effort to recognize the characteristics and the nature of game-like storytelling. Additionally, the approach emphasizes the game design perspective.

Structuralism-Inflected Approach

If not truly in the game scenario -based approach, the focus of the discussion in the structuralism-inflected approach moves from the story content to the multimodal discourse of a computer game and to the player's role with or in a game narrative. Reeve states that "[i]f the term 'story' describes characters, events and plot, 'narrative' describes how the story is told" (Reeve 2009, 75). Later in his article, this division runs into conflict with the feature of interaction. In the general discussion about interactive storytelling there is an unanswered question, whether the interaction is a part of the means of digital game storytelling or not.

While using this approach, the authors may be pondering questions like: What kinds of means of expression a computer game can adopt from previous media forms (e.g., Marsh et al. 2008)? What kinds of new means of expression a computer game may use? In what sense the player can have freedom in a game narrative. What is unique in every single playing session? What is inevitably restricted by the designer?

From the following quotation we can see Reeve's answers to the questions about the player's freedom and uniqueness of a game (narrative):*"Although the design offers space for the player's activity, it is within tightly defined boundaries. […] the player's exposure to the game elements is a unique experience"* (Reeve 2009, 77). Further, we also see his view on the players role in game narrative: *"The player's own actions become part of the story itself and the player a central character: he or she becomes embedded within the narrative rather than a passive observer, thereby becoming a co-creator of the story"* (Reeve 2009, 77).

Cognitive Psychology -Based Approaches

Within the cognitive psychology -based approach, there seems to be a common initial assumption: we have narrative experiences (e.g. Egenfeldt-Nielsen 2004, Mott et al. 1999, Lee et al. 2010, Dickey 2005). However, it seems necessary to make an additional question: Are all narrative experiences inevitably tied to the process of telling the story content through verbal language (aloud or mentally)? Among the authors cited in this survey, there is at least one, Egenfeldt-Nielsen, who seems to assume that narrative comprehension requires particularly verbal explaining. (Egenfeldt-Nielsen 2004). His view seems to be based on Jerome Bruner's *Acts of Meaning*, but this kind of reading has a strongly limiting impact on the Egenfeldt-Nielsen's conclusions of narrative utilization in the learning game context. I would like to suggest that this reading on what Bruner means by the relationship between narrative and language can be impugned.

In his book *Acts of Meaning,* Bruner explains how a child enters the meaning along with language learning, and thus the language may play a significant role also when one is adopting narrative mode of thinking. Anyway, even if we acquire fundamental tools of comprehension through (verbal) language, and these tools make it possible to construct narratives, it seems that Bruner does not say, at least in *Acts of meaning,* that *after* the first developmental steps (i.e. the entry to meaning, as Bruner phrases it) narrative thinking should *always* be conducted using the verbal form of thinking. What is the point

I wish to highlight? For example, when we are watching a film, I believe that we do not have to use an explanatory mental mode of thinking all the time. In order to understand and interpret the deeper meaning of a multimodal piece of narration, it may sometimes be worthwhile to explain some parts of it to ourselves (or to somebody else), but not, indeed, all the time. It could be even hypothesized that the dependence on verbal explanation may diminish if the other types of literacy (in this case, audiovisual literacy) improve. In *Acts of meaning* Bruner states that culture, rather than biology, shapes human thinking and life. "It does this by imposing the patterns inherent in the culture's symbolic systems – its language and discourse modes, the forms of logical and narrative explication, and the patterns of mutually dependent communal life" (Bruner 1990, 34). In this context, the Bruner's approach to the language and discourse mode seems to be extremely wide-ranging. Therefore, it can be expected that it encompasses and acknowledges various cultural products using sophisticated multimodal storytelling. These products may transform the act of *telling something* into new kinds of procedures that serve the same basic task (probably along with some new tasks) of conveying, and sometimes even producing, content.

In the narrative serious or learning game design -related research discussion, Bruner's thoughts of narrative have inspired also Mott et al. (1999), and Dickey (2005 and 2006). In these cases narrative is seen as a mental tool, a cognitive frame, by which experiences can be constructed against meaningful subtext (e.g. Dickey 2006, see also Hokanson and Fraher 2008). The Bruner's view of the centrality of culture in cognition is also considered as a bridge between a story and pedagogy (Mott et al. 1999).

In the context of cognitive psychology -based approach, narrative is seen as a mental tool. The workings of this mental tool can be shown through the division between stimuli and mental consequence. An artifact that provides stimuli causes the construction of a certain type of mental images, which then reflect the story content in the receiver's mind.

In addition, in the context of cognitive psychology -based discussion, there seems to be a somewhat separate approach to narrative as a social, cultural, and cognitive artifact (Hokanson & Fraher 2008). One more time, story events are used as a starting point, but this time the event series is abstracted and the generalized pattern of events is recognized through metaphorical lenses. This is the operation by which Campbell (1949/1990) constructed the model of monomyth. According to Hokanson and Fraher (2008) "[i]f one views narrative as being tied solely to the generally linear aspects of storytelling, the application of the monomyth to instructional design may suffer" (Hokanson and Fraher 2008, 31). In their interesting article, Hokanson and Fraher (2008) compare the learner's role in the learning process to the hero's role in the process illustrated through the journey-metaphor. Thus, monomyth illustrates a particular type of systemic capacity of narrative, which is the capacity of a certain type of narrative to carry knowledge. This seems to be closer to the Campbell's suggestion in *The Hero with a Thousand Faces* (1949/1990) than the aforementioned applications of the Cambell's model.

Discontinuation Points

In the research discussion on the narrative serious and learning game design, there are some discontinuation points, in which the presented arguments, for and against the utilization of narrative, seem to be strongly contradictory without reflecting to each others. This discontinuation is traced to certain topics, which I present in the form of following questions:

- Is (the comprehension of) narrative always tied to verbal mode of language?
- Do narration and action (interactivity) necessarily stand against each others?
- Does the existence of narrative require predefined events? (designer's narrative versus player's narrative)

The first two questions are related both to the structuralism-inflected and cognitive psychology -based approaches. If the answer to these questions is affirmative, then the conclusion is likely that narrative predominantly interrupts both learning and game playing experiences. The third question is related both to the story event -based and game scenario -based approaches. This question considers in what sense *randomness* can exist in the game narrative – when the (game) content stops being narrative?

How Learning Can Be Supported by Narrative according to Various Approaches to Narrative?

What, then, are the mechanisms for narrative to support learning, which the authors propose for game design? The preliminary findings herein are presented only in the limited extend. According to Malone (1980), the intrinsic type of fantasy may support the player's motivation. In the context of the story event -based approach narrative is presented as a self-explanatory support for learning. Thus, in this context there is barely any reasoning for that support, only the argument that narrative is a well recognized and comprehensible pattern. The authors using game scenario -based approach state that as experience is considered as a system, in a game it is possible to design structured, predefined experiences unfolding in time. In the context of the structuralism-inflected approach, narrative contextualizes the player activities and enhances emotional engagement in playing. Furthermore, it is said that through role playing, the players can experience feelings, empathize other player's feelings and by that way update their understanding of the situation at hand.

Clearly, the cognitive psychology -based approach proves to be the most productive context for narrative, when the mechanisms of narrative to support learning in learning or serious game design are searched. To give a few examples, it is said that narrative offers a cognitive frame for reflecting experiences and activities, it offers a cognitive schema for aiding causal thinking, and helps in memorizing and remembering. Furthermore, it is said that with narrative one can illustrate and provide examples, offer an environment for problem solving and a tool for navigating in multimedia environment.

Conclusions

As a result of the survey discussed in this paper, the cognitive psychology -based approaches to narrative proved to be especially useful from the learning and teaching support perspective. However, it became clear that through the structuralism-inflected approach important game and storytelling -related questions regarding the player's role in or with game narrative are foregrounded. These questions are important to consider also from the learning perspective while reasoning the use of narratives to support learning in computer games. Thus, the findings of the survey support the idea that a combination of the cognitive psychology-based and structuralism -based approaches could be useful for serious and learning game design. Furthermore, the medium specific approach to narrative, which manifests through the game scenario -based approach, should be noticed while considering the means of storytelling and computer game design.

The findings illustrate how multifaceted is, in fact, the research question of how learning can be supported through narratives in digital serious or learning games. At the same time, narrative has to be recognized as a particular type of content, an expressional frame, a cognitive tool, and a pattern of experience. To crystallize even some effective generalizations, in order to offer basic guidelines for serious game narrative designers, one big challenge is, how to consider the design methods on various dimensions of narrative and how to illustrate possible effect relations between the dimensions. In addition, before considering and illustrating this kind of problems, various narrative and learning related theory lines have to be driven together on the appropriate narrative dimensions.

References

Berger, F., & Müller, W. (2009) Adaptivity in Game-Based Learning: A New Perspective on Story. *Interactive Storytelling. Lecture Notes in Computer Science*, Vol. 5915/2009, 316-319, doi: 10.1007/978-3-642-10643-9_38

Bruner, J. (1990) *Acts of Meaning.* Cambridge (Mass.): Harvard University Press.

Campbell, J. (1990) *Sankarin tuhannet kasvot*. Transl. by Johannes Virrankoski. Helsinki: Otava. (Original work *The Hero with a Thousand Faces, 1949*)

Dickey, M. (2005) Engaging By Design: How Engagement Strategies in Popular Computer and Video Games Can Inform Instructional Design. *Educational Technology Research and Development*, Vol. 53, No. 2, 2005, pp. 67–83. Retrieved from http://www.eegame.cn/upload//10010915425520.pdf

Dickey, M. (2006) Game Design Narrative for Learning: Appropriating Adventure Game Design Narrative Devices and Techniques for the Design of Interactive Learning Environments. *Educational Technology Research and Development*. Volume 54, Number 3, 245-263, doi: 10.1007/s11423-006-8806-y

Eck, R. van (edit.) (2010) *Interdisciplinary Models and Tools for Serious Games: Emerging Concepts and Future Directions.* Hershey, USA: IGI Global.

Egenfeldt-Nielsen, S. (2004) Understanding the Educational Potential of Commercial Computer Games through Activity and Narratives. *Game Research - The art, business, and science of video games*. Retrieved from http://game-research.com/index.php/articles/understanding-the-educational-potential-of-commercial-computer-games-through-activity-and-narratives/

Friedlander, L. (2010) Sacred Geographies: Myth and Ritual in Serious Games. In R. van Eck (edit.) *Interdisciplinary Models and Tools for Serious Games: Emerging Concepts and Future Directions.* Hershey, USA: IGI Global.

Hoffmann & Riemenschneider (2004) Experience the Antique Olympics! An Interactive Educational Narrative. *TIDSE 2004, LNCS* 3105/2004, 177-182. doi: 10.1007/978-3-540-27797-2_24

Hokanson, B., & Fraher, R. (2008) Narrative structure, Myth, and Cognition for Instructional Design. *Educational Technology*, 27-32. Retrieved from http://hokanson.cdes.umn.edu/publications/HokansonFraherNarrativeStructureEdTec48-1.pdf

Kickmeier-Rust, M. D., & Albert, D. (2009) Emergent Design: Serendipity in Digital Educational Games. *VMR '09 Proceedings of the 3rd International Conference on Virtual and Mixed Reality: Held as Part of HCI International 2009.* 206-215. doi: 10.1007/978-3-642-02771-0_24

Kickmeier-Rust, Steiner, Mattheiss, Albert (2010) A Glissade on the Learning Curve: Multi-adaptive Immersive Educational Games. *Edutainment 2010,* LNCS 6249/2010, 361–366. doi: 10.1007/978-3-642-14533-9_37

Lee, Mott & Lester (2010) Optimizing Story-Based Learning: An Investigation of Student Narrative Profiles. *Intelligent Tutoring Systems Lecture Notes in Computer Science (2010)*, Vol. 6095/2010, 155-165. doi: 10.1007/978-3-642-13437-1_16

Malone, T. (1980) What Makes Things Fun to Learn? Heuristics for Designing Instructional Computer Games. *SIGSMALL '80 Proceedings of the 3rd ACM SIGSMALL symposium and the first SIGPC symposium on Small systems*, 162-169. New York, USA: ACM. doi: 10.1145/800088.802839

Malone, T. (1982) Heuristics for Designing Enjoyable User Interfaces: Lessons from Computer Games. *CHI '82 Proceedings of the 1982 conference on Human factors in computing systems*. 63-68. New York, USA: ACM. doi: 10.1145/800049.801756

Marsh, T., Nitsche, M., Liu, W., Chung, P., Bolter, J. D., & Cheok, A. D. (2008) Film Informing Design for Contemplative Gameplay. *Proceeding Sandbox '08 Proceedings of the 2008 ACM SIGGRAPH symposium on Video games* (pp. 99-106). NY, USA: ACM. doi: 10.1145/1401843.1401862

Mott, B., Callaway, C., Zettlemoyer, L., & Lee, S., & Lester, J. (1999) Towards Narrative-Centered Learning Environments. *Proceedings of the AAAI Fall Symposium on Narrative Intelligence*, (pp. 78-82). Menlo Park, California: The AAAI Press. Retrieved from http://www.cs.washington.edu/homes/lsz/papers/mczll-Narrative-99.pdf

Petrovic, O., & A. Brand (Eds.) (2009) *Serious Games on the Move*. (pp. 73-89). Germany: SpringerWienNewYork.

Raybourn, E. M. (2006) Applying simulation experience design methods to creating serious game-based adaptive training systems. *Interacting with Computers,* 19 (2007) 206-214. doi: 10.1016/j.intcom.2006.08.001

Reeve, C. (2009) Narrative-Based Serious Games. In O. Petrovic & A. Brand (Eds.) *Serious Games on the Move*. (pp. 73-89). Mörlenbach, Germany: SpringerWienNewYork.

Westera, W., Nadolski, R.J., Hummel, H. G. K., & Wopereis, I. G. J. H. (2008) Serious games for higher education: a framework for reducing design complexity. *Journal of Computer Assisted Learning*, 24, 420-432. doi: 10.1111/j.1365-2729.2008.00279.x

Elin Eriksen Ødegaard

Associate professor, PhD

Centre of Educational Research

Department of Education

Bergen University College

Norway

eeo@hib.no

Paper NarrNet, Kolding, Denmark, March 10-11 2011

Working with Stories –Narrative as a Meeting Place for Theory, Analysis and Practice

Narrative practices as a site for studying conditions for children's cultural formation

As suggested by Hyvärinen, Hydén, Saarenheimo and Tambouko, 2010, a paradigmatic change within narrative studies can be encouraged; a change that goes beyond narrative coherence and includes narratives that can be considered fragmented or disorganized. All though some children tell rich and coherent stories, many children are dependent on responsive co-narrators in order to create extended narratives and stories. This fact could be due to varieties and differences in age, ability as well as in language and genre cultures.

In line with these ideas, I will attempt to conceptualize narrative practices for the purpose of studying children's meaning making as cultural shaping within the context of early year's institutions. Drawing on Bakhtin's (1986) dialogism, children's cultural shaping, their meaning-making and identity formation processes are seen as tied to locally constructed patterns and discourses of everyday life, to what individuals interpret, understand and take up from artifacts, material resources as well as speech genres in which children participate within as well as outside the institutional boarders. Children make use of artifacts made available for them, but the (re)construction and (re)formulation that children engage in is not taken up as ''their'' identity in some absolute form, but one shaped by what they choose and resist, how they have interpreted identity potentials as also pointed out by Castaneriraa et al (2007).

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

227

Meaning making is viewed as an emergent occurrence, integrating aspects of both the immediate and relational conditions as well as the historical social contexts of narratives (Bakhtin, 1981; 1986; Sawyer, 1997; Ødegaard, 2007a, Ødegaard, in press). In narrative practice children negotiate, shape and reshape, challenge, propose and alter meaning within a socio-cultural space. The concept of narrative referred to, as a point of departure for the study, to a form of connected discourse that creates a higher order of meaning. Co-narrative referred to a narrative result when several voices are involved. Co-narration was considered a process of collaboration and negotiation, in which both adults and children were engaged in text production; it was considered a speech genre (Bakhtin 1986). Co-narration is thereby a certain way of producing meaning in collaboration with young people or people with limited ability to talk in coherent narrative constructions.

This paper will take children's narratives and their co-creating of stories to the forefront by presenting empirical data that comes from studies where children's narratives have been collected and provoked in ethnographic and collaborative approaches. I will suggest that children's narratives will be conditioned by both *how* the stories are co-created in relation with peers and supportive adults as teacher's and researchers, and at the same time will be conditioned by *cultural artifacts,* as the variety of narratives that are made available for them in the cultures in which they participate and serve as resources for their meaning-making processes.

First a roughly sketched overview for the purpose of illustrating how everyday narrative practices are intertextually linked to cultural artifacts will be presented. Characters from books and movies keep coming up in narratives, and can reflect and give thoughts to cultural values that circulate in a Norwegian early year's context. A selected example of from a story table activity allows a more elaborated analysis and serve as an example of children taken characters from cultural artifacts and (re)produce a new story; a co-narrative where the researcher is an active participant in processing the story. When children tell stories they belong to a social matrix in which it is important not to be blind for adult's (teacher's) as participant; both as selectors and gatekeepers to what is considered appropriate cultural material to be made available for children; their cultural artifacts, and as relational participants being of another age, size and cultural inscribed authorial role, than children. In institutional practice there will be a "generational order". Relationships between adults and children are not necessarily a stable order, rather ongoing practices including negotiation (Alanen & Mayall, 2001).

Critical questions have been raised towards studies conducted in educational settings applying literary theory question whether literary theory and especially Bakhtinian concepts can be fully compatible into educational practices and whether pedagogy can be truly dialogical (Ongstad, 2004; Shepherd & Emerson[1] in Matusov, 2007). Educational institutions are often considered to be places for reproducing knowledge that national governments and local municipalities consider important. Studying children's narrative meaning-making, consider them being cultural agents that not only reproduce knowledge, rather participate in the cultural shaping of their institutional settings, imply another agenda. Eugene Matusov shows that philological critique of educational scholars is not all-encompassing, although relevant in some cases. Research within the field of educational institutions will be dependent on philological studies. Thinking with Bakhtin, as I do in this paper, will need at least three translations. Bakhtin's texts are in Russian, and a Norwegian scholar, as I am, will be dependent on an English translation. Another translation will be from the literary work into the problematic of early year's institutions. Yet another translation will be the cultural, social, historical and political context belonging to Bakhtin and the one belonging to my concerns and context (Matusov, 2007). Further more there exist several different (but partly overlapping) research traditions on children and narrative discourse. Early research about children's narratives had its interest drawn to education, to understand how the individual child learnt and appropriate narratives within the frames of developmental research and in the context of families. Later cognitive and socio-cultural approaches are dominating within the field of developmental and educational approaches. Also within sociological and cultural approaches we can find examples of narrative inquiries with an interest in children's stories. This can constitutes challenges concerning the attempt to conceptualize narrative practices as a site for studying conditions for children's cultural formation applying an approach informed by Bakhtin.

---

[1] In this article Matusov answer to a critic presented by David Shepherd and Caryl Emerson in Twelfth International Bakhtin Conference in Finland, 2005. The critics dealt with applying Bakhtin in educational research.

Overview of the empirical data

The genre, co-narrative, was studies in the project *Narrative meaning- making in preschool* (Ødegaard 2007a). In order to search out more knowledge about children's cultural shaping, narrative practice was studied as a shared activity in an early year setting (age-group one to three year old children). Of interest was at the one hand, how children used co-narratives and identifying what was worth talking about from child-perspective. The hybrid nature of children's stories was apparent. When taking the initiative to tell they made use of characters from popular shows and traditional stories and told about being afraid and being angry. On the other hand it was of interest to study how teacher's made use of the co-narratives genre and a typology of eight varieties was constructed. Teachers invited children into variety of narrative practices, such as for example collective remembrances, informing and instructing the children what to do next, eliciting narratives by questioning the children about their family life etc.

An ongoing study; *Kindergarten as an arena for cultural formation* (Norwegian Research Council 2009-2013), have given the opportunity to try out new approaches and add more narratives to the studies of children's narrative meaning-making and cultural shaping. Together these studies cover the time span from 2003/2004 until present time and ongoing studies[2]. The 2003 studies came from 290 hour of field work, while the 2009/2010 studies consisted of 60 hours of field work (Knudsen & Ødegaard in press). The approaches employed were ethnographic at their base. Field logs were done by the writing as well as by the use of video-camera in all of the studies; however a role of collaborator and active participant was taken onboard in the fieldwork in 2009/2010. Now digital photos were taken also by the child participants. Another difference in approaches was that in the 2003/2004 study I as a researcher observed narratives in daily institutional life. In the 2009/2010 study I provoked storytelling by introducing a story book for writing down children's stories at a story table, as well as inviting children to make photo collages from photos they had already taken.

---

[2] Together with Ida M. Knudsen

Year	Research studies about co-narrative meaning-making in kindergarten 2-5 year olds	Children's age	Researcher's approach	Sample N-160	Outcome
2003 2004	In everyday talk during mealtimes	2	Video recordings – researcher behind camera	102	Informing co-narrative genre –use; appropriation of cultural modes of speaking. Themes and chronotopes. Informing child perspective, varieties in child-initiated and teacher-initiated co-narratives
2003 2004	In narrative play	2-	Video recordings – researcher behind camera	40	Informing child perspective, conditions for children's influence and participation, conditions for inclusion
2009 2010	In provoked storytelling with drawings and digital photos	3-5	Log, visual data and researcher participating in the narrative processes	18	Informing child perspective and cultural intertextuality

The dialogic nature of children's narratives

In the first analytic stage I roughly divided the narratives into two groups; personal everyday life experiences and narratives with fiction elements, approximately half of the stories were personal narratives about experiences from everyday life in kindergarten and from recalling family life. They are left out in the following analytic overview. This kind of divide is not obvious, because there were narratives combining personal everyday life experiences with fiction or playful elements. In that case the narrative are put the group of narratives with fiction elements and references to toys. A dialogic analysis was then conducted on the group of 82 narratives with elements of fiction and play.

To get horizontal overview of what cultural artifacts children draw on in narrative practice, I asked: *What kind of central characters do they bring into their fiction narratives? And where do these resources originate?* With these interests as pointers, a sample of narratives from empirical ethnographic data; narrative play, in playful narrative talk in everyday settings and in children telling stories in provoked storytelling sessions, was scrutinized. The narrative inquiry and analysis are informed by Bakhtin's dialogism (Bakhtin,

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

231

1986) as well as by contemporary narrative methods and reflections (e.g. Cortazzi & Jin, 2006; Czarniawska, 2004; Hutto, 2008; Hyvärinen, Hydén, Saarenheimo & Tamobukou, 2010; Polkinghorne, 2005; Rissman, 2008; Rose, 2007; Webster & Mertova, 2007; White, 2009).

The table below consists of an overview of the characters and their heritage; author of the intertext and the cultural context in which it is produced.

Characters	Intertext	Available artifact in kindergarten	Author of intertext	Cultural context
Captain Sabertooth	Captain Sabertooth	Books, CDs, imaginary use of artifact	Terje Formoe	Scandinavian/ American
Captain Hook	Peter Pan	Imaginary use of artifact	Originally Sir James Matthew Barrie	European/American
Captain Blackbill	Kaptein Sortebill	Song	Torbjørn Egner	Norwegian(american
Father Christmas	Traditional	Local kindergarten stories, kindergarten celebration	Multiple origins, folklore,	European/American/Global
Pippi Longstocking	Pippi Longstocking	Books	Astrid Lindgren	Scandinavian
Police	Media, everyday life	Miniature toy, Blue shirt for role play	Multiple	Scandinavian, American
Person i star wars	Star wars film	Imaginary use of	George Lucas	American
Indians	Traditional	Books, Excursion to museum	Multiple	American
Lion	Lion King Books of wild animal	Books, miniature toy	Multiple	American and other
Shark	Various science literature	Books, internet, miniature toy	Multiple	Australian/American
Octipus	Peter Pan Moovie, Science literature	Books	Multiple	American

The overview exposes how children's narrative meaning-making in kindergartens in Norway are related to popular media from the Scandinavian and Anglo-American hemisphere. From the overview we can see that children make meaning with physically powerful characters, Taking a socio-epistemological glance it could be notices that the characters are mostly male and animals often used to symbolize attack or aggression. Two girls references to Astrid Lindgren's story of Pippi Longstocking seem to be an exception when it comes to gender. Let us therefore study at a close hold the example of exception, coming into being during a provoked storytelling session.

Two girls shaping a new Pippi Longstocking story

At the spring festival, the children came to kindergarten dressed in various costumes. While waiting for the meal and peak event, it was time for drawing and storytelling. We sat down at the story table, Maia, Rikke, both 4 years of age and me, a visiting researcher with a provocative narrative approach. At the table were pencils and papers, my story-writing book and a pen. Around us are other children in the kindergarten group, most of them sitting down drawing, some children are playing with Lego bricks in a corner. Last week, when I was there, we followed the same routine. I was inviting them to a storytelling session. We sat down. I wrote down the story verbatim. Now it was time to do it again. Both of them were eager to draw and tell when getting an invitation. Both of the girls were dressed in Pippi Longstocking costumes.

> *Maia: Pippi Longstokcing can see a ship, then she can put people on fire, then they will die.*
>
> *Pause, while both of them are drawing*
>
> *Elin: Oh, what happened next?*
>
> *Maia: Then she sais obs! Afterwards, Pippi should put the fire out.*
>
> *Pause, while drawing*
>
> *Elin: Are there more people there?*
>
> *Maia: Everyone living in Bergen were there, they were very happy when she put the fire out.*

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

233

> *Rikke: The ship is called Sleeping Beauty, white and yellow, the children were dead, but they woke up again. Maia and Rikke, they survived, they didn't die. They just ran away from the fire, they didn't burn, their house burnt down. Then they ran to somebody else.*
>
> *Maia: They ran to Pippi Longstocking. Her house was not on fire. They ran to the house that couldn't burn and that was Maia's house. Her mother and father were at home. They ran from the rain. We had so strong arms, we were Pippi Longstocking. We could save them from the fire.*

Being Pippi, being "us"– being bad, being good

Analysing narrative practice as dialogic, challenges the notion that it is individuals that tell rational and coherent stories about themselves to each other. This co-narrative about Pippi Longstocking and the fire was constructed cooperatively by two girls and me. The fact that this was happening at the spring festival day, and that both of the girls were dressed with Pippi Longstocking costumes from a toy shop, carried obvious signs and modes for the girls when being invited to tell a story.

It is Maia that introduces the theme and the character. She chooses Pippi Longstocking as the protagonist of her story. The first line: "Pippi Longstocking can see a ship, then she can put people on fire, then they will die", set a violent and dramatic scene. This line is also in fact a three line story in an Aristotle's sense, with an introduction with a protagonist, a crucial incident and a consequence as an end. It is me, the researcher that take the lead to extend the story, and to include more than one author; when I utter: "Oh, what happened next?" It is Maia that continues. "Then she sais obs! Afterwards, Pippi should put the fire out". Maia is first telling about a forceful Pippi that can put people on fire, Pippi is here a bad character. In the next line however, she is a hero, who can rescue people. Maia is here playing out Pippi as a character that at first is being bad, and then being good. Responding to the opportunity to extend her narrative, she also changes her speech plan. To my knowledge fire is not a theme in Astrid Lindgren's stories about Pippi Longsstocking, so Maia is using the Pippi character in a new thematic setting. Later it is me again that conditions an extension of the story with uttering: "Are there more people there?" This utterance gives a direction and make up conditions for what can come next. Maia continues: "Everyone living in Bergen was there, they were very happy when she put the fire out". Now it seems as Rikke is becoming engaged in the narration process, she continues: "The ship is called Sleeping

Beauty, white and yellow. The children were dead, but they woke up again. Maia and Rikke, they survived, they didn't die. They just ran away from the fire, they didn't burn, their house burnt down. Then they ran to somebody else." She introduces another intertext; the fairytale and Disney film: Sleeping Beauty, as the name of the ship. She introduces more to the story; themselves, Maia and Rikke. She is referring to themselves with their given names. They did not die from the fire, they survived. She gives them power; they ran away from the fire. She then tells about a new crises; their house burnt down, again they survived by running to someone else. Maia continues the narrative thread by telling: "They ran to Pippi Longstocking. Her house was not on fire. They ran to the house that couldn't burn and that was Maia's house. Her mother and father were at home. They ran from the rain." Next, she does a change in authoring style; she begins to talk about "us" . This indicates a shift from fiction into a "Buildung – narrative": "We had so strong arms, we were Pippi Longstocking. We could save them from the fire." Maia introduces heroic identity markers into the story by doing this shift.

This co-narration can illustrate how to girls, and me as a researcher, shape a narrative together and how this emerging process also embodies subtle, heteroglossic values and powerful identity potentials in the choice of protagonist, as well as in the turn by first putting themselves into the story and second by being Pippi Longstocking. The narrative can be read as an example that informs us about what these two girls explore, finds important to talk about and be. Rikke tell about the two of them, that they died from the fire, but survived.

The theme of survival that can be read from this narrative, have as also been described in other studies of children's play (Löfdahl, 2004; Hjemdahl, 2002, Paley, 1986) and narratives (Ødegaard, 2006). The words and powerful performances that are part of a Pippi aesthetics, have also similarities to studies of children's meaning-making within the frame of multimodality and literacy (Dyson, 1997, Maagerø, 2004). Eva Maagerø describes a five year old boy's multimodal compositions, being an exploration over powerful men; a footballkeeper, the pirate Captain Sabretooth and a strong man. Authority is taken on board by the girls in the last three lines: "We had so strong arms. We were Pippi Longstocking. We could save them from the fire." The costumes were chosen together with their families; they came dressed like Pippi Longstocking this particular day. The clothes were artefacts that made the playful talk and narrative identification easy. As such, the narrative about Pippi and the fire, serves as a microcosmic site for conceptualizing the intertextuality going on in

children's narratives. This example portrays the co-narrative as a space where contradiction and negotiation are played out.

Conceptualizing narrative practices within institutional context

Children make meaning by using cultural artifacts made available for them. When participating in the creation of new and hybrid stories they explore cultural values and identities. How do these studies and the above analyses contribute to new insights about conditions for children's meaning-making and cultural shaping within institutional contexts?

Through analysis of children's narrative practice we are informed of what kind of intertexuality they live by in some Norwegian early year's settings. *Survival* is a crucial life theme in the adult world, as we can see in literature, drama and films. When it comes to the youngest children, growing up in caring environments, we are used to think of them as occupied with "here and now", living the happiness of childhood. These studies draw patterns of children's make use of powerful characters when engaging in narrative meaning-making. In the texts made available for children there are only Pippi Longstocking that the girls in the data use as artifacts for powerful characters in their stories. Bakhtin's philosophical contribution; dialogism, gives important insight to understand the dynamics of narrative practice in early years institutions. These practices are to be understood as heteroglossic. Michael Holquist put it like this:

> "At any given time, in any given place, there will be a set of conditions – social, historical, meterological, pysiological –that will insure that a word uttered in that place and at that time will have a meaning different than it would have under any other conditions; all utterances are heteroglot in that they are functions of a matrix of forces practically impossible to recoup, and therefore impossible to resolve" (Hollquist, 1981: 428).

Even if Bakhtin, neither empirically dealt with early years studies, nor was concerned with children's narratives, his dialogic approach are productive in the studies of children's narrative meaning-making practices. Such an approach allows studies of both form and content, narratives can be seen as generating themes and consider meaning-making in contexts. In this scope, meaning-making practices are seen as becoming and emerging in dynamic social interaction. A subject can speak by using existing artifacts. In a dialogic

perspective, informed by Bakhtin, every text will include many voices, hidden discourses, politics, ideologies and values. Any utterance will be saturated my meanings coming from earlier users. "The word in language is half someone elses" (Bakhtin, 1981:293). In this theoretical framework, children's narratives are not considered coming from the inner soul, rather emerging from a dialogic process (Ødegaard, 2007a; Ødegaard, in press).

Consequently narratives are viewed as a speech and act genre, through which young children participate in cultural activities. At the same time as they use narrative genre to shape inner meaning, they are exposed for narratives and thereby participate in a web of structural and relational conditions (Bruner, 1990; Hirschkop and Shepherd, 2001; Hutto, 2008; Junefelt, 2009, Ødegaard, 2007a, 2007b, 2011). Children are, implicitly as well as explicitly, exposed to cultural like books, films, toys, as for example spin off products from films made for children as audience, all of which are possible to study in the micro cosmos of co-narrative practice in an early years setting. Such are the stuff children take up when creating their own stories. Texts made available for children are re-circulated in their modes of action and speech, as cultural formative practices.

Thinking with Bakhtin, children's narratives are viewed as hybrids; "a multiplicity of social voices and a wide variety of their links and inter relationships" (Bakhtin, 1981:263). In dialogism, meaning-making is considered a shared activity. Genres and words in use arise from the social practices in a given community as also pointed out by Mika Lähteenmäki (2004). A more specific analysis of the hybrid nature of children's narratives can be allowed by taking on board the concept intertextuality (Kristeva, 1967). Intertextuality describes the practice of making connections between texts, as pointed out by Bakhtin.

According to Catherine Kohler Riessman, dialogic analysis is concerned about how narratives are co-produced in a complex choreography, in spaces between teller and listener, speaker and setting, text and reader, history and culture (Riesman 2008: 105). Characteristic for this kind of analysis is that the researcher is active present in the text and that the context is considered to be important. With reference to Erwing Goffman, Riesman adds importance to the performative act, when analyzing identity. Bodily forms of communications come into play. Such a consideration is convenient when looking for /characters that children take up when telling and playing stories. Hence, the term narrative here refers to a general way of knowing and communicating experiences, organizing a plot temporally and spatially, or

connecting utterances and act into meaning. Narrative practice is considered a process of collaborative meaning-making. Being studied in the context of early year's institutions narrative practice is considered, in one form or another as co-narratives. Narrative practice embraces the term story and storytelling. The story concept will more specifically refer to provoked stories as in "storytable activities" in kindergarten.

Children's oral stories; co-narratives as well as narrative practice in fiction play, drawings and digital collages give rich opportunities for studying narrative practice as a site for cultural practice. Children's use of texts; stories, fairytales, films, etc, that are made available for them, are studied within the framework of ethnography and analysis of narratives.

The attempt to conceptualize children's narratives for the purpose of studying conditions for children's meaning making and cultural shaping is in this paper laid out as operating in a web of structural, contextual relationships. The interest is obvious *not* developmental, rather the interest is studying children's narratives as cultural practice. Conditions like cultural artifacts; books, theater, personal stories, legends and videogames are made available by teachers (and researchers) ideologies and practice and will constitute and shape institutional practice. I have suggested that co-narrative practice will be conditioned by both *how* the stories are co-created in relation with peers and supportive, and at the same time by *cultural artifacts* that serve as resources for their meaning-making processes.

References

Alanen, L., and Mayall, B., 2001. *Conceptualizing child-adult relations*, *Future of childhood series*. London: Routledge/Falmer.

Bostad, F. Brandist, C., Evensen, L.S. & Faber, H. C., 2004. Bakhtininan Perspectives on language and Culture –Meaning in Language, art and New Media. G. B.: Palgrave MacMillan.

Bakhtin, M..M., 1981. *The Dialogic Imagination* Translated by C. H. Emerson, Michael. Edited by M. Hollquist. Austin: University og Texas Press.

Bakhtin, M. M., 1986. The Problem of Speech Genres. In *Speech Genres and Other late Essays*, edited by C. H. Emerson, Michael. Austin: University of Texas Press.

Bruner, J. S., 1990. *Acts of meaning*. Cambridge, MA: Harvard University Press.

Castanheiraa, M. L-, Green, J.Dixonb, C. & Yeagerb, B. 2007. (Re)Formulating identities in the face of fluid modernity: An interactional ethnographic approach. *International Journal of Educational Research* 46 (2007) 172–189

Cortazzi, M. & Jin, L., 2006. Asking Questions, Sharing Stories and Identity Construction: sociocultural issues in narrative research. In: *Narrative research on Leaerning – comparative and international perspectives.* Bristols Papers in Education: Symposium Books.

Czarniawska, B., 2004. The Uses of Narrative in Social Science Research. In *Handbook of data analysis*, edited by M. B. Hardy, Alan. London, Thousand Oaks, New Dehli: Sage Publications.

Dyson, A. H., 1997. Writing superheroes Contemporary Childhood, Popular Culture, and Classroom Literacy. Amsterdam: Teachers College Press.

Hirschkop, K., and David S., 2001. *Bakhtin and cultural theory*. Rev. and exp. 2nd ed. Manchester: Manchester University Press.

Hjemdahl, K. M., 2002. *Tur/retur temapark, oppdragelse, opplevelse, kommers*. Dr. art. Avhandling, Bergen: Universitetet i Bergen.

Holquist, M.(red.) 1981. *The Dialogic Imagination by M.M. Bakhtin*. Austin: University og Texas Press.

Holquist, M., 1990. *Dialogism : Bakhtin and his world.* London, England: Routledge.

Hutto, D-D., 2008. The Narrative Practice Hypothesis: Origins and Applications of Folk Psychology. [Electronic version, downloaded 120311] https://uhra.herts.ac.uk/dspace/bitstream/2299/661/1/103487.pdf

Hyvärinen, M., Hydén, L. C, Saarenheimo, M. & Tamobukou., 2010. *Beyond Narrative Coherence.* Amsterdam/Philadelphia: John Benjamin Publishing Company.

Junefelt, K., 2009. The Dialogic Impact on Early language Development and Thought. *Paper read at The Second International Interdisciplinary Conference on Perspectives and Limits of Dialogism in Mikhail Bakhtin*, at Stockholm University.

Knudsen, I. M. & Ødegaard, E. E., In press. Fotofloker - vilkår for barns deltakelse når digitale bilder tas i bruk i barnehagen. *Nordisk Barnehageforskning.*

Kristeva, J., 1967. Bakhtin, le mot, le dialogue et le roman. *Critique* 239:438-65.

Linell, P., 2009. With respect to Bakhtin: Some trends in contemporary dialogic theories. *Paper read at The Second International Interdisciplinary Conference on Perspectives and Limits of Dialogism in Mikhail Bakhtin,* at Stockholm University.

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

239

Lähteenmäki, M., 2004. Between Relativism and Absolutism: Towards an Emergentist Definition of Meaning Potensial. In *Bakhtinian Perspectives on language and Culture - mening in Language, Art and New media*, edited by F. Bostad, C. Brandist, L. S. Evensen and H. C. Faber. New York: Palgrave MacMillan.

Löfdahl, A., 2002. *Förskolebarns lek -en arena for kulturellt og socialt meningssskapande* . Doktorgradsavhandling. Instititionen för Utbildningsvetenskap Karlstad: Karlstad University Studies.

Maagerø, E. 2004. Multimodal communication in a young child's compositions. Forskningsserien nr. 50. Kristiansand: Høyskoleforlaget.

Matusov, E., 2007. Applying Bakhtin Scholarship on Discourse in Education: A Critical Review essay. *Educational Theory* 57(2), Board of Trustees, University of Illinois.

Ongstad, S., 2004. Bakhtin's triadic Epistemology and Ideologies of Dialogism. In:

Bostad, Finn, Brandist, Craig, Evensen, Lars S. And Faber, Hege, C. (2004). Bakhtininan Perspectives on language and Culture –Meaning in Language, art and New Media. G. B.: Palgrave MacMillan

Paley, V. G., 1986. *Boys and girls: superheroes in the doll corner*. Chicago: University of

Chicago press.

Polkinghorne, D. 1995. Narrative configuration in qualitative analysis. In *Life History and Narrative*, edited by J. A. Hatch: Routledge Falmer.

Pramling, N., and Ødegaard, E. E., In press. Learning to narrate: Appropriating a cultural mould for sense-making and communication. In *Educational encounters: Nordic studies in early childhood didactics,* edited by N. Pramling and I. P. Samuelsson. Dordrecht, The Netherlands: Springer.

Rose, G., 2007. *Visual Methodologies*. London: Sage Publication.

Rutanen, N. 2007. Two year old children as coconstructors of culture. *European Early Childhood Education Research Journal* 15 (1):59-69.

Sawyer, K. R., 1997. *Pretend Play as Improvisation - Conversation in the Preschool Classroom.* Mahwah, New Jersey: Lawrence Erlaub Associates, Publishers.

Webster, L., & Mertova, P., 2007. *Using Narrative Inquiry as a Resaerch Method* New York: Routledge.

Wertsch, J. V., 2000. Narratives as cultural tools in sociocultural analysis: Offician history in Soviet and PostSoviet Russia. *Ethos: History and Subjectivity* 28 (4):511-533.

White, E. J., 2009. A Bakhtinian homecoming: Operationalizing dialogism in the context of an early childhood education centre in Wellington, New Zealand. *Journal of Early Childhood Research* (7):299-323

Ødegaard, E. E., 2006. What's worth talking about? Meaning-making in toddler-initiated co-narratives in preschool. *Early Years -An International Journal of Research and Development* 26 (1):79-92.

Ødegaard, E. E., 2007a. *Meningsskaping i barnehagen : innhold og bruk av barns og voksnes samtalefortellinger*, Göteborg studies in educational sciences ; 255. Göteborg: Göteborgs universitet.

Ødegaard, E. E., 2007b. What's on the teachers agenda? *International Journal of Early Childhood* 39 (2):45-65.

Ødegaard, E. E., 2011. Deltakende handlingsrom i barnehagen – dynamikk og vilkår. I T. Korsvold (red.): *Barndom, barnehage og inkludering*. Bergen: Fagbokforlaget.

Ødegaard, E. E., in press. On the track of cultural formative practice - A chronotopic reading of young children's co-narrative meaning making. In Jayne White & Michael Peters (ed): *"Bakhtinian Pedagogy: Opportunities and challenges for research, policy and practice in education across the globe"*. New York: Peter Laing.

Working with Stories. Narrative as a Meeting Place for Theory, Analysis and Practice
Proceedings from the 2nd ENN Conference, Kolding 2011

241