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|  |  |  |  |  | **UNIVERSITY OF BANJA LUKA**    **FACULTY OF PHILOLOGY** | |
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|  | | | **Doctoral academic studies** | | | |
| **Study program** | | |  | | |  |

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| **Subject** | **Cognitive narratology** | |  |  |
| **Subject code** | **Subject status** | **Semester** | **Classes fund** | **Number of ECTS credits** |
|  | E |  | 2+2 |  |
| **Professors** | Dr. Sanja Macura, Assoc. professor | |  |  |

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| **Conditioned by other subjects** |
| No |
| **Objectives of studying the subject** |
| Acquiring knowledge about different types of narrative borders and adopting basic narratological concepts concerning the border aspects of narratives; acquiring knowledge about the "narratological turn" and the post-classical phase of narratology, as well as its interdisciplinary character. |
| **Learning outcomes (acquired knowledge):** |
| Training for the application of reading strategies on a literary text and for the interpretation of methodological differences within various concepts related to narratology and cognitive narratology. Adoption of elementary references and basic coordinates of the narratological approach to the study of literature, as well as appropriate methodology and terminology; the ability to apply acquired theoretical knowledge to concrete literary texts. |
| **Subject content:** |
| Narrative in life and in literature; Limits of narrative; Paratext: peritext (title, subtitle, preface, afterword, footnotes, motto); Storytelling and diegesis: non-narrative modes of representation (description, commentary); Virtual narrative (iterations and negations); Inserted non-narrative texts (genre interweaving); Narrative frames: semiotic and compositional-morphological interpretation of frames (types of beginning and ending/end, frame stories and narrative levels (hierarchy and change of narrative levels - metalepsis) - concept of frame(s); Narratological turn (postclassical narratology) - Monika Fludernik (concept of narrative as representations of possible worlds), David Herman; Narrative as a way/tool of thinking; Narrative mediation (Paul Ricker); Abandoning binary oppositions, the zero degree of narrativity; narrative theory of sleep and dreaming (Richard Walsh); Psycho-poetic effect of work (Katja Melman); Second generation cognitive narratologists; |
| **Teaching methods and mastering the material:** |
| **Verbal-textual (Oral presentation, dialog, text analyze).** |
| **Literature:** |
| Мике Бал, *Наратологија*, Београд, 2000; Х. Портер Абот, *Увод у теорију прозе*, Београд, 2009; Bašlar, Gaston. *Poetika prostora*. Prevela Frida Filipović. Čačak - Beograd: Alef, 2005; Gavins, Joanna. *Text World Theory, An Introduction*. Edinburgh University Press, 2007; Dannenberg, Hilary. „Fleshing  Out the Blend: The Representation of Counterfactuals in Alternate History in Print, Film, and Television  Narratives”. *Blending and the Study of Narrative, Approaches and Applications*. Ed. by Ralf Schneider, Marcus Hartner. Berlin/Boston: Walter de Gruyter, 2012; Doležel, Lubomir. *Heterokosmika, Fikcija i mogući svetovi*. Prevela Snežana Kalinić.Beograd: Službeni glasnik, 2008; Изер, Волфганг. „Интеракција између текста и читаоца“, *Књижевна критика*, 3, 1989; Labov, William. |

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| „Preobražavanje doživljaja u sintaksu pripovjednog teksta. Prevela Ljiljana Šćurić. *Revija*, br. 2, god. XXIV,1984, 46-78; Merleau-Ponty, Maurice. *Fenomenologija percepcije*. Preveo dr Anđelko Habazin. Sarajevo: Veselin Masleša, 1978; Milosavljević Milić, Snežana. „Virtuelni narativ – Ogledi iz kognitivne naratologije”. Niš-Novi Sad, 2016; Prince, Gerald. *Dictionary of Narratology*. Lincoln and London, 2003; Prince, Gerald. „Disnarrated“. *Narrative Theory, Critical Concepts in Literary and Cultural Studies*.Ed. By Mieke Bal. Vol. 1, Major Issues in Narrative Theory, Routledge, 2004; Ricoeur, Paul.„Narrative Identity”. *Philosophy Today*, 35:1, 1991; Ryan, Marie-Laura. *Possible Worlds:Artificial Intelligence and*  *Narrative Theory,* Bloomington: Indiana University Press, 1991; Ryan, Marie-Laura. *Narrative as Virtual Reality, Immersion and Interactivity in Literature and Electronic Media*. Baltimore and London, 2001; Ryan, Marie-Laura. „Narrativity and its modes as culture-transcending analytical categories“, *Japan Forum* 21(3), 2009; Sorensen, Roy. *Seeing Dark Things; The Philosophy of Shadows*. Oxford Scholarship Online. 2008; Fauconnier, Gilles, Turner Mark. *THE WAY WE THINK, Conceptual Blending and the Mind’s Hidden Complexities*. New York: Basic Books, 2002; Fischlin, Daniel. *Negation, Critical Theory, and Postmodern Textuality*. Kluwer Academic Publishers, 1994; Herman, David. *Story Logic*. Lincoln and London: University of Nebraska Press, 2004; Herman, David. „Story as a Tool for Thinking“. *Narrative theory and the cognitive sciences*. Ed. By David Herman. The Ohio State University Press, 2003; Hidalgo Downing, Laura. „Creating things that are not: The role of negation in the poetry of Wislawa  Szymborska”, *Journal of Literary Semantics*, 2002, 31; Hidalgo Downing, Laura. „Discourse, Culture and Cognition: The Role of Negation in the Creation of Coherence in Press and Advertising Discourse“*.*  *Revista Canaria de Estudios Ingleses*, 49, Noviembre, 2004; Wolf, Werner. „Framing Borders in Frame Stories“. *Framing Borders in Literatue and Other Media*. Eds. Werner Wolf and Walter Bernhart, Studies in Intermediality, 1, Amsterdam: Rodopi, 2006; Bernaerts, Lars, Dirk De Geest, Luc Herman, and Bart Vervaeck. *Stories and Minds: Cognitive Approaches to Literary and Narrative*, University of Nebraska Press, 2013; De Fina, Anna and Georgakopoulou Alexandra. *Analyzing Narrative*. *Discourse and Sociolinguistic Perspectives.* Cembridge University Press, 2012; Doležel, Lubomir. *Heterokosmika, Fikcija i mogući svetovi*. Prevela Snežana Kalinić. Beograd: Službeni glasnik, 2008; Fauconnier, Gilles, Turner Mark. *The Way We Think, Conceptual Blending and the Mind’s Hidden Complexities*. New York:  Basic Books, 2002; Fludernik, Monika. *Towards a 'Natural' Narratology*. London, New York: Routledge.  1996; Fludernik, Monika. „Mediacy, Mediation, and Focalization: The Squaring of Terminological Circles“. In: Jan Alber, Monika fludernik (eds). *Postclassical Narratology. Approaches and Analyses*. The Ohio State University, 2010; Gavins, Joanna. *Text World Theory, An Introduction*. Edinburgh University Press, 2007; Herman, David. “Introduction: Narratologies”. In: *Narratologies: New Perspectives on Narrative Analysis*, ed. David Herman, Ohio State University Press, 1999; Herman, David. *Story Logic*. Lincoln and London: University of Nebraska Press, 2004; Herman, David. *Storytelling and the Sciences of Mind*. Massachusetts Institute of Technology. 2013; Lakoff, George, Mark Johnson. *Metaphors we live by*. Chicago: University of Chicago Press, 1980; Luis Aldama, Frederick. (ed) *Toward a Cognitive Theory of Narrative Acts.* University of Texas Press. 2010; Löschnigg, Martin. „Postclassical Narratology and the Theory of Autobiography“. In: Jan Alber, Monika fludernik (eds). *Postclassical Narratology. Approaches and Analyses*. The Ohio State University, 2010; Margolin, Uri. „Of What Is Past, Is Passing, or to Come: Temporality, Aspectuality, Modality, and the Nature of Literary Narrative“.  In: David Herman (ed). *Narratologies: New Perspectives on Narrative Analysis*. Ohio State University Press, 1999; Mellmann, Katja. „Voice and Perception: An Evolutionary Approach to the Basic Functions of Narrative“. In: Luis Aldama, Frederick. (ed) *Toward a Cognitive Theory of Narrative Acts.*  University of Texas Press. 2010; Phelan, James. „Narrative Theory 1996 – 2006. A Narrative“. *The Nature of Narrative. Fortieth Anniversary Edition.* In: Robert Scholes, James Phelan, Robert Kellogg (eds). Oxford University Press. 2006; Ryan, Marie – Laure. „Cyberage Narratology: Computers, Metaphor, and  Narrative“. In: David Herman (ed). *Narratologies: New Perspectives on Narrative Analysis*. Ohio State University Press, 1999; Ryan, Marie – Laure. *Avatars of Story.* University of Minnesota Press. 2006; Recouer, Paul. „Narrative Identity”, *Philosophy Today*, 35:1 (1991:Spring) p.73 – 81; Spolsky, Ellen. „Narrative as Nourishment“. In: Luis Aldama, Frederick. (ed) *Toward a Cognitive Theory of Narrative*  *Acts.*  University of Texas Press. 2010; Stockwell, Peter, Michaela Mahlberg. „Mind-modelling with |
| corpusstylistics in *David Copperfield*“.*Language and Literature*. Vol. 24(2), 2015, 129–147; Turner, Mark. *The Literary Mind.* Oxford University Press, 1996; Walsh, Richard. „Dreaming and Narrative Theory“. In: Luis Aldama, Frederick. (ed) *Toward a Cognitive Theory of Narrative Acts.*  University of Texas Press. 2010; Wolf, Verner. „Framing Borders in Frame Stories“.*Framing Borders in Literatue and Other Media*. Eds. Werner Wolf and Walter Bernhart, Studies in Intermediality, 1, Amsterdam:Rodopi,  2006; Wolf, Verner. „Description as a Transmedial Mode of Representation: General Features and  Possibilities of Realization in Painting, Fiction and Music“, In: Verner Wolf. (ed) *Description in Literature and Other Media*. Amsterdam – New York: Editions Rodopi B.V, 2007; Zunshine, Lisa. *Why We Read Fiction: Theory of Mind and the Novel*. Columbus: The Ohio State University Press, 2006. |
| **Forms of knowledge evaluation and assessment:** |
| Seminar paper |
| **Special indication for the subject** |
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| **Name and surname of the professor who prepared the data: Prof. Dr. Sanja Macura** |