

Folklore C261/Anthropology C261: THEORIES OF NARRATIVE, Spring 2011
Thursdays 10 to 1:00, 2224 Piedmont Avenue, Room 15
Office Hours 2:30-4:00, 273 Evans, University of California, Berkeley
Katharine Young: kgallowayyoung@yahoo.com

Suppose you inhabited a reality in which your fellow inhabitants conjured up other realities at will, displaying them before you by acts of narration? “Theories of Narrative” proposes a range of approaches to such conjuring acts in face-to-face, mouth-to-ear, skin-to-skin interaction. The course centers on fast folklore, narrative genres that dissect out into the matrix of the ordinary, that cut to the quick – preeminently, storytelling in conversation – as key to the more durable folk genres – the folktale, the legend, the epic, the myth – genres that change slowly, that hold out against the rhythms of modernity and constitute themselves enclaves of the traditional. Moving across a spectrum of genres, the course examines the formal, structural, and contextual properties of narratives in relation to gestures, the body, and emotion; imagination and fantasy; memory and the senses; space and time. These narratives turn on transmission as well as tradition; they are narratives at work, on the move, in action.

Coursework

Collect an oral narrative.	Due the 5 th week of class.	Requisite
Transcribe your narrative.	Due the 8 th week of class.	30% of grade
Analyze your narrative.	Due the 12 th week of class.	30% of grade
Theorize narrative.	Due the last week of class.	40% of grade

Required Texts

Marie-Laure Ryan. 1991. *Possible Worlds, Artificial Intelligence, and Narrative Theory*. Bloomington: Indiana University Press.

Charlotte Lindt. 1993. *Life Stories: The Creation of Coherence*. Oxford: Oxford University Press.

Amy Shuman. 2005. *Other People’s Stories: Entitlement Claims and the Critique of Empathy*. Urbana, IL: University of Illinois Press.

Vladimir Propp. 1968. *Morphology of the Folktale*. Baltimore, MD: Port City Press.

Tzvetan Todorov. 1973. *The Fantastic: A Structural Approach to a Literary Genre*, tr. Richard Howard. Ithaca, NY: Cornell.

Shlomith Rimmon-Kenan. 1983. *Narrative Fiction: Contemporary Poetics*. New York: Methuen.

G rard Genette. 1980. *Narrative Discourse*, tr. Jane Lewin. Ithaca, NY: Cornell University Press.

Readings available on bSpace

Space

Begin with the “aesthetic ecology” of narrative, to take up Mary Hufford’s term: how narrative is implicated in its spaces – the issue of multiple contexting; how it is set off from its spaces – the question of frames, boundaries, and thresholds; how narrators carve out the realities that in turn constitute them storytellers.

Week 1: Multiple Realities

Recommended

William James. 1890/1918. “The Perception of Reality.” *Principles of Psychology* Vol. II. New York: Dover, Ch. 21, 283-324.

Alfred Schutz. 1973. “Transcendences and Multiple Realities.” *On Phenomenology and Social Relations*. Chicago: University of Chicago Press, 245-262.

Maurice Natanson. 1962. “Phenomenology and the Theory of Literature.” *Literature, Philosophy, and the Social Sciences*. The Hague: Mouton, 86-100.

Katharine Young. 1986. *Taleworlds and Storyrealms: The Phenomenology of Narrative*, Dordrecht: Martinus Nijhoff, 1-18.

Marie-Laure Ryan. 1991. “Fictional Recentering” and “The Modal Structure of Narrative Universes.” *Possible Worlds*, Bloomington and Indianapolis: Indiana University Press, 13-30 and 109-123

Week 2: Storyability and Eventfulness

Required

Harvey Sacks. 1992. Selections from *Lectures on Conversation, Volumes I & II*. Oxford: Blackwell, Vol. I, 243-251, 259-266, 773-783; Vol. II, 215-260.

William Labov. 1972. “The Transformation of Experience in Narrative Syntax.” *Language in the Inner City*. Philadelphia: University of Pennsylvania Press, 354-396.

Katharine Young. 1987. “Storyability and Eventfulness.” *Taleworlds and Storyrealms: The Phenomenology of Narrative*. Dordrecht, The Netherlands: Martinus Nijhoff. 186-210.

Marie-Laure Ryan. 1991. “Virtuality and Tellability.” *Possible Worlds (ibid.)*, 148-174.

Week 3: Frames

Required

Erving Goffman. 1974. “The Frame Analysis of Talk.” *Frame Analysis: An Essay on the Organization of Experience*. New York: Harper Colophon, 496-559.

Katharine Young. 2004. “Frame and Boundary in the Phenomenology of Narrative.” *Narrative across Media: The Languages of Storytelling*, ed. Marie-Laure Ryan. Lincoln, NE: University of Nebraska Press, 76-107.

Mary Hufford. 1992. "The Chaseworld Anchored in Stories." *Chaseworld: Foxhunting and Storytelling in New Jersey's Pine Barrens*. Philadelphia: University of Pennsylvania Press, 145-173.

Recommended

Erving Goffman. 1981. "Footing." *Forms of Talk*. Philadelphia: University of Pennsylvania Press, 124-159.

Week 4: Contexts

Required

Charles Goodwin. 1984. "Notes on Story Structure and the Organization of Participation." *Structures of Social Action*, ed. Maxwell Anderson & John Heritage. Cambridge: Cambridge University Press, 225-246.

Katharine Young. 1987. "Multiple Contexting: The Story Context of Stories;" "Joint Storytelling: The Interplay of Discourse and Interaction." *Taleworlds and Storyrealms (ibid.)*, 69-99 and 157-185.

Matthew Potteiger and Jamie Purinton. "The Nature of Landscape Narratives." *Landscape Narratives: Design Practices for Telling Stories*. New York: John Wiley and Sons, 31-70.

Self

Narrative offers a double footing for the presentation of a self: the presentation of self as a character in a story and the presentation of self as the narrator of a story in which one may or may not appear as a character. These options are variously exploited in the business of producing a self in everyday life, from relatively transparent claims to the selves one presents through duplicitous self-presentations to the manufacture of meanings of the deepest consequence, for both oneself and the other.

Week 5: Narrative Selves

Due

Audiotape, videotape, or other technological retrieval of a narrative.

Required

Katharine Young. 1987. "Presentation of Self in Storytelling." *Taleworlds and Storyrealms (ibid.)*, 100-156.

Paul Ricoeur. 1992. "Personal Identity and Narrative Identity;" "The Self and Narrative Identity." *Oneself as Another*. Chicago: University of Chicago Press, 113-125, 140-168.

Recommended

Katharine Young. 1997. "Disembodiment: Internal Medicine." *Presence in the Flesh*. Cambridge: Harvard University Press, 7-45.

Harold Garfinkel. 1967. "Passing and the Managed Achievement of Sex Status in an 'Intersexed' Person." *Studies in Ethnomethodology*. Englewood Cliffs, NJ: Prentice-Hall.

Martin Heidegger. 1982. "The Fundamental Problem of the Multiplicity of Ways of Being and of the Unity of the Concept of Being in General." *The Basic Problems of Phenomenology*, tr. Albert Hofstadter. Bloomington: Indiana University Press, 154-161.

Week 6: Life Stories*Due*

Rough transcription of prospective narrative/s.

Required

Charlotte Lindt. 1993. Chapters 1, 2, 6, and Conclusion. *Life Stories: The Creation of Coherence*. Oxford: Oxford University Press.

Recommended

Barbara Kirshenblatt-Gimblett. 1989. "Authoring Lives." *Journal of Folklore* 26:2, 81-98.

Richard Wollheim. 1984. *The Thread of Life*. Cambridge: Harvard University Press.

Week 7: Speaking-for*Required*

Amy Shuman. 2005. *Other People's Stories: Entitlement Claims and the Critique of Empathy*. Urbana, IL: University of Illinois Press, Introduction, chapters 2, 3, 5, and 6, pages 1-28, 54-88, 120-162.

Architecture

A progressively elaborated architecture carves narrative away from its contexts. From the definition of minimal narrative, inquiry moves through sequentiality, consequentiality, and the problem of causality; evaluation and the relationship between storability and eventfulness; and the shift from restricted to elaborated code speaking, to arrive at the tenuous border between oral and literary genres.

Week 8: Form*Due*

Transcription of the narrative and its contexts.

Required

Vladimir Propp. 1968. *Morphology of the Folktale*, 30-117. Baltimore, MD: Port City Press.

Amy Shuman. 2005. "Small World Stories: Coincidence and Fate in Narratives of Everyday Life." *Other People's Stories. Ibid.*, 89-119.

Week 9: Structure*Required*

Roland Barthes. 1988. "Introduction to the Structural Analysis of Narratives;" "The Sequences of Actions." *The Semiotic Challenge*, tr. Richard Howard. New York: Hill and Wang, 95-150.

Shlomith Rimmon-Kenan. 1983. *Narrative Fiction: Contemporary Poetics*. New York Methuen, chapters 1, 2, 3, 5, and 9.

Recommended

Claude Bremond. 1979-1980. "The Logic of Narrative Possibilities," tr. Elaine D. Cancalon. *New Literary History* 11:3, 387-411.

Algirdas-Julian Greimas. 1971. "Narrative Grammar: Units and Levels," tr. Phillip Bodrock. *Modern Language Notes* 86, 793-806.

SPRING BREAK

Week 10: Genre

Required

Tzvetan Todorov. 1973. *The Fantastic: A Structural Approach to a Literary Genre*, tr. Richard Howard. Ithaca, NY: Cornell, 1-57.

Katharine Young. 1987. "Taleworlds and Real: Ontological Puzzles about Narrative." *Taleworlds and Storyrealms* (*ibid.*), 211-248.

Marie-Laure Ryan. 1991. "Stacks, Frames, and Boundaries, or Narrative as Computer Language." *Possible Worlds. Ibid.* 175-200.

The Body

Conversational narrative is implicated not only in its contexts of production and perception but also in the body of its producer and perceiver. The relationship between gestures and narrative, the use of the gesture space as a narrative space, and embodied perspectives on narrative realities, disclose an embodied hold on narrative that has implications for the senses, memory, and emotion.

Week 11: Performance

Required

Richard Schechner. 1988. "Magnitudes of Performance." *Performance Theory*. New York: Routledge, 251-288.

Katharine Young 2002. "The Dream Body in Somatic Psychology: The Kinaesthetics of Gesture." *Gesture* 2:1, 45-70.

Recommended

C. Nadia Seremetakis. 1994. "The Memory of the Senses: Historical Perception, Commensal Exchange, and Modernity." *Visualizing Theory*, ed. Lucien Taylor. New York: Routledge.

Katharine Young. 2002. "The Memory of the Flesh." *Body and Society* 8:3, 25-48.

Week 12: Perspective and Voice

Due

Structural analysis of narrative, 15-20 pages.

Required

Gérard Genette. 1980. *Narrative Discourse*, tr. Jane Lewin. Ithaca, NY: Cornell University Press, chapters 4 and 5, 161-262.

Shlomith Rimmon-Kenan. 1983. *Narrative Fiction: Contemporary Poetics*. New York Methuen, chapters 6, 7, and 8, 71-116.

Time

Narratives enter not only into multiple realities but also into multiple temporalities. Ethnomimesis, imitation, and the copy; temporal folding; and repetition and identity present themselves as disturbances of time.

Week 13: *Ethnomimesis*

Required

G rard Genette. 1980. *Narrative Discourse*, tr. Jane Lewin. Ithaca, NY: Cornell University Press, Introduction, chapters 1, 2, and 3, 25-160.

Shlomith Rimmon-Kenan. 1984. chapter 4, "Text: Time." *Narrative Fiction: Contemporary Poetics*. London: Methuen, 43-58.

Week 14: *Multiple Temporalities*

Required

Paul Ricoeur. 1980. "Narrative Time." *On Narrative*, ed. W. J. F. Mitchell. Chicago: University of Chicago Press, 165-186.

Recommended

Martin Heidegger. 1962. "Temporality as the Ontological Meaning of Care." *Being and Time*, tr. John Macquarrie and Edward Robinson. New York: Harper and Row, 370-380.

1982. "Time and Temporality." *The Basic Problems of Phenomenology*, tr. Albert Hofstadter. Bloomington: Indiana University Press, 229-274.

Paul Ricoeur. 1984. "Time and Narrative: Threefold Mimesis." *Time and Narrative*, Vol. I, tr. Kathleen McLaughlin and David Pellauer. Chicago: University of Chicago Press, 52-90).

Due

Final paper on the interpretation of narrative, incorporating the transcription and its analysis, 20 to 25 pages. Present in class an abbreviated account of its theoretical interest.