

SUMMARIES IN ENGLISH

Jørgen Holmgaard: Narrativity and Narratology

The article initially defines narrativity with Aristotle's poetics as its primary reference. Then follows a brief sketch of how narrative organization of texts developed from Ancient Greek tragedy through the crisis of realistic novel writing at the beginning of this century. The main part of the article is a survey of narratological research beginning with the concepts of 'fabula' and 'sjuzet' in Russian Formalism. The narratological theories of structuralism are discussed with a special attention given to Levi-Strauss' analysis of the Oedipus myth. The last part of the article deals with the so-called »narrativist turn« in American theoretical thought in the 80es. The conclusion suggests that non-literary fields ought to consider not only the mostly »metanarrative« ideas from after »the narrativist turn«, but also earlier, more analytically oriented works in the narratological tradition.

Claus Bratt Østergaard: The Plot of Deconstruction

In his *Poetics* Aristotle identifies plot (*mythos*) as »the soul of tragedy«, its »first principle«. Plot, he says, is both an imitation of the action (*praxis*) and it is the proper arrangement of incidents: it should »imitate one action and that a whole, the structural units of the parts being such that, if any of them is displaced or removed, the whole will be disjointed and disturbed.« According to a later distinction from Kant's *Critique of Practical Reason*, plot is both autonomous (related to itself) and heteronomous (related to the outside world). Aristotle, who seeks to vindicate poetry against Plato, does not consider the latent conflict of these two dimensions, but we may see them as protoconcepts for the modern distinction between *story* and *plot* as developed by the Russian formalists (as *fabula* and *sjuzet*, respectively. The story is a straightforward relation of the sequence of events in the narration; the plot is the rearrangement of the narration relative to reader or public, i.e. in terms of aesthetic value. This distinction has been taken over by Umberto Eco (in *Interpretation and Overinterpretation* and elsewhere) where he distinguishes between 1) stories with plots; 2) stories without a plot (such as »Little Red Riding Hood«); 3) plot without a story. The third type is monstrous, thinks Eco; the act of reading must always move from plot to story, and if there is no story to control it, the plot will merely reproduce itself without critical distinctions. In particular, this openedness is equal to not considering the story's truth-value; everything becomes relative to something else, interpretations lead to further interpretations, etc. By contrast, Peter Brooks (in *Reading for the Plot*) argues that there is no story which is not also invariably a plot; in the final analysis the distinction that every story which situates itself relative to truth suppresses its own aesthetic arrangement; there is always a plot behind the story. Eco, on the other hand, insists on the distinction since the interminable chain of interpretative manoeuvres is intolerable, in fact a continuation of medieval gnosticism – and he looks upon deconstruction as a modern hermetic development of this kind of pansemiotic pragmatism.

Jørgen Schoubye: The Historical Narrative as Professional and Pedagogical Text. Reflections on Historical Communication

In reflecting on historical communication in its two predominate form i.e. the critical historical dialogue and the historical narrative the author points to the shadowy existence of the historical text as a professional term. Practitioners both in historical research and education seem to share a widespread ignorance or lack of interest in its functions. The author points to the renaissance of the historical narrative, its conceptual renewal and the growing awareness of the importance of narrative identity

as a keyword in understanding the relationship between collective identity, education and state formation, and the parallel spread of policies of identity in Denmark and in the EU. On this background he advocates further research in the use of historical narrative in historical communication including its use in politics, education and socialization.

Ole Davidsen: The Gospel Narrative

Is the gospel narrative, for example Mark's Gospel, reality or fiction? Is it a reliable historical account of real events or the product of a mythomaniac fantasy? The question stands with separate intensity, since Mark's Gospel – as the other gospel narratives as well – claims to be reality, but at the same time has to be considered as a fantastic fictional narrative from a semio-literary point of view. This way of presenting the problem, however, is not alien to the gospel narrative itself, because the question of truth and lie pervades it from beginning to end. Thus Mark's Gospel provides its reader with four different interpretations of Jesus' death, seen now as execution or murder now as sacrifice or suicide. Ironically, the transparent truth will not be revealed but on the Day of Judgment. The objective truth, the obviousness, is eschatologically postponed; the reader himself has to be at stake in making his decision. By his own judgment the reader will reveal his personal being, a being, however, already interpreted by the judgment of the narrative: now to refusal (or falling) now to acceptance (or rising).

Peter Kemp: Ethics and the Three Levels of Narrativity

This paper makes the distinction between three kinds of stories about human life: the life-story, the arch-story and the basic story. The life-story simply records what we can remember of our own life, both in solitude and together with the other, the arch-story tells about life with its imagined scenes of a better understanding of the human condition and the driving forces behind our life, and the basic story concerns life, which tells about our possibilities and responsibilities and opens up our world for the good life in community with the other. The arch-story is a kind of generalized memory which chiefly refers backwards to the life which has already been lived, whereas the basic story is a kind of generalized expectation which chiefly points forward towards the possibilities which life offers. The two kinds of story derive their validity and necessity from highlighting the life-story, where the life-story conversely finds its meaning in these two ideal narrative models of true existence. It is my thesis that ethics presuppose both the life-story and the arch-story, but that the fight against loss and evil relies on the vision related – directly or indirectly – by a basic story.

Jesper Døpping: Knowledge and narratives as constructions

The article tries to establish an empirically grounded theoretical understanding of the construction of narratives through social and semiotic processes. It is assumed that the narrative perspective often presents two problems.

The first problem is that narratives privilege the history as an aggregate – a plot – which expresses an intentionality. It is demonstrated, that the intentionality and the plot presuppose a *negotiation process*, which precedes the narrative.

The second problem concerns the tendency within narrative perspectives and modern discursive social psychology to privilege the social and the discursive at the expense of the non-human and material in the narrative description of events.

Based on an empirical basis, the article demonstrates, how processes and interactions in the negotiation of humans' narrative descriptions of themselves can be analyzed without losing the material – as non-human actants – in the psychological understanding.

Peter Elsass: Narrativity and Root Metaphors in Psychotherapy

And overview of the status of narratology and the so called Folk Psychology in psychology and psychotherapy are given. Despite of the huge amount of theoretical considerations within the field only few concrete methodological presentations are existing. Root metaphors are introduced as simple concepts to analyse psychotherapy. On a concrete material of patients and therapists the differences between root metaphors of the two parties are given. The metaphors of development and maturing are mostly used of the professionals and might reflect a dominant and colonialistic attitude of the therapists, against which the clients defend themselves.

Ole Almstrup: Narratives in child psychotherapy

This article is inspired by Roy Schafer's Action Language and his introduction of the idea of narration into psychoanalytic psychotherapy. The transformation from a positivistic to a hermeneutic post modern position is touched upon. Children's narratives (stories and drawings) in a child psychotherapy context and a conflict between the child's narrative and that of the therapist are discussed. Based on a vignette from one of Winnicott's therapeutic consultations the development of an emancipating narrative commonly shared by child and therapist is discussed.

Lea Sand & Peter Berliner: Psychological Debriefing: using Narratives to prevent post-traumatic reactions to UN-service in a war-zone.

The article describes the background, the idea and the framework for psychological debriefing. Three topics are pointed out as being crucial for the narratives, which the UN-policeman in some cases tells about the experiences, he has had in connection with his service in a war-zone. It's about the feeling of loosing control (over external as well as internal circumstances), feeling incapable of having influence on your own situation, and experiencing yourself as being isolated and alone with your experience. These experiences are not predominant in the overall impression of and among the Danish UN-policemen, but in case of actual post-traumatic reactions, the three topics always appear to some extent. They exist as a possibility for everyone, who engages in peace-keeping UN-missions in a war-zone. Therefore the debriefing is being preventive to these post-traumatic reactions.

Three theoretical positions are being pointed out in connection with the debriefing as being basic for the work of preventing exactly these three post-traumatic reaction topics. The theoretical positions consist in emphasising the fact, that life is continuous change, that meaning results from dialogue and that the basic work-related dilemmas can be dealt with only through continuous reflexivity.

Jerome Bruner: A Narrative Model of Self Construction

Self not only represents the individual as such, but also reflects the environment – it is not only private, but also public; a social construction created by means of language. In this connection attention is drawn to the specific human capacity of picturing the Self by telling stories. Autobiographies are often built upon well known narrative patterns, but this does not mean that the Self is pinned down to preexisting internal schemas, where no further choices are foreseen. More important is the meta-cognitive capacity to remodel one's own life story as a result of a personal crisis. Paraphrasing Kierkegaard the article concludes that life is lived forward, whereas Self is constructed in retrospect.

Donald P. Spence: Theories of the Mind: Science or Literature?

Psychological theories do not only rely on empirical facts, but also contain a good deal of fiction. Three kinds of external biases are discussed in the article: the prevailing Zeitgeist and current technology as sources of theoretical metaphors, the personal history of theorist, f.ex. Freud's family constellation as background for his Oedipus theory, and the reigning narrative metaphor, f.ex. Margaret Mahler's use of a certain American literary tradition as model for her formulation of the separation-individuation subphases. The conclusion is that such theories are more truthful about our value system and our common narrative patterns than about the mind as such.

Roy Schafer: Narration in the Psychoanalytic Dialogue

Psychoanalysis contains two kinds of narratives, one of the course of human development in general and one of the course of the psychoanalytic dialogue. It is demonstrated how the developmental theories in Freud, Klein, Kohut and others are shaped by underlying narrative models taken from contemporary physics and biology. Even more important is it that this viewpoint has vital implications for the dialogue between analyst and analysand, when passive experiences f.ex. can be retold with the analysand as the active agent. In this way psychoanalysis becomes a discipline where the main work is done inside the linguistic register, and not a discipline where one or another normative life history is rediscovered.

Om forfatterne

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