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EDITOR'S NOTE

The article by Raphaël Baroni “L’empire de la narratologie, ses défis et ses faiblesses (The Empire of Narratology: Challenges and Weaknesses)” (30, 2016) gave rise to a series of “Discussions” (31, 2017). It is therefore his role to respond to the researcher(s) who discussed his proposals.

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Concerning the use of narrative theory for narrative studies

- ¹ This article is a continuation of the discussion opened in the 30th issue of *Questions de communication* (see Baroni, 2016a) on the role allotted to narrative theory in an era that has seen an unprecedented level of interest in narratives embodied in increasingly diverse forms, ranging from transmedia storytelling to narratives produced for advertising or political purposes, via the full range of genres and formats that may be taken by the factual or fictional narratives that saturate our societies. Rather than entering into a dialogue with each respondent¹, I would like to take a concrete example to illustrate what I consider to be the specific characteristics of an approach that does not consider narrative theory as a simple tool but as a field of research to be further developed, and to highlight the benefits that we can hope to gain from theorizing narrative forms. A comparative analysis of two journalistic approaches to the attacks

that took place in Paris on 13 November 2015, with particular emphasis on the Bataclan concert hall, will allow me to highlight formal and functional divergences between two poles of narrativity and to take a fresh look at Ricoeur's theory of "emplotment".

- 2 I would like to stress that I have no particular criticism to make of those I have clumsily referred to as "ordinary users" of the narratological toolbox. As Delphine Saurier and Odile Vallée (2017) have pointed out, we can undertake a highly detailed analysis of phenomena integrating a narrative dimension without this necessarily leading to the theorization of narrative, which is only a secondary objective. Moreover, we need to recognize that in narrative studies the toolbox supplied by narratologists often accounts for only a tiny portion of the conceptual arsenal mobilized and that the performance of these tools remains in most cases, modest, if not questionable. This poor performance can be explained not only by the limits on what can be accomplished from a narratological perspective, but also by the inadequacy of the concepts forged in the crucible of literary theory. Narratologists are therefore partially responsible for the "weakness" of their discipline, first because they struggle to communicate the latest advances in their discipline beyond specialist circles and second, because it took so long for extra-literary narratives to be taken seriously. For too long, these forms were considered as simple avatars of literary narratives, without their specific media and discursive characteristics being recognized.
- 3 Jan Baetens (2017) rightly underlines the close dependence of the theory on the objects which it examines, thus suggesting that a new theory is required for new narratives. The extension of what I have somewhat pompously called "the empire of narratology" should, consequently, lead to an effort to reconceptualize narratology, an effort which has been very limited to date. Arnaud Schmitt (2017) reminds us of the importance of textual analysis, which was long considered as the main benefit to be expected from the use of a narratological perspective. However, Alain Rabatel (2017) also underlines the need for a far more precise description of the surface phenomena that have too often been neglected. This will also involve more in-depth consideration of the semiotic and discursive specificities of objects that vary widely in their functions, form and operation. This is why François Jost (2017), and I can only concur,² is calling for the emergence of a true *comparative narratology*, which would seek primarily to better understand the specificities of media incarnations of narrative, while also considering the existence of phenomena that transcend these avatars.
- 4 As I will try to show in this article, it seems to me to be particularly important to recognize the existence of a variety of narrative prototypes in order to supply tools that are easier to handle and better suited to addressing the specificities of heterogeneous narratives. I believe that one of the main errors of narratology was to pursue the idea of a universal prototype. As a result, it has either neglected the specific characteristics of certain phenomena, in the best of cases or, in the worst of cases, ignored manifestations that do not reflect this ideal form³.

Two discordant Ricoeurian theses

- 5 Before setting out my own arguments, I would like to start by briefly outlining the way in which Paul Ricoeur contributed to opening a new field of research on relations between the temporal experience and its narration, while at the same time obscuring the diversity of the narrative forms and functions deployed in the media sphere. We

need to recognize that if there has indeed been a narrative turn in French-speaking research (see Kreiswirth, 1995), we owe it largely to Ricoeur's work and, in particular, to *Time and Narrative*, the trilogy published between 1983 and 1985. Before Ricoeur, in the English-speaking world, the philosopher Hayden White (1973) was the primary contributor in bringing together narrative theory, traditionally confined to the study of literary fiction, and theorizing about the writing of factual narrative, particularly historiography. This approach was part of a critical perspective that underlined the importance of taking into account the discursive mediations through which we describe reality. As Hayden White said, writing is never transparent: even if it tries to fade into the background, it contributes to shaping the reality that it claims to describe. While the work of Hayden White remains largely unknown to the French-speaking public as it has not all been translated⁴, Paul Ricoeur played the role of an intermediary, taking up White's suggestion that the role of emplotment is to give meaning and form to the temporal experience. From this, he draws the following conclusion: "Time becomes human time to the extent that it is organized after the manner of a narrative" (Ricoeur 1984: 3).

- 6 My aim here is not to reopen a debate on the progress made through the approaches inspired by Hayden White and Paul Ricoeur, which had the twofold merit of raising our awareness of the omnipresence of narrative forms, extending far beyond the circle of literary fiction, and to problematize the role of narrative in the way we understand reality. Nevertheless, this extension should not lead us to overlook the diversity of narrative. On the contrary, we could argue that there are profound formal and functional differences between the narrative configuration found in literary fiction and that produced by a historian or journalist⁵. On this point, Paul Ricoeur's thesis appears to me to be hesitant, or even contradictory, if we compare the first and third volumes of *Time and Narrative*⁶.
- 7 In the first volume, the thesis outlined in the introduction appears to follow the line set out by Hayden White in his comparison of fiction and historiography. Paul Ricoeur (1984: xi) said that "I see in the plots we invent the privileged means by which we re-configure our confused, unformed, and at the limit mute temporal experience". At this stage in his analysis, Paul Ricoeur (*ibid.*: 64-65) highlights the importance of generalizing the "emplotment" in order to extend it to factual and in particular historic narrative:

"I now propose to disengage this configuring activity from the limiting constraints the paradigm of tragedy imposes upon the concept of emplotment for Aristotle. [...] I hope to demonstrate [...] that, under the condition of a larger degree of abstraction and with the addition of appropriate temporal features, the Aristotelian model will not be radically altered by the amplifications and corrections that the theory of history and the theory of literary narrative will bring to it".
- 8 To broadly summarize Ricoeur's statement, this first thesis should be understood as follows: the temporal experience is assumed to be confused, shapeless and mute; the combined response of fiction and historical narrative is considered to transform this experience by making it part of a plot or, in other words, putting it into a narrative form, with a beginning, a middle and an end. In this way, the experience is said to be enriched by narrative configuration, with time becoming a comprehensible and meaningful whole through the mediation of narrative.
- 9 I will not detail here the problems of circularity posed by this conception of narrativity and the temporal experience. However, I would like to stress that the theory defended

by Paul Ricoeur in the third volume of *Time and Narrative* appears to be significantly different. Instead of underlining the convergence between the "emplotment" of historical narrative and literary fiction, Paul Ricoeur takes a totally different standpoint in emphasizing the existence of a profound formal and functional divergence between these two narrative forms. He states that literature, by proposing "fictitious experiences of time" forms a "counterpoint to the historical world" (Ricoeur, 1988: 127). The historian has the role of configuring an explanatory narrative. Amongst other characteristics, this involves drawing upon sources for retranscribing "phenomenological time on cosmic time" (ibid.). Fiction, on the other hand, has the role of exploring "the innumerable ways in which *intentio* and *distentio* combat each other and harmonize with each other [...]. In this, literature is the irreplaceable instrument for the exploration of the discordant concordance that constitutes the cohesiveness of a life". (ibid.: 140).

- 10 For the second of Ricoeur's theses, the aporia that manifests itself through the dialectic of *distentio/intentio* or of *concordance/discordance* is thus no longer a problem to be solved. It constitutes the very nature of the most authentic temporal experience provided to us by fictional narrative. In this way, the perspective changes completely between the first and third volume, since Paul Ricoeur (ibid.: 139-140) finally admits that "discordant concordance was already the name of a problem to be solved and of its ideal solution". To summarize this new thesis, we could argue that in the case of a temporal experience that is only partially confused, since it is already positioned in structures that make it meaningful, the author points to the existence of two types of narrative mediation. The first is historiographical, and consists in retranscribing an event considered in the first instance as a subjective experience, in a broader and more objective framework. The event becomes open to interpretation and can be backed up by sources; we can reconstruct the causal sequence or recognize a known configuration to which we can assign a collective value.
- 11 This operation corresponds broadly to the first Ricoeurian thesis, but is now restricted to the description of historical writing. However, Paul Ricoeur views emplotment in literary fiction as a completely different operation, the aim of which is to make the experience more immediate and to reveal the aporia behind the explanations tied to events. In short, the idea is no longer to give form and meaning to the experience, but rather to reveal the concordant *and* discordant nature of the experience imitated by fiction.
- 12 This last definition ties in with the way in which I myself defined the dynamics of the plot in *La Tension Narrative* (Baroni, 2007). In this narrow sense, plot is a device whose main function is to *intrigue* the reader, and in so doing, to stage the under-determined nature of our temporal experience:
- "Suspense highlights the uncertainty of a subject in relation to its future, which is, by nature, under-determined; while curiosity, on the other hand, is based on the uncertainty of an object (which may be a thing, an event, an action or another person in its exteriority) such as it is perceived or described. This would then fundamentally make narrative the staging, by means of emplotment, of the under-determination of the future and of the world" (ibid.: 158).
- 13 The model is no longer that of a structure that configures the past to make it meaningful, but rather that of an arc of tension based on a temporal immersion in an event experienced subjectively and still woven through with virtualities and uncertainties. To quote Richard Pedot (2008: 25), narratives "cannot be reduced to the

chronology⁷ of the plot, without failing to consider their main strength, the capacity to intrigue". This conception ties in with a number of recent, different, linguistic and narratological approaches which, influenced by cognitivist models insist on "deictic displacement" – whereby reader imagine themselves in the plan of the story told (Duchan, Bruder, Hewitt, 1995) – as well as the experientiality at the heart of mimetic narrativity (Fludernik, 1996), the virtualities of the plot (Dannenberg, 2008) and the resulting probabilistic calculations formed by readers as they progress through the story (Kukkonen, 2014)⁸. Based on this perspective, we will see how we can lay the foundations for an immersive plot-based style of writing, and how we can contrast it with a diametrically opposed narrative representation, which seeks instead to extract events from the contingency of their unfolding.

Two approaches to narrativity: configuration and emplotment

- 14 I believe that Paul Ricoeur's second thesis, unfortunately far less popular than the first, is nevertheless the most convincing, since it sheds light on the profound formal and functional divergences between different narrative forms. It nevertheless seems to me that it would be highly problematic to link this conflict to the genres of literary fiction and historical narrative⁹. Firstly, there are a significant number of narrative possibilities within these two genres. Some historical narratives may nevertheless play on an immersion in the subjective experience of a protagonist, in didactic dramatizations for example,¹⁰ and we should also add that the codes on which historical writing is based vary from one culture to another and from one period to another. At the same time, there is nothing to stop authors from giving fiction the tone of factual narrative, as in the case of *Marbot* by Wolfgang Hildesheimer¹¹.
- 15 We should add that the tension between explanatory enrichment and the reconstitution of an experience does not only concern literary fiction or historiography. Marie Vanoost (2016) showed that journalistic narratives are also divided into two sub-categories: a form of journalism focusing on facts and their explanation, resembling a conventional historiographical approach, and a form of "narrative journalism", torn between the desire to immerse the reader in a narrated experience and the need to inform them by repositioning this representation in a more meaningful framework; these two sub-categories can be combined in the daily practices of journalists (see also Merminod, 2018b). Immersive narrative thus has clear affinities with literary fiction, but it is not necessarily totally removed from factual genres, whose spectrum also includes autobiography, literary biography, real-life experience or reportage.
- 16 It would therefore seem that there are two opposing prototypes of narrativity¹², forming two extreme poles between which narrative representations are divided, depending on whether their primary intention is to bring about an immersion in the narrated experience or, on the contrary, to explain an event. The first category could be described as *immersive narrative*, in order to underline the importance of deictic displacement and of focusing on a simulated experience. I believe that the term of *emplotment* (*mise en intrigue*) should be reserved for this category of narrative, at least if we wish to keep the French connotations, *plot* (*intrigue*) being associated in natural language with narrative interest, suspense, curiosity or surprise. The second category

could be described as *informative narrative*, designating an inverse prototype that consists in configuring events to increase their intelligibility. This ties in with the first thesis defended by Paul Ricoeur:¹³

17 1. Immersive narrative: Plot is designed to immerse the reader in a simulated experience and to build tension around the possible outcome. The aim is to construct an aesthetic experience based on suspense, curiosity or surprise¹⁴, meaning that the overall understanding of events is strategically deferred or prevented altogether.

18 2. Informative narrative: Narrative configuration seeks to impose order on the past from a retrospective standpoint, establishing facts and associating events with interpretive frameworks that make them understandable: causality, stereotype, axiological judgement, exemplarity, etc.

19 Based on this opposition, I feel that it is debatable to claim, as is often the case in the field of research on media narrative, following in the wake of Paul Ricoeur, that the function of emplotment is to give meaning and form to reality. On the contrary, it seems to me that the most salient forms of narrativity are those that deploy a wealth of ingenuity to conceal, at least temporarily, the meaning of the narrative situations represented, their function being more to intrigue readers and to (re)immerse them in an experience grasped while it is in progress. I nevertheless recognize that there is another form of narrativity, fairly rare in the fictional register but extremely common elsewhere, which seeks to configure events in order to increase their intelligibility. The opposition between informative narrative and immersive narrative can be found in the work of Monika Fludernik (1996: 71), in which she refers to the difference between “report” and “narrative storytelling”:

“One needs to distinguish between the minimal form of a mere report of events and narrative storytelling on an extended scale. [...] Report is used simply to summarize or present the facts of the case, to provide information. Report is predicated on second-hand experience or on a summary of first-hand experience rendered non-experientially. It therefore fully correlates with objectivity, distance, and the “point” of a story”.

20 Monika Fludernik bases her definition of narrativity on the notion of experientiality, which explains the more marginal nature of reports in her theory. This is why she excludes historical narratives from the realm of narrativity as she defines it:

“I here argue that narrativity is a function of narrative texts and centers on experientiality of an anthropomorphic nature. [...] The definition tentatively excludes historical writing from the central realm of prototypical narrativity, namely to the extent that historiography consists in a mere calibration of events which are then reported as historical facts”.

21 Even if the narratives that can be associated with the form of reporting appear less salient from the standpoint of their narrativity, we should not conclude that they are any the less fundamental to the way in which we represent the stories that saturate our lives and the societies in which we live. Nor should we overlook the complexity of the discursive means used to increase the intelligibility of the events described in informative narratives. These devices are an exact counterpoint to the immersive vectors mobilized by the opposing prototype.

Three narrative prototypes: informative narrative, immersive narrative and immersed narrative

- 22 To illustrate the forms of narrativity that I have outlined, I will first contrast two accounts of the same event, both of which are positioned in the register of journalistic discourse, but at opposite ends of the scale based on their narrative approach to events. I chose these two articles because they refer to an event that was particularly dramatic, which therefore potentially lends itself to the construction of a salient narrative. Moreover, despite this common reference, a maximum level of contrast can be seen in the discursive approach to the story, each article ideally embodying one of the poles of immersive or informative narrative. The aim is to show that the media approach to a specific event can give rise to a wide variety of discursive productions, whose analysis will also require the use of differentiated narrative prototypes to explain how they function. We cannot, therefore, be satisfied with the prejudice that the simple fact of “telling” a story necessarily involves an “emplotment” of events, since this would imply an immersion in a possible world and the configuration of a meaning or explanation. On the contrary, it seems that some of these discursive functions are mutually exclusive, or at least that they rely on specific narrative cog drives.
- 23 I should point out that the discursive anchoring is very different for the two narratives: the first is a press article published in the French daily *Le Monde* on Saturday, 14 November 2015, the day after the attacks of 13 November. The second is an article in the weekly magazine *Les Inrockuptibles*, published five days after the events on 18 November. The two publications therefore do not have the same audience or the same media periodicity. *Le Monde* is a quality daily broadsheet, meaning that the focus is on informing the reader and explaining current events, with entertainment very much a secondary function. *Les Inrockuptibles* is a weekly cultural magazine, politically engaged but with a greater emphasis on entertainment. It also has a less direct relationship to current events. This is illustrated, for example, by its openness to articles in interview or reportage form, or what Marie Vanoost (see above) refers to as “narrative journalism”. The cultural focus of the magazine, which places considerable emphasis on the latest musical events, also explains why its approach to events is centered on the Bataclan, a concert hall, where one of its journalists, Guillaume B. Decherf, was killed¹⁵.
- 24 The following is a translation of the first paragraphs in the article printed by *Le Monde*, which we will look at in detail:

“France hit by its first “coordinated” terror attack

Simultaneous assaults by suicide squads are frequent in countries in which there are asymmetric wars, such as Afghanistan, Iraq or Syria.

This is the first attack of its type in France. Several suicide bombers blew themselves up on the evening of Friday 13 November following several deadly attacks: first outside the Stade de France in the suburb of Saint-Denis, then in five locations in central Paris, rue de la Fontaine-au-Roi, rue Bichat, boulevard Voltaire, rue de Charonne and the Bataclan concert hall, after the audience were taken hostage. This type of attack is referred to as “coordinated” for its *modus operandi* in several stages. It is inspired by a form of violence that has existed for several years in conflict zones such as Afghanistan, Iraq or Syria. Until now, France believed itself to be at no risk from this type of attack.

The typical “coordinated” attack, as perpetrated by insurgent groups in Southern Asia or in the Middle East combines several actions intended to confuse future victims. Attacks often involve both a suicide squad and an armed assault. More

ambitious operations may involve several simultaneous attacks on one or more places. Targets are carefully selected for their symbolic value, but anybody else who happens to be there is often killed too, simply because they are there. The aim is to kill as many people as possible and to create a climate of fear.

Forensic police quickly identified the bodies of the suicide bombers who were cut in half by their explosive belts.

According to the initial findings of the investigation conducted by the public prosecutor's office, the four assailants who attacked the Bataclan were wearing their explosive belts when they entered the premises. They detonated them only when the police launched their assault. Only one of the four failed to blow himself up. He was killed by the special forces during the assault.

Using their automatic weapons, the four men had already killed many people before the assault, shooting at people on the ground as well as at those who were trying to flee. "They were clearly out to die as martyrs" said an investigator who was present throughout the night at the scene of the attack."

- 25 The structure of this extract can be described as follows: the first part of the article (title, lead and first sentence) is a generic description of the event; the second part (second sentence) sums up the event in a single sentence; the third part (up to the end of the second paragraph) provides a definition and explanation¹⁶ of the generic event category "coordinated attack", while the fourth part (the last three paragraphs) constitutes the main body of the report.
- 26 The account is intended to be strictly objective, so there is no enunciative trace or modulization hinting at any subjectivity on the part of the journalist. The approach to the event is clear from the title. *Le Monde* chooses to describe the attacks using a generic term that reappears twice in the main body of the text: it is a "coordinated" attack, defined as the first of its type on French soil but also linked to events that are "typical in countries engaged in asymmetric wars". We can thus witness the advent of a new category of events, presented as key to the news of these attacks. However, at no point does this description of the previous night's events seek to recreate an immersive scene. Note first that no subject is referred to by name or on the basis of idiosyncratic features. The only precise subjects refer to unspecified sources (an "investigator") and one of the assailants who "failed to blow himself up". The protagonists are therefore described collectively overall, through lexemes that refer to their function rather than their specific identity:
- attackers: "several suicide bombers", a "suicide commando", the "four assailants", "the four men";
 - victims: the "targets", the "public", the "victims" and the "people on the ground";
 - protectors: the "forensic police", the "public prosecutor's office", the "police forces", the "special forces".
- 27 In terms of the construction of a spatio-temporal framework, there is no immediate focus on a specific place, in this case the Bataclan, since it is mentioned only at the end of a list of all the places where the "deadly attacks" took place: near the Stade de France, in Saint-Denis, in Rue de la Fontaine-au-Roi, Rue Bichat, Boulevard Voltaire and Rue de Charonne.
- 28 In the report, the tenses of verbs relating to the events of the previous day are mostly in the compound past tense in French (*se sont fait exploser* / blew themselves up, *a pu identifier* / was able to identify, *ont pénétré* / entered, *ont déclenchées* / activated, *a été tué* / was killed, *se sont appliqués* / tried), in some cases associated with the imperfect tense used for background or to describe the simultaneity of events (*ces derniers*

portaient des ceintures d'explosifs / they were wearing explosive belts, *ceux qui tentaient de fuir* / those who were trying to flee). The choice of tense-aspect-mood emphasizes the completion of the actions rather than their linear development. Furthermore, we can see that the structure of the article does not follow the chronology of events, even in the paragraphs concerning the attack on the Bataclan. The first paragraph broadly outlines the event using the generic term "deadly attacks", but it quickly focuses on one of the most striking aspects of these attacks: (4) a number of "suicide bombers blew themselves up". Without connectors, the real narrative, which begins in the fourth paragraph, adopts a parataxial style:¹⁷ it begins with (6) the identification of the suicide bombers "cut in half", before returning to the beginning in order to set out the timeline of events in a particular place: (2) several assailants enter the Bataclan; (4) they detonate their explosives during the attack; (5) a terrorist who fails to blow himself up is killed by the police. The following paragraph adds two more components, adding further complexity to this chronology: (3) the terrorists killed their victims before blowing themselves up; (1) they wanted to die as martyrs.

29 If we use letters to describe the order of statements and numbers to describe the order of events in this narrative content, in accordance with the procedure suggested by Gérard Genette (2007: 27) in *Discours du récit* (Narrative Discourse), we obtain the following structure:

A4 – B6 – C2 – D4 – E5 – F3 – G1

30 Alan Bell (1995: 312) explains that: "It is a common principle of news writing that it is not the activity or the process which takes priority but the outcome. It is this principle which enables news stories to be updated day after day or hour by hour. If there is a new outcome to lead with, the previous action can drop down in the story". Textbooks on journalism also recommend this reverse chronological order, which can be explained as well by the constraints of hurried reading, which rarely follows the linear structure of the article and tends to cut off the end. The news article then appears as a sort of narrative that does not follow "a progression towards a climax and an outcome. Usually, the news article begins with... the outcome. It tells us straight away what happened at the end. [...] It starts with the essential, thereby eliminating any suspense" (Ross, 1990: 80).

31 While the journalists of *Le Monde* are not trying to create a plot or to immerse the reader in a story, they devote considerable efforts to making what happened easier to understand. As I have already pointed out, from an axiological standpoint, this involves linking the protagonists of the event to generic categories, identifying the attackers, the victims and the protectors. From the outset, moreover, the journalist reframes the event, initially described as the first of its type in France, before reviewing it against an international backdrop that highlights a redundancy: these coordinated attacks are said to be "inspired by a form of violence that has existed for several years in war zones such as Afghanistan, Iraq and Syria". The second paragraph develops this parallel, explaining not only the nature of the attack, but also its purpose. The article tells us that the "targets are carefully selected for their symbolic value" and that the "aim is to kill as many people as possible and to create a climate of fear". This article can therefore be seen as an exemplary illustration of the informational narrative: immersion and emplotment are replaced by a representation of an objective, general nature that seeks to explain an event that has created a major discordance in the flow of news.

- 32 The article published by *Les Inrockuptibles* is radically different, from both a functional and stylistic viewpoint. The title selected taps straight away into the emotional register, defining the contours of a specific event: “Three hours of horror at the Bataclan”. The header returns to the spatio-temporal framework to describe the duration, the place and the type of action that took place: “Between 9:40 pm and 12:30 am, the Paris concert hall saw a methodical massacre and a hostage-taking”. It also specifies the source of the story, lending legitimacy to its authority: “Our journalist Marie-Lys Lubrano was present alongside the special forces”. The signature is thus immediately integrated into the diegesis, while the enunciative standpoint is that of a partially homodiegetic narrative, illustrated primarily by the recurring use of the French pronoun “on” (“one” or “we”), whose value here is more inclusive than impersonal.
- 33 This article sets aside the broader context of the other terror attacks in Paris and the issue of terrorism in general to focus solely on a clearly defined chronotope.¹⁸ The anchoring of the event as a subjective experience is illustrated not only by the identification of the narrator, presented as a witness to the events, but also by the accounts of several victims (primarily Yves, Alice and Julien), who are referred to in the text by their first names and whose respective accounts allow us to follow three narrative threads, three personal dramas that fit into the chronology of the attacks. No fewer than eight proper names are mentioned in the text, always in connection with the “victims” or the “protectors”, never with the “attackers”. The first two paragraphs make general use of the narrative present tense, which – by an effect of hypotyposis¹⁹ – can be considered as the first clue in the process of deictic displacement. To this we can add the frequent use of a direct style of reported speech, as if the words were captured at the moment they were uttered:

“Paris, Friday, 10:00 pm. Half an hour after the first shooting at the Le Carillon bar near Saint-Martin canal, around fifteen police cars race into boulevard Voltaire. They close the road off while a fleet of Red Cross ambulances moves into position. On Avenue de la République, the cafés lower their metal shutters. Local streets are unrecognizable with fire trucks parked across them. One in every two is closed off; it’s difficult to know where to go. Quickly, we find ourselves surrounded by red and white warning tape, unable to tell whether we’re walking towards the danger zone or away from it.

Suddenly, at the corner of Rue Crussol and Boulevard Voltaire, a cry freezes us to the spot: “Stay where you are!” The tone is cracking with panic. It’s impossible to tell where the voice is coming from until a man hidden behind a motorbike suddenly leaps out into the darkness, a gun in his hand. It takes us a moment to realize that he’s a policeman. He shouts a threat: “Stand back or I’ll blow your head off!” We stand back. He returns to a crouching position between the motorbikes on the pavement. We’re in front of 41, Boulevard Voltaire. The Bataclan is No. 50. The rumors flying around the streets were true: it’s 10:40 pm and a hostage situation is under way in the legendary concert hall”.

- 34 These first sentences place the narrator at the heart of the action. At the beginning of the first paragraph, the association of an adverbial phrase with a presentational phrase is probably intended to create a feeling of immediacy. This is followed by a number of constructions clarifying the circumstances of the events reported. The discourse is punctuated by descriptive statements, allowing us to visualize the scene (“Local streets are unrecognizable, with fire engines parked across them”), as well as by metaphorical expressions (“a *fleet* of ambulances”, “the rumors *flying* around the streets”), that place us in a literary register. Adding to our picture of the scene, a large photo occupies most

of the double page: a wide aerial shot showing a street with a group of policemen. The caption allows us to link the photo to the action, as described in the first paragraphs: “A line of policemen equipped with shields outside the Bataclan on November 13”. Note that the wide-angle shot appears to be a procedure typically used by the cinema industry to introduce a scene, even though it seems to dissociate itself from the narrator's viewpoint. Two other more closely framed shots place us at human height at the heart of the action: the first shows an armed man accompanying two people carrying a wounded victim, while the second shows a group of people running down the street. The caption allows us to link these pictures to the events reported, although we do not know exactly at what point the photos were taken during the course of the events: “The police try to evacuate some of the wounded during the hostage-taking”.

- 35 As we have already suggested, the repeated use of the French pronoun “on” at the beginning (“we find ourselves surrounded by red and white warning tape, unable to tell whether we’re walking towards the danger zone or away from it”) places the narrator in the unspecified community of those who were on the spot (and readers may join this community in their imagination by immersing themselves in the narrative). Her discourse includes other voices although the marking of this polyphony is not always explicit. Several examples of subjectivism also anchor the narrative in the perception of the narrated “I-character” or of the crowd on the scene (“a cry freezes us to the spot”, “the tone is cracking with panic”). Moreover, adverbs such as “suddenly” and “quickly” add a sense of momentum to the events taking place. The narrative therefore seeks to reconstruct a scene focusing on the subjective experience of several witnesses to events, rather than trying to increase our objective understanding through the retrospective standpoint of the journalist writing a story five days later. Instead of seeking to compensate for the limits of the characters' knowledge of events, the narrative uses these gaps to add pace to the story: for example, we have to wait until the end of the second paragraph for the narrated “I-character” to receive confirmation of the type of event and its location, whereas the “I-narrator” would clearly have this information. Similarly, the explanation of the identity or actantial role of some characters is strategically deferred in order to inspire a relatively brief but particularly effective feeling of curiosity about what comes next: “It’s impossible to tell where the voice is coming from until a man hidden behind a motorbike suddenly leaps out into the darkness, a gun in his hand. It takes us a moment to realize that he’s a policeman”.
- 36 Following this introduction, clearly specified as taking place between 10:00 pm and 10:40 pm, we observe a dramatized analepsis²⁰, switching us to another viewpoint: the direct witnesses to the attack, inside the Bataclan: “The rumors flying around the streets were true: it’s 10:40 pm and a hostage situation is under way in the legendary concert hall. Inside the building, this has been clear to everybody for the past hour”. From then on, the story focuses on three main witnesses, referred to by their first names with a description of the idiosyncratic features that set them apart from the crowd. First, we have Yves, a 36-year-old author accompanied by his friend Elea, then Alice, age 23, whose story is told by her sister Cécile because Alice is too shaken to describe the events herself, and last Julien, described as “tall and strong with a shaved head” who was at the concert with “his nephew and two friends”, Xavier and Mathieu. In some cases, the accounts of events are in direct speech but more often, they are turned into a narrative in the present tense, in a form that harmonizes with the journalist's style.

- 37 From the flashback onwards, the sequence of events follows a timeline that is precisely reconstructed by the narrative, based probably on the timestamps of the mobile phones used by witnesses. The temporal organization of the article can thus be reconstructed as follows:

10:00 pm to 10:40 pm Exposition scene in medias res (with the focus of events outside the Bataclan)

9:00 pm to 10:40 pm Dramatized analepsis (with the focus of events inside the Bataclan)

9:00 pm Yves is close to the stage

9:40 pm The terrorists attack

10:08 pm Yves texts his girlfriend to reassure her

10:20 pm Yves takes refuge on the roof and calls his parents

10:40 pm to 1:45 am Return to the “present” of the journalist (with the focus of events outside the Bataclan)

11:00 pm The SWAT team leaves its base outside Paris

11:13 pm A van arrives with members of the special forces

11:16 pm The special forces enter the Bataclan

11:19 pm Alice is rescued and calls her sister

11:40 pm Debriefing with a special forces negotiator

11:45 pm A list of contact numbers is drawn up for the victims trapped inside

Midnight: Final assault

0:20 am Gunfire and explosions

1:15 am Yves and Xavier leave the Bataclan

1:45 am Julien learns that his nephew and Mathieu have survived

- 38 What is striking here is not only the detailed timeline, but also the way in which the story precisely follows the intertwined fates of several people, drawing us fully into the doubts of those immersed in the dramatic event, whether through their mistaken interpretation of events (“like the others, she thought that the first gunshots were firecrackers. Until she saw the group suddenly running off the stage”) or the way in which they think about virtualities that are not followed through:

“In the pit, Alice noticed a small space under the sound engineers’ box; maybe she could slip into it. Next to her, the attackers were whispering in French. She heard the word “grenades” and realized that they were going to blow the hall up. Hiding in a hole is not necessarily a good idea if there’s a bomb, or if you have to get out. So she doesn’t move”.

- 39 The narrative tension accompanying Julien’s story is particularly compelling, since the narrator only lifts the suspense in the last sentence of her article. We meet Julien when the first survivors of the Bataclan are evacuated from the hall. He is phoning his sister to try and reassure her:

“Julien is trying to reassure his sister on the phone. “But I didn’t leave him there! I was carried along by the crowd heading for the emergency exit! I couldn’t do anything!” His voice is raw with anguish, as he tries to explain to his sister that he didn’t abandon his nephew. In the minutes following the attack, he managed to contact his nephew, telling him to hide and to turn off his phone so that he wouldn’t be noticed. He receives a text message telling him that one of his friends Mathieu is hiding under the roof with his nephew”.

- 40 Unfortunately, Julien only learns that his nephew is safe half an hour after the end of the rescue operations. As the narrator waits until the last paragraph of her article to deliver this revelation, she gives the narrative a cathartic happy end:

“Julien can’t phone his sister again. His battery is almost flat and he can’t find the words. The Bataclan was evacuated almost half an hour ago, and Xavier called him

straight away. But not Mathieu or his nephew. Julien is trembling. The journalists fill him in: seven attacks have taken place in Paris and it seems that almost one hundred people have been killed at the Bataclan alone. Julien can't take it in. At last his phone rings. He answers and starts to cry. His nephew is with Mathieu. They're fine. They managed to stay hidden under the roof. "Shit, that's one hell of a kid," smiles Julien through his tears".

- 41 While the informative value of the article in *Le Monde* is undeniable, the immersive narrative published in *Les Inrockuptibles* brings to mind the sensationalist tone of the tabloid press and might make us feel a little uncomfortable. Marie Vanooost (2016: §9) has shown, however, that narrative journalism is not devoid of ethical concerns, as stated by many of the journalists practicing this genre:

"Information, outside the human context, is an abstraction that can easily be ignored or not fully understood. Narrative journalists therefore believe that they are able to bring the reader a broader and deeper understanding of the world around us, reaching a higher level of configuration than "conventional" journalism".

- 42 Whereas the article in *Le Monde* aimed to plug a breach created by a disruptive event, placing the discordance of the attack in a more concordant framework, where we can recognize more general phenomena, the story in *Les Inrockuptibles*, on the contrary, returns to the circumstances of the attack on the Bataclan, not to shed light on them, but to do justice to the experience of the victims. Rather than broadening the scale to transcend the unique nature of the event, the report places us at the heart of experience faced by the protagonists and witnesses, so that we feel the emotional impact. As a result, the decision to tell the story from the victims' viewpoint rather than that of the attackers or the protectors, takes on huge importance from an ethical standpoint. The knowledge in play here is based on a *deeper* understanding, on a level with empathy, rather than *distanced* knowledge, which would make the events narrated easier to interpret. In this way, the immersive narration reflects the standpoint of Áron Kibédi Varga (1989: 73), who said that the knowledge conveyed by the narrative "is not scientific knowledge in the strict, positivist sense of the term, but rather human knowledge, an accumulation and extension of the reader's experience".
- 43 In addition to the cross-fertilization that may exist between these two contrasting forms, whose functional and formal characteristics I have just outlined, I cannot claim to have exhausted the possible narratives open to journalists when reporting on a dramatic event. My aim was nevertheless to provide a heuristic model through which we could develop the interpretative framework based on the work of Paul Ricœur. I wanted to show how a more specific typology could highlight a number of surface phenomena that could be linked alternatively to either an *informative style* or, on the contrary, to an *immersive style*, while continuing to link these narrative forms to the functions they fulfil in their respective media contexts.
- 44 But we do not have to limit our horizon to these two poles: we could also outline a third media category that we could describe as narratives *immersed* in current events, i.e., narratives that are part of an unfinished or enigmatic event, and also part of a series of episodes oriented towards a possible outcome, making it possible to structure a plot deployed on the transtextual scale of *serialized information* (Baroni, 2016c: §17). In cases such as this, the question does not relate so much in terms of an alternative between *immersive style* and *informative style*, as to a set of constraints imposed on the article by the situation of the narrator, whose perspective is effectively

limited, forcing them to wait for subsequent developments in order to report on the outcome. Consequently, the distinction between intra- and extradiegetic temporality no longer has the same relevance: the anchoring of the discourse is also an anchoring in an event that is narrated from day to day.

- 45 Thus, on the evening of the attacks, *Le Monde* published an article on its website bringing readers live coverage of events. In this first report, posted online on 13 November at 10:04 pm (about 40 minutes after the start of the attacks), then continuously updated until 10:31 pm on 15 November, the narrative is not only focused on the past. While a map provides a geographical and chronological overview of the attacks, captured in the form of a *visual configuration*, the coverage also includes a review of the current situation – the “provisional figures” are in the present tense as it could still change – and a reference to the future consequences, is set out in the conditional in French:

“Provisional figures indicate at least 129 dead and 352 injured according to the public prosecutor of Paris, François Molins, but the real figures could be higher. Seven terrorists died after activating their explosive belts. Islamic State claimed responsibility for the murders on Saturday. President François Hollande promised that “France would show no mercy towards the barbarians”. He declared three days of national mourning and announced that all security plans would be stepped up to their maximum level. Follow the situation and comments live on LeMonde.fr.”

- 46 In serialized information, each episode refers to the part of the story that has just taken place, but we also need to take account of the broader, unfinished story. This means not only including reminders of past events, but also reporting on *current events* (those marked by a form of suspension or expectation) and referring to *future developments*, which are usually set out in the form of hypotheses at this stage.
- 47 In order to outline a definition of this narrative *immersed* in current events, we need to include these three aspects of past, present and future in our analysis. The last two temporal perspectives have often been neglected in formalist approaches, where concepts were based on narratives whose retrospective unity and completeness were presupposed. This places us squarely on the level of what Paul Ricoeur would call *prefiguration* or *mimesis 1*, but this is understood through concrete discursive forms, and not as a simple pre-framing of the experience. In our example, we can see that the logic of live reporting calls for formats other than that of traditional journalism, which remains governed by a daily or weekly pace of publication. Online news feeds or non-stop news channels then take over from conventional media to produce a narrative experience that is increasingly marked by multimodality and transmedia coordination.
- 48 In response to the concerns arising from *infotainment* and live news feeds,²¹ I would like to point out that it would be overly simplistic to link serialized information exclusively to these new formats or to associate it with an inevitable slide in configuration efforts, which would lead to a loss of meaning and widespread confusion. In fact, in cases where the event is not a highly topical issue such as a series of attacks, we need to recognize the existence of serialized information taking place over a broad time scale, making it ideally suited to traditional periodical formats as well as to investigative journalism. To take a few recent examples, the political suspense linked to negotiations around the Greek debt crisis (2010-2011), Brexit (2016-2018) or the fate of the migrants on the *Aquarius* (2016-2018) kept newspaper readers on tenterhooks for days, weeks or even years, leaving journalists free to write highly informative articles about a news story

that did not need to be dramatized to keep the public interested through to the final outcome. There are a number of lessons to be learned from the fact that these *immersed narratives*, with their tangles, twists and more or less unpredictable outcomes, are very similar on a global scale to *immersive narratives*, whereas on a local scale, each episode can lend itself perfectly to the discursive modalities of *informative narratives* (see Baroni, 2016c; 2016d).

- 49 I do not have the space here for a detailed analysis of this type of immersed narrativity, which we studied in the Press Narrative Analysis Laboratory (LARP) at the University of Fribourg in Switzerland (Baroni, Pahud, Revaz, 2006; Revaz, Baroni, 2007; Revaz 2009; Baroni, 2016c). However, I would like to underline the importance of developing the theory of narrative, taking account of the phenomena linked to the serialization of the production and publishing of stories. This serial narrative appears to be taking on an increasingly central role in today's media landscape with its own specific mechanisms.
²² This should encourage us to reconsider some of the findings of structuralist theory and to pursue our efforts with respect to theorization (Escola, 2010; Goudmand, 2013; Baroni, Jost, 2016; Ryan, 2018).

Towards a third generation of narratologists?

- 50 The thinking above seeks to show that if we adopt too narrow a conception of narrativity, or too broad a conception of what is considered as the process of emplotment, we neglect the extremely important formal and functional features that can be used to characterize different ways of narrating real or invented events. As argued by Gregory Currie (2010), narratives are communication artefacts fashioned in discursive contexts that place specific constraints on the meaning and form of the narrative act. I can only agree with Marie Vanoost (2016: §49) when she says that, "different constraints, aims, effects – real or hoped for – logically imply poetics that are different, at least in part. Narratology can only be enriched by contact with narratives outside its main field of analysis – that of fiction".
- 51 The typology presented here defines only a few of the poles or prototypical models of narrativity that deserve to be studied in greater detail as part of a comparison with as wide a range of empirical objects as possible. I have only touched upon the multimodal dimension of narrative forms in referring to the text-picture ratio in the article published by *Les Inrockuptibles* or the illustration of *Le Monde*, but it deserves to be explored in greater depth in a context marked by a growing interdependence between different media supports. Nevertheless, it seems to me that the suggested analysis allows us to identify, within journalistic discourse, a number of narrative forms representing the past by means of contrasting modalities, in preference to an overly simplistic model that would have tended to overlook these differences.
- 52 In conclusion, I would like to return to the question concerning the place of narrative theory within academic institutions, this being the main subject of the criticisms I have received as part of this discussion. The question of where narratology is institutionally anchored is secondary, to my mind. The only thing that matters is to find a place in which to study the theorization of narrative forms. This implies maintaining a dialogue with the small family of narratologists, while also continuing a discussion with researchers in the wider field of narrative studies. I referred to an anchorage in departments of literature for a purely historical reason: this is where the tradition of

research developed, rooted in classical poetics and rhetoric, continuing into Russian formalism and French structuralism, and expanding today to include transgeneric and transmedial thinking (Thon, 2016; Baroni, 2017b; Ryan, 2018).

- 53 To be part of this tradition seems to me to be a necessity if we want avoid repeating history or continually reinventing the wheel. However, the aim is in no way to claim that literary works would be more complex or more interesting objects for narratology than the narratives found in other media (cinema, television, comic strips, photo novels, video games, etc.) or in other spheres of activity (journalism, advertising, politics, didactics, law, medicine, etc.). I believe, however, that attaching narratology to a department of literature would make it possible to identify a place in which this theoretical and critical tradition has grown considerably, and where it could continue to flourish by broadening its spectrum, while adding new appeal to a discipline in crisis. To find a way out of this crisis, it might be useful to remember that literary studies have long been the place where a general reflection on narrative forms, on fiction and on immersion in narrated worlds has been able to develop.
- 54 While the narratologists of the first generation were first and foremost literary specialists – I am thinking, of course, of the two tutelary figures who recently left us: Tzvetan Todorov and Gérard Genette, as well as Roland Barthes and a few others – second-generation narratologists are present in a far wider range of fields, ranging from language sciences to cultural studies, via journalism and information and communication sciences. There is, however, a common thread present in the work of all these remarkable researchers: the continuous efforts to move narrative theory forward, a task that requires the ability to position our work in a theoretical and critical tradition, while initiating a dialogue with an increasingly large and diverse community of researchers. The common debt owed by these narrative theorists to the work of first-generation narratologists has long played an important role in unifying this composite family. At the same time, the diversity of its members has paved the way for considerable progress. The Observatory for Media Narrative (ORM) at the Catholic University of Louvain contributed to spearheading a narratology that has taken up the challenge of transmediality. However, this field of research has only fragile status within a school of journalism, and if we are concerned about the health of narrative theory, then we cannot help but be worried by the redefinition of the ORM as the *Observatory for Research into Media and Journalism*²³.
- 55 With the second generation of narratologists now reaching retirement age, the question is to determine how the third generation of researchers will be organized. As Marc Marti (2017) said, an interdisciplinary dialogue is certainly fundamental, as are the maintenance and development of networks²⁴, journals or collections, but I believe that identification with a research discipline also depends on the existence of institutional anchorages allowing it to safeguard and build on a common theoretical heritage. In 2013, the third conference of the European Narratology Network (ENN) addressed the question of how narrative theory is evolving and whether it is moving towards consolidation or diversification (Hansen et al., 2017). I believe that if we follow the path of extreme diversification and fail to find ground for disciplinary convergence, there is a real risk that we will be unable to pursue the discussion of ideas necessary to move theory forward. The risk then is that diversification could become dispersal or dissolution. Maybe an academic landscape without narratology would not be catastrophic in itself, since the prospects for narrative studies remain numerous, but I

nevertheless believe that a weakening of narrative theory would not be good news in a context marked by the rise of what Yves Citton (2010) referred to as “mythocracies”.

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NOTES

1. For the responses, see the articles by Jacques Walter and Béatrice Fleury, Jan Baetens, François Jost, Arnaud Schmitt, Marc Marti, Alain Rabatel, Delphine Saurier and Odile Vallée published in the 31st issue of the journal *Questions de communication* (2017). I would like to thank each of these authors for the way in which they have enriched the debate through their highly constructive criticism. Some of the arguments submitted will be discussed again in this analysis, particularly in the last section.
2. I support this proposal in Baroni (2017b).

3. Moreover, I have shown (Baroni, 2017b) that plans for the development of transmedia narratology were long hampered by the Genettian dogma whereby all narrative had to be based on the verbal production of a narrator.
4. Fortunately Philippe Carrard took the initiative of translating some of Hayden White's main studies (2017), along with an introduction to his work.
5. This effort to take account of discursive contexts and the formal diversity of media narratives can be found in particular in the work of Marc Lits (2008) and Philippe Marion (1997), who developed the concept of the "mediageny". Jean-Michel Adam (2011) also underlined the generic variations impacting narrativity.
6. For a far more detailed critical discussion concerning this contradiction and the implications for the "comparative poetics of the plot", refer to Baroni (2010).
7. For the quinary scheme, refer to the narrative studies of Jean-Michel Adam (1992: 51-59). The prototypical narrative sequence as defined by textual linguistics is not incompatible with an approach to the plot as an arc of narrative tension, as pointed out in the latest work by J.-M. Adam, which fits the textualist approach into the framework of discourse analysis.
8. For a summary of these approaches, see Baroni (2017a) and Patron (2018). As shown by P. Carrard (2012), the immersion in a narrative scene and the focus on the destiny of individual beings contradicts the purpose of historians, which is to enrich our understanding of the past by extracting it from the contingency of its unfolding.
9. We should nevertheless note that for P. Ricœur, literary narrative and historical narrative take on an increasingly metaphorical meaning as he progresses in his analysis, particularly in *Oneself as Another* (1992).
10. For example, *L'Histoire de France en bande dessinée* (a history of France in comic strip form) published by Larousse in 1976 and recently reprinted, or *Points de repères (important historical moments)*, a TV documentary series for young people, first shown in 2016, which replays key moments in history, showing the subjective decisions that lead to the world swinging one way or the other, and developing alternative versions of history.
11. *Marbot: a biography* is a work of fiction published in 1981 by Wolfgang Hildesheimer. The book is presented as the biography of a forgotten 19th century art critic. Many readers viewed this work as a true historical essay rather than as fiction, so it is sometimes considered to be a hoax. The reading contract of this novel was recently re-discussed by Frank Wagner (2017).
12. I discuss these two prototypes, sometimes with other labels ("intriguing narrative" or "mimetic narrative" for the first category, and "configuring narrative" or "explanatory narrative" for the second) in Baroni (2009; 2017a).
13. This typology is based in part on the gradualist definition of narrativity defended by Françoise Revaz (2009: 101-137), which rightly underlines the differences in nature between *chronicle*, *relationship* and *narrative*, the latter being the only narrative form to be based on a true intrigue or *emplotment* of events. The specific element of my approach lies in the fact that the two prototypes that I have identified are not distinguished by their degree of complexity, but by their opposing discursive functions.
14. On the links between narrative interest and "temporal immersion", see Ryan (2001: 141-148).

15. This is explained in an article placed just before the one we are about to analyze.
16. We can say that this part is dominated by a sequence that is explanatory rather than narrative, according to the typology set out by Jean-Michel Adam (1992: 127-144).
17. No action is situated precisely at a given moment and there are no adverbs underlining either the disruptive nature of events (suddenly, etc.) or their chronological or causal sequence (then, next, etc.).
18. Concerning the use of this Bakhtinian concept in the analysis of journalistic discourse, I refer to the thesis defended by Gilles Merminod (2018a). I would like to thank him in passing for rereading this article.
19. Hypotyposis is a “vivid picturesque description of scenes or events” (<https://en.wikipedia.org/wiki/Hypotyposis>). It is generally considered that using the present tense sometimes referred to as the “historic present” in narrative is a process that can be connected to this rhetorical figure.
20. In the present case, the analepsis is integrated into the dynamic of the narrative, following an enigmatic introduction that sparks the reader’s curiosity, motivating the flashback. The retrospective scene thus plays the role of a “complementary analepsis” in the terminology of G. Genette (2007: 41). Concerning the distinction between “dramatized analepsis” (or flashback) and “allusive analepsis” (without immersion), see Baroni (2016b).
21. To quote Marc Lits (2010: §11), “media narrative therefore appears to be under threat from live news. Moreover, as live news is gaining ground, both through the development of non-step news channels (on radio and television) and the acceleration in media news coverage made possible by technological advances in image broadcasting and encouraged by competition between channels (the most important point being not to interpret the information but to get hold of it first), we need to rediscuss whether it is now possible to correctly implement the second *mimesis*”.
22. I would like to point out that the studies of the LARP underline the major differences between serialization in journalistic discourse and serialized fiction, resulting as much from production constraints as from textual forms and the reception of discourse (Baroni, Pahud, Revaz, 2006; Baroni, 2016c).
23. See the ORM institutional website: <http://www.comu.be/orm>. Viewed on 20/12/2018.
24. I would like to take this opportunity to announce the creation of a network of French-speaking narratologists (RéNaF), as announced in my previous article (2016a): <https://wp.unil.ch/narratologie>. Viewed on 20/12/2018.

ABSTRACTS

This article is a follow-up to the debate opened in the 30th issue of *Questions de communication* (2016) on the role allotted to narrative theory in an era that has seen an unprecedented level of interest in narratives embodied in increasingly diverse forms. Rather than entering into a

dialogue with each respondent, I will take a concrete example of what I consider to be the specific characteristics of an approach that does not consider narrative theory to be a mere tool and to highlight the benefits that we can hope to gain from theorizing narrative forms. My argument is that there are two opposing prototypes of narrativity, forming two extreme poles between which narrative representations are divided, depending on whether their primary intention is to explain an event or, on the contrary, to immerse the reader (or recipient) in the narrated experience. These two narrative prototypes will be illustrated by two very different reports on the same dramatic event. I will also briefly touch upon a third prototype: narrative immersed in a topical event. Here, the distinction between discourse time and diegetic time is irrelevant. In conclusion, I will return to the prospects for the third generation of narratologists.

Cet article prolonge le débat ouvert dans la 30^e livraison de *Questions de communication* (2016) concernant la place accordée à la théorie du récit à une époque marquée par un intérêt sans précédent pour des narrations qui s'incarnent dans des formes de plus en plus diverses. Plutôt que d'entrer dans un dialogue avec chaque répondant, j'illustrerai par un exemple concret ce que j'estime être la spécificité d'une démarche qui ne considère pas la théorie du récit comme un simple outil et pour montrer les profits que l'on peut espérer tirer d'un travail de théorisation des formes narratives. Je soutiens qu'il existe deux prototypes opposés de la narrativité, qui forment deux pôles extrêmes entre lesquels se répartissent les représentations narratives suivant que ces dernières se donnent pour tâche principale d'expliquer un événement ou, au contraire, de produire une immersion dans l'expérience racontée. Ces deux prototypes narratifs seront illustrés par deux récits très différents d'un même événement dramatique. J'évoquerai rapidement l'existence d'un troisième prototype : celui du récit immergé dans l'actualité, pour lequel la distinction entre temps du discours et temps diégétique n'a pas lieu d'être. Je reviendrai en conclusion sur les perspectives qui se présentent pour une narratologie de troisième génération.

INDEX

Mots-clés: narratologie, récit médiatique, intrigue, configuration, immersion, Bataclan

Keywords: narratology, media story, plot, configuration, immersion, Bataclan

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