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|  |  |  |  |  | **UNIVERSITY OF BANJA LUKA**    **FACULTY OF PHILOLOGY** | |
|  |  |
|  | | | **Doctoral academic studies** | | | |
| **Study program** | | |  | | | **Science of language / Science of literature** |

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| **Subject** | **Narratology** | | |  |
| **Subject code** | **Subject status** | **Semester** | **Class fund** | **Number of ECTS points** |
|  | obligatory | 1. | 2 + 0 | 15 |
| **Professors** | Dr. Snežana Milosavljević-Milić, full professor | | |  |

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| **Conditioned by other subjects** | | | | | |
| No | | | | | |
| **Objectives of studying the subject** | | | | | |
| Introduction to modern methods of narratological study of literature and other discursive practices. Acquiring knowledge about basic narratological concepts. Observing the importance, place and scope of narratology in relation to other scientific disciplines. | | | | | |
| **Learning outcomes (acquired knowledge):** | | | | | |
| Mastering basic narratological concepts and contemporary orientations within the narratological turn in the humanities. Application of narratological methods in the interpretation of literary and non-literary texts. Enabling for transmedia research. | | | | | |
| **Subject content:** | | | | | |
| 1. Narratology: Poetics of narrative texts. Method of interpretation. Discipline in humanities; 2. Predecessors of narratology: Aristotle's narrative poetics. 2.1. Historical poetics of narrative. 2.2. Classical narratology. 2.3. Linguistic basics. 3. Narrative: a concept - from a literary genre to a tool for thinking. 3.1. Transdisciplinary, trans-historical, trans-generic and trans-medial nature of narrative. 4. The narratological turn in the humanities - from immanentism to the interdisciplinary context. 4.1. Postclassical narratology (Theory of possible worlds, Philosophy of mind, Cognitive psychology and linguistics). 4.2. Cognitivist orientation: Frameworks and scenarios. Narrative or narrativity. Narrative identity. Concept of Story world. Temporality. Space. The plot. Focalization. Storyteller. Character. Trans-textual character identity. Presentation of speech and thought. Description. 4.3. Cognitive theory of genres: Dramatic narrative. Narrative of a lyric poem. Historiographical narrative. 4.4.  Cognitive poetics and stylistics. 4.5. Rhetorical theory of narrative: Narrative audience. 4.6.  Affective narratology: Immersion theory. Mental simulation. Empathy. Narrative and emotions. 4.7. Transmedia narratology: Hyper-textual narrative. Musical narrative. Film narrative. Narrative in fine art. Narrative and performance. Video game narrative. Narrative transgressions and multiplications. | | | | | |
| **Methods of teaching and mastering the material:** | | | | | |
| Monolog, dialog, consultative | | | | | |
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| **Literature:** | | | | | |
| **Literature:**  Aristotel. *O pjesničkom umijeću*, (prev. Zdeslav Dukat), Zagreb, 2005; Doležel, Lubomir. *Heterokosmika, Fikcija i mogući svetovi*. (prev. Snežana Kalinić).Beograd: Službeni glasnik, 2008; Pol Riker, „Sopstvo i narativni identitet“, *Sopstvo kao drugi*, (prev. S. Ćuzulan), Jasen, Beograd, 2004, str. 147-176; Fauconnier,  Gilles, Turner Mark. *The Way We Think, Conceptual Blending and the Mind’s Hidden Complexities*. New  York: Basic Books, 2002. Портер Абот, *Увод у теорију прозе,*(прев. М. Владић),Београд, 2009;  Alber, Jan, Fludernik, Monika. *Postclassical narratology, approaches and annalyses*, Columbus, The  Ohio State University Press, 2010; D. Herman, J. Phelan, P. J. Rabinowitz, B. Richardson, R. Warhol,  *Narrative Theory, Core Concepts and Critical Debates*, Columbus, The Ohio State University Press, 2012;  Ryan, Marie – Laure. *Narrative as Virtual Reality, Immersion and Interactivity in Literature and*  *Electronic Media,* The Johns Hopkins University Press, Baltimore and London, 2001; De Fina, Anna and  Georgakopoulou Alexandra. *Analyzing Narrative*. *Discourse and Sociolinguistic Perspectives.* Cembridge  University Press, 2012; Herman, David. *Basic Elements of Narrative*. Chichester: A John Wiley& Sons,  Ltd, Publication, 2009; Verner Wolf. (ed) *Description in Literature and Other Media*. Amsterdam – New York: Editions Rodopi B.V, 2007; Snežana Milosavljević Milić, *Okvir književnog teksta – od morfološkog pristupa do kognitivnog metakoncepta,* Philologia Mediana, VIII/8, 2016, str. 705-739; J. Gavins, G. Steen (ed), *Cognitive Poetics in Practise*, Routledge, London and New York, 2003; Snežana Milosavljević  Milić, *Virtuelni narativ*, Izdavačka knjižarnica Zorana Stojanovića, Novi Sad, Sremski Karlovci, 2016;  Ryan, Marie – Laure (ed), *Narrative across Media, The Languages of Storytelling*, University of nebraska  Press, Lincoln and London, 2004; Fludernik, Monika. *Towards a “Natural” Narratology*. London, New York: Routledge. 2005; Oаtley, Keith. 1994. „A taxonomy of the emotions of literary response and a theory of identification in fictional narrative“. *Poetics*,23. pg. 53-74. Peter Hühn, Jörg Schönert, „Teorija i metodologija naratološke analize lirske poezije“,(prev. J. Mladenović), Philologia Mediana,  VIII/8, 2016, str. 789-802. D. Herman, M. Jahn. M-L. Ryan, (ed), *Routledge Encyclopedia of Narrative Theory*, Routledge, 2008. Џералд Принс, *Наратолошки речник,*(prev. B. Miladinov), Београд, 2011. | | | | | |
| **Forms of knowledge testing and assessment:** | | | | | |
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| **Written exam**  **(seminary paper)** | 100 points |  |  |  |  |
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| **Special indication for the subject** | | | | | |
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| **Name and surname of the professor who prepared the data: Snežana Milosavljević-Milić** | | | | | |