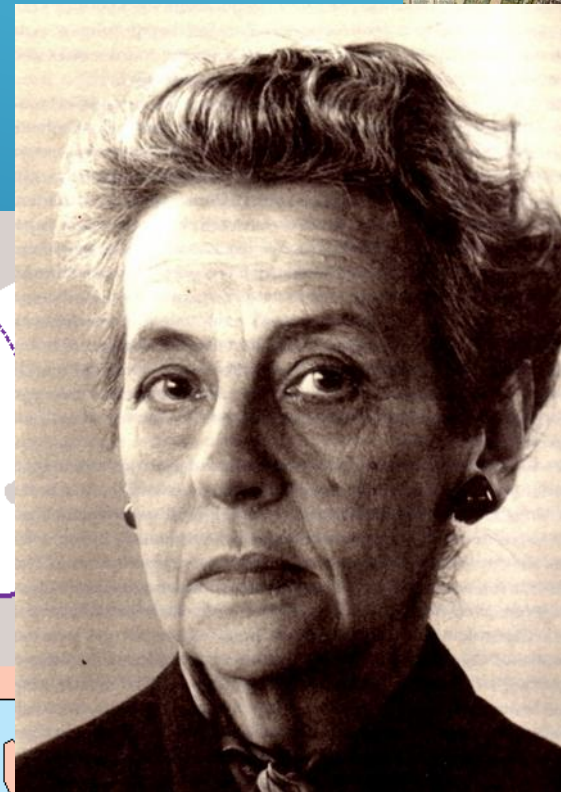
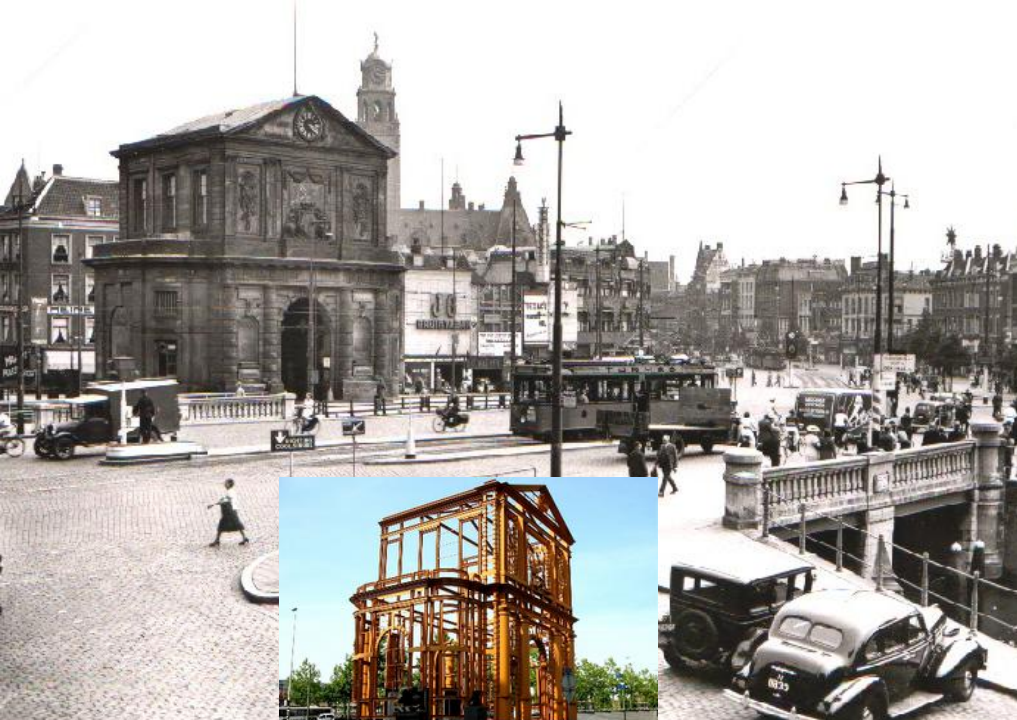


History of narratology: travelling concepts Frans-Willem Korsten – EUR - LUCAS

Rotterdam 1652



Historical background

Aristotle, *Poetics*; history vs. Poetics
narrative vs plot

Plato, *Republic*, showing and telling – *mimesis* and
diegesis

speaking indirectly and directly

Russian formalism

Vladimir Propp

Prague structuralism

Roman Jakobson

French structuralism 1950s-60s

Claude Levi-Strauss

Poststructuralism

-> narratology



Narratology

History of narratology:
travelling concepts

Frans-Willem Korsten – EUR - LUCAS

Tzvetan Todorov
Roland Barthes
Claude Bremond
Algirdas Greimas
Gerard Genette



Structuralist, combined with semiotics
and rhetoric => aesthetic and political
implications

James Phelan
Mieke Bal



Basic concepts: forms of address



**Text, as in the case of literature
Maria Dermoût
How to tell and how to show...**



**Story: 'Toetie',
*Collected Works***

1888 -1900 - 1907

1958 - 1962

Maria Dermoût, the play with focalization

George, or Tjrot as he is called, has decided to live in the kampongs, with the half-bloods and poor indigenous people, as a result of which he always has to be washed first when coming home. He is a musician who, when home, loves to play the piano:

At some point Charles had stood behind him and had listened, had then come to him and had said, when the playing was finished, that the three eldest sons had had their turn; would he not want, even if it was late, to go to Europe also? Going to school, learning, he had never wanted it, but to take lessons, to visit a conservatory, in short, to become a musician, a piano player, a guitar player, what did it matter, he could choose that himself, he with his talent, he was talented wasn't he, he had a feeling for music hadn't he. Wasn't it a pity and waste to leave all that for what it was, to throw it away, on this rubbish of indigenous or Ambonese pantuns and songs. (631)

Op een keer had Charles achter hem gestaan en geluisterd, en toen was hij naar hem toegekomen en had gezegd, toen hij uitgespeeld was, dat de drie oudste zoons ook hun beurt hadden gehad; wilde hij, al was het dan laat, toch ook naar Europa gaan? Schoolgaan, leren, had hij nooit gewild, maar lessen nemen, en een conservatorium aflopen, kortom musicus worden, een pianist, een zanger, een gitarist, wat deed dat ertoe, dat kon hij zelf kiezen, hij met zijn talent, hij had toch talent, hij was toch muzikaal. Was het dan niet zonde en jammer dat maar te laten voor wat het was, het te verdoen, aan die rommel van inlandse of Ambonese pantoems en



Maria Dermoût, the play with focalization

Then the final song comes in which the a crocodile dies, a so-called *boeaja*, an amphibious animal, home in two different habitats, and as such a term that is also used to indicate half-bloods or other social in-betweens:

‘The boeaja has died,’ George said and stood up with his guitar. ‘That is me too now, father, a boeaja, a crocodile; should that still go to Europe to a conservatory? No, right? But it isn’t rubbish, eh!’ he had added as an extra, almost a provocation, as if he would fly his father to the throat, but this he did not do. ‘Bye father,’ was the only thing he said, ‘and uhm, just say bye to mother as well on behalf of me.’

‘Your mother is there,’ Charles said.

Toetie had been standing all the while silently in the door opening of her room, George had not seen her. Now he went to her, his guitar in the one hand, and giving her his other hand. ‘Bye mother,’ he said.



Travelling concepts:

text - as in: graphic novel and film

Narrativity in different sorts of texts and different media

(Mulisch, *De Aanslag* – *The Assault*)

text: the aspect of 'speaking' - telling

story: the aspect of experience, vision, perception etc. -

focalising

history: the aspect of actions and events – acting

Question: different texts, same history;

but also same story?

HARRY MULISCH
DE AANSLAG

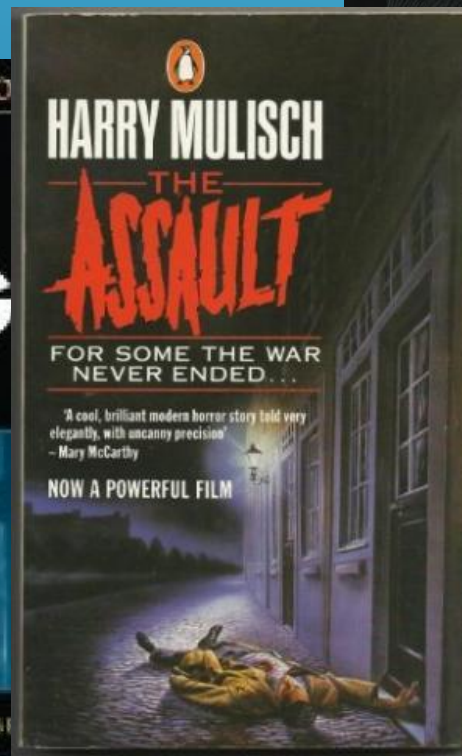
QUALITY FILM COLLECTION

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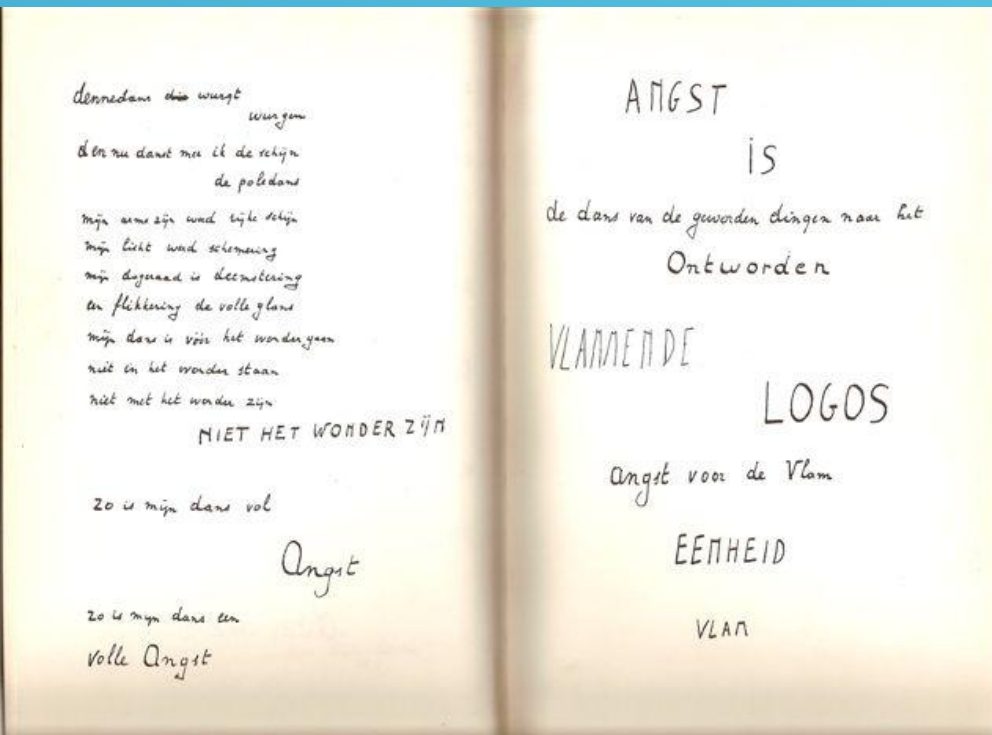
REGIE: TOUS RADEMAKERS



WINNAAR OSCAR EN GOLDEN GLOBE
BESTE BUITENLANDSE FILM



Formal elements: sound and visuality in language

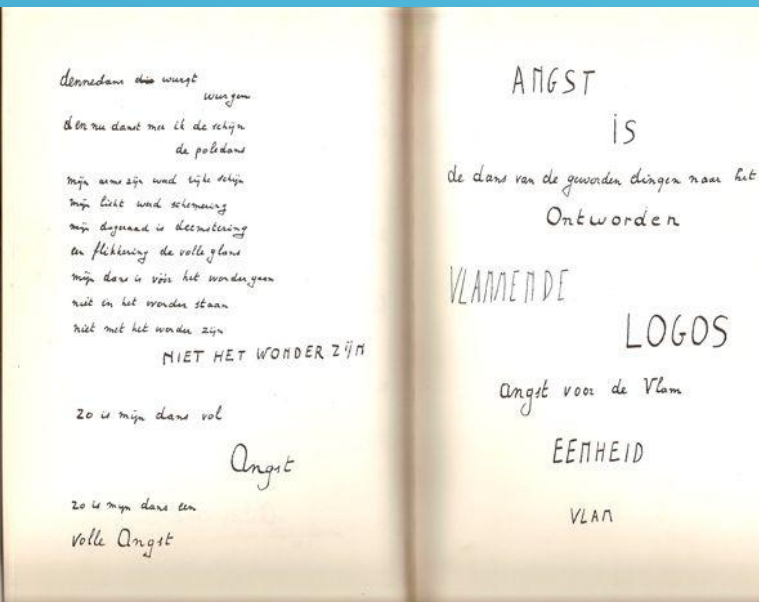


“Briefly a small bell rang, he heard it, his eyes remained closed. A light step approached through the chambers, he thought: that knife! The sound stopped, it was so quiet that he perceived the other’s breathing. He kept his eyes closed. Then he opened them slowly and looked unsurprised in the eyes of his son.

‘And?’ he asked

The first word between father and son. A word without meaning, dead-simple. Yet also a highly unusual word, a word that determined the relation to the finest detail, that was heavily charged with history, that was brought forward with the voice of a caesar.”

Karakter, 96; the ‘he’ is father Dreverhaven



Travelling concepts, but also: systematic translation

Narrator in a literary text equates with...?

Filmic narrator who is 'responsible' for the sum total of images, text and sound

Peter Verstraten, *Filmnarratology*.



Openingscene of Mike van Diems *Karakter*
- Who is telling, what is being shown, how, what is the
history that is being represented
<https://www.youtube.com/watch?v=w2JYQZvnpAw>

Importance of *formal* characteristics – with intrinsic rhetorical, aesthetic, ideological and political implications

Novel

speaker: narrator

focalizer: narrator or character

actor: character and all sorts of other agents



Film:

image/sound producer: filmic narrator

voice-over: narrator or character

focalizer: camera, sound, filmic narrator or character

actor: character and all sorts of other agents

tactile – literature – oral
|
visual

Mark Tansey, *Close Reading*

reading of literature / film
cf.
reading the city

How to define *text*

text - senses: texture

text - space: facade

text - action: theatre

text - rules: game

text - time: masterplan

text - potency: diagram



DE marsj van de hete Zjden

BLOED

kessen

vallen

Kinderlippen

kessen

Knallen

rode

kessen

rode maandstonden van de Zon

witte kessen

vrouwebuiken

vrouwebouten

blaken

te midden

RODE

blinken

klaprozen

witte vlam

Zode brand

Paul van Ostaijen,
Feesten van angst en pijn
Feats of fear and pain
1921



- Language situation
- as narrative / argumentative
 - as dramatic
 - as poetic

What is tactile about language?



The dominance of 'narrative' in
the official, architectural and
artistic discourse on cities

Cor Kraat, New Delft Gate -
Nieuwe Delftse Poort

Source: <http://members.multimania.nl/rotterdammer4ever/>



<http://www.flickr.com/photos/71477195@N00/47823810>



A city in search of its limits – The Delft Gate and the
city as narrative or poem?
Frans-Willem Korsten – EUR - LUCAS

The history of the Delft Gate as an expanding narrative



De Delftse Poort is gebouwd in de periode van 1768 - 1773 naar een ontwerp van architect Pieter de Swart. Het natuurstenen bouwwerk werd vooral geroemd vanwege de rijkelijk versierde gevels. De ligging van de poort aan de noordzijde van de Kolk gaf het geheel een pittoreske aanblik. Hoewel de Delftse Poort alom als een van de meest indrukwekkende Rotterdamse monumenten werd beschouwd, werd het bouwsel in de loop van de twintigste eeuw steeds meer als een obstakel voor het stedelijke wegverkeer gezien. In de jaren 1930 werd besloten het monument te verplaatsen naar het zuidelijke deel van de binnenstad. De zorgvuldige afbraak en opbouw werden echter verhinderd door de totale verwoesting van de Delftse Poort tijdens het bombardement van 14 mei 1940.

Gemeentearchief Rotterdam

The Delft Gate was built in the period of 1768 - 1773 after a design by architect Pieter de Swart. The natural stone building was famous especially because of its richly decorated fronts. Its position at the north side of the 'Kolk gave it a picturesque look. Although the Delft Gate was generally considered to be one of the most impressive Rotterdam monuments, the building became more and more an obstacle in the growing urban traffic. In the 1930s it was decided to move the building to the southern part of the city centre. Its careful dismantling and rebuilding were interrupted however by the total

Form of narrative and poem

The history of the Delft Gate as an expanding *narrative*

<http://www.sintjacob>



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Gemeentearchief Rotterdam

form

poem
poem
narrative

- The quality of things that makes them visible, touchable, or provokes visual imagination, - "external shape of concrete things".
- "the way in which something has come into being and started to change"

Does the city 'speak' as a narrative or a
poem;
or do we touch it;
So: how do we read 'touch'?

Mark Tansey, *Close Reading*

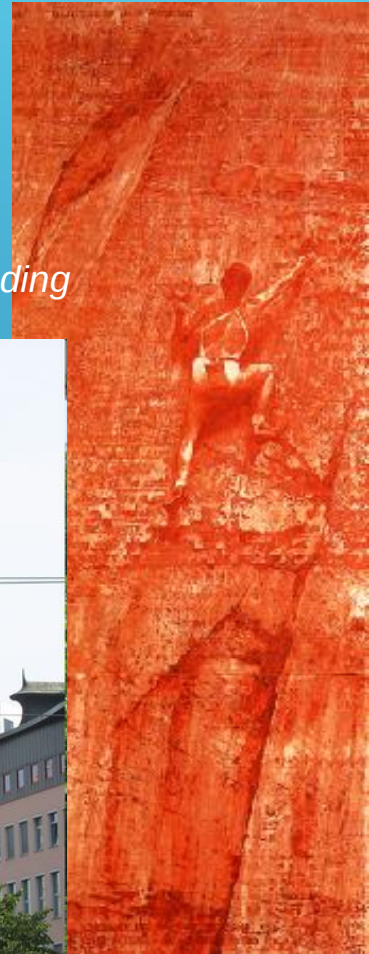


Photo: Evert Pronk

Does the city 'speak' as a narrative

If so:

- It is an almost unendly complex diagram of stories;
- beginning, middle and end of the stories are determined by power: the power of the ones able to speak;
- and: what is the status of the text in its being both visual and tactile?

Mark Tansey, *Close Reading*

Een stad zoekt haar grens
de Delftse poort en de stad als gedicht
Frans-Willem Korsten - EUR



Foto: Evert Pronk

De maris van de hete Zon en

BLOED

kessen

vallen

Kinderlippen

kussen knallen

rode

kussen

rode maankonden van de Zon

witte kessen

vrouwelippen

vrouwelippen

blaken

te midden

RODE

blinden

klaprozen

witte vlam

Zode brand

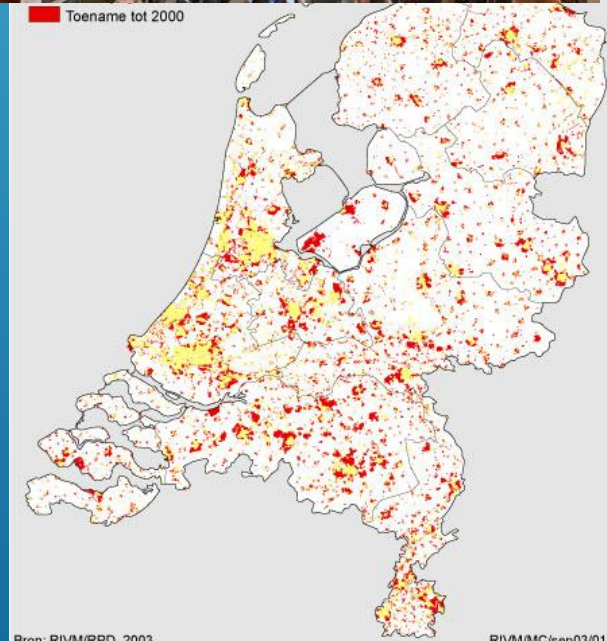
Does the city 'speak' as a poem;
or can we look at a poem
and can we touch it?



Paul van Ostaïen (1896-1928)

Feesten van angst en pijn (1918-1921)

Photo: Evert Pronk



Poem vs narrative

Page, sprawl, touch

- repetition and difference vs. linearity
- expansion vs. vectorization ('reading for the plot')
- space and orientation vs. time and chronology

CITEER IK?

Honderd ogen wijduit lichtbijlen
 wijduit

Mijn notitieboekje geeft te lezen

Stel je voor dat je alles als oneindig zou ervaren. Wat zou eindigheid dan een ontdekking zijn.

en

Denk je in dat je je dat niet zou verbeelden

en

*Het op beton geschilderde raam uitkijken. Netz oder Mantel
(Walter Benjamin on drugs)*

Nu weet ik alles niet meer allemaal, de gelegenheid, de vindplaats
niet... citeer ik Benjamin?

Aan welk insect dat twee uur in het daglicht leeft zijn genoeg ogen
om vijftig blinde kinderen diepte te doen zien besteed?

En

'Alles' heeft voor mij een negatieve klank: alles wat ik misloopt.

In Henri Michaux' mescalinegeschriften gezocht om te zien of ik
citeer. Wat hij over oneindigheid schrijft vlucht over de bladzijden.

lichtbijlen

Eén oog vlakken, twee afstanden, vier fonkelen, zes wemelen, acht
razen.

Mescaline infniveert, werkt antikalmerend.

Michaux huivert het huivert Michaux.

Alles werd weer normaal, alleen ik niet.

en

*Daar kamden in onzinnige haast honderden krachtlijnen door mijn
wezen dat nooit op tijd was te regenereren, dat op het ogenblik van
herstel door een nieuwe rij lineaalrechte lijnen werd doorkamd,
weer, en weer.*

Xeno peckii leeft zo lang roes grenzeloos is.

Denk je in dat je alles als oneindig zou ervaren. Het op beton
geschilderde raam ontdekken.

Dit heb ik uit het persbericht* gelichtbijd:

*We think the eyes are important to find the female, at least at short
range.*

en

Dat groen, dat voor inslapen

lichtbijlen

kamlijnen

* WASHINGTON (Reuters) — A tiny parasite that sees the light of day for just a few hours, to look for a mate, has some of the strangest eyes ever seen, scientists said on Thursday. The raspberry-like eyes each have 50 lenses, and each lens forms its own little image of the insect's world, the team at Cornell University in New York said. They are so unusual that they were last seen in long-extinct creatures called trilobites, which lived hundreds of millions of years ago, the researchers report in the journal *Science*. "Most of its life cycle is spent inside the wasp," researcher Elke Buschbeck, who specializes in the evolution of insect eyes, said in a telephone interview. "The female never leaves the

host. Only the male has those eyes, and he emerges when he is adult and then he has 2 to 6 hours to find a female (before he dies)," she added. "We think the eyes are important to find the female, at least at short range." Most insects have compound eyes, but they are very different from *X. peckii*. "In a normal insect, each of the little eyes sees just one point in space. It's actually one pixel," Buschbeck said, referring to the dots that form, for example, a digital image or the picture on a television screen. But in the little parasites, they said, "each eyelet forms a partial image." These images are processed by the insect's brain, which would be fairly complex, Buschbeck said.

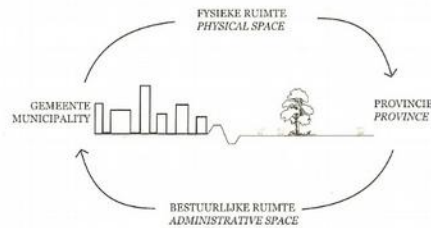
Tonnus Oosterhoff, 'Citeer ik?' – 'Am I quoting?'
Wij zagen ons in een kleine groep mensen veranderen, 2003.
We saw ourselves change into a small group of people

Zones Urbaines Sensible, Re-Public, 2007

Plan StadRand: set boundaries!

- > appeal
- > The Netherlands
- > new urban fringe
- > 2007

In the Dutch political system the government holds office for four years and watches over both the daily course of events and long-term planning. This is of crucial importance for spatial planning. Yet we see each successive policy document trying to force the Netherlands into a different planning mould, so that much thinking is short term. To mark the appointment of the new Minister of Transport, Spatial Planning and the Environment (Verkeer, Ruimtelijke Ordening en Milieu - VROM) we felt called upon to make a recommendation to the Minister on planning in the Netherlands. Instead of just one more in a long series of policy documents, which would only remain valid for four years, it would be better to introduce a strategy which would remain in force regardless of changes of government. The urgent need for surface water coupled with the need to limit suburban developments provide a direct opportunity to introduce such a strategy, based on the art of setting boundaries and the possibility of a new spatial planning policy.



van een nieuwe ruimtetechniek.



Partly a question of what the city 'is' or 'becomes', and how it can best be defined. More important questions are: what kind of generic mode frames another one; on what level does generic mode come in; and always: produced by whom, on the basis of what kind of potential or power?

