

## **NARRATOLOGY AND ITS DISCONTENTS: NARRATING BEYOND NARRATION. EDITORIAL\***

The present thematic issue of INDECS is dedicated to interdisciplinary narratology. The interdisciplinary study of narratology is very much significant for a wide range of discussions in the 20th century, but also for the contemporary humanities (in literary studies, cinema studies, history, etc.), with heavy repercussions and influences in other fields (such as pedagogy, political science, information studies etc.). Some of the contributions were presented in shortened versions at the international conference “Narratology and Its Discontents: Narrating beyond Narration”, organised as a part of prof. dr. Sibila Petlevski’s scientific project “How Practice-led Research in Artistic Performance Can Contribute to Croatian Science” (IP-2014-09-6963), supported by Croatian Science Foundation. The conference was held at the Academy of Dramatic Art, University of Zagreb, from 6<sup>th</sup> to 8<sup>th</sup> April, 2017. The Conference was co-organized by prof. dr. Saša Vojković (the Sub-department of Theory, History and Analytics/Dramaturgy Department, Academy of Dramatic Art).

The scope of the Conference was intended to represent a wide range of topics related to the study of logic and principles of narrative production, but also to narratological ways to go beyond its structuralist background, focusing on the ways that narrative structures our perception of social and cultural phenomena and helps us construct meaning in general. Zagreb conference focused on the contextuality of the modes of narrative representation, its historicity, and its pragmatic and artistic functions across different media. Our special guest was a Dutch cultural theorist, critic, narratologist, video artist and filmmaker, Mieke Bal. Hence, the motto of our conference was taken from Mieke Bal’s thesis on the use of narratology for cultural analysis where she defined narrative as a cultural attitude, and narratology as a perspective on culture.

“What I propose we are best off with in the age of cultural studies is a conception of narratology that implicates text and reading, subject and object, production and analysis, in the act of understanding. In other words, I advocate a narrative theory that enables the differentiation of the place of narrative in any cultural expression without privileging any medium, mode, or use; that differentiates its relative importance and the effect of the narrative (segments) on the remainder of the object as well as on the reader, listener, viewer. A theory, that is, which defines and de- scribes narrativity, not narrative; not a genre or object but a cultural mode of expression.” (Bal, M.: *Narratology: Introduction to the Theory of Narrative*. 2<sup>nd</sup> Edition, p.222, 1997).

All the conference papers collected in this special issue are selected case studies original in their reimagining of the analytical procedures of narratology. Spanning contributions from literary studies to film studies, from performance studies to psychoanalysis, with clear philosophical ramifications in certain articles, this collection of papers gives valuable insights into methods and trends of modern and contemporary narratology.

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