

Narratologies New Perspectives On Narrative

“What Is Narratology?” sees itself as contributing to the intensive international discussion and controversy on the structure and function of narrative theory. The 14 papers in the volume advance proposals for determining the object of narratology, modelling its concepts and characterising its status within cultural studies.

By redefining established topics of narratology, research has become highly diversified. The contributions to this volume neither synthesize developments nor work from shared postulates, but represent a fresh look at ongoing issues. Some scrutinize focalisation in a linguistic framework or in a poststructuralist vein; others take on reliable and unreliable narration in a pronominal perspective or the “unaddressed” reader who upsets the tidy schemes of narrative communication. Also outlined are a possible worlds approach to narrative time, a systematic treatment of metanarrative and a transgeneric application of narratology to poetry. The sequential ordering of narratives as a way of controlling reader response is examined in one article and in another is seen to elicit intertextual configurations. Both divergent and complementary, the contributions seek to integrate into narratological categories and methods the dynamic processes of narrative itself.

Narratives are fundamental to our lives: we dream, plan, complain, endorse, entertain, teach, learn, and reminisce through telling stories. They provide hopes, enhance or mitigate disappointments, challenge or support moral order and test out theories of the world at both personal and communal levels. It is because of this deep embedding of narrative in everyday life that its study has become a wide research field including disciplines as diverse as linguistics, literary theory, folklore, clinical psychology, cognitive and developmental psychology, anthropology, sociology, and history. In Telling Stories leading scholars illustrate how narratives build bridges among language, identity, interaction, society, and culture; and they investigate various settings such as therapeutic and medical encounters, educational environments, politics, media, marketing, and public relations. They analyze a variety of topics from the narrative construction of self and identity to the telling of stories in different media and the roles that small and big life stories play in everyday social interactions and institutions. These new reflections on the theory and analysis of narrative offer the latest tools to researchers in the fields of discourse analysis and sociolinguistics.

This book examines everyday stories of personal experience that are published online in contemporary forms of social media. Taking examples from discussion boards, blogs, social network sites, microblogging sites, wikis, collaborative and participatory storytelling projects, Ruth Page explores how new and existing narrative genres are being (re)shaped in different online contexts. The book shows how the characteristics of social media, which emphasize recency, interpersonal connection and mobile distribution, amplify or reverse different aspects of canonical storytelling. The new storytelling patterns which emerge provide a fresh perspective on some of the key concepts in narrative research: structure, evaluation and the location of speaker and audience in time and space. The online stories are profoundly social in nature, and perform important identity work for their tellers as they interact with their audiences – identities which range from celebrities in Twitter, cancer survivors in the blogosphere to creative writers convening storytelling projects or local histories. Stories and Social Media brings together the stories told in well-known sites like Facebook and lesser-known community archives, providing a landmark survey and critique of personal storytelling as it is being reworked online at the start of the 21st century.

Time and Uncertainty

The Languages of Storytelling

Ancient Narrative Volume 10

Fictional Minds

Questions and Answers Regarding the Status of a Theory

A Cognitive Approach to Ernest Hemingway’s Short Fiction

The book is the result of a conference about the interrelated concepts of fiction and perspective in Stockholm 2001. The concepts of fiction and perspective have played a number of crucial roles in the Humanities during the last fifty years, in particular in the intersection between linguistics, the aesthetic disciplines, and philosophy. The writers in this anthology discuss some of the most debated questions in this context such as different conceptions of point of view in narrative fiction, historical counterfactual fiction, the relationship between fact and fiction in historiography, how to understand and analyze statements about an individual’s belief perspective, and how everyday discourse is anchored in perspective views of the world.

The essays in this volume all originated at the 2001 conference of the International Society for the Study of Time. The theme “Time and Uncertainty” sounds redundant, but the contributions try to come to terms with the irreducible openness of time and the impermanence of life.

Kent Puckett’s Narrative Theory: A Critical Introduction provides an account of a methodology increasingly central to literary studies, film studies, history, psychology and beyond. In addition to introducing readers to some of the field’s major figures and their ideas, Puckett situates critical and philosophical approaches towards narrative within a longer intellectual history. The book reveals one of narrative theory’s founding claims - that narratives need to be understood in terms of a formal relation between story and discourse, between what they narrate and how they narrate it - both as a necessary methodological distinction and as a problem characteristic of modern thought. Puckett thus shows that narrative theory is not only a powerful descriptive system but also a complex and sometimes ironic form of critique. Narrative Theory offers readers an introduction to the field’s key figures, methods and ideas, and it also reveals that field as unexpectedly central to the history of ideas.

How do readers make sense of Hemingway’s short stories? How is it possible that the camera-like quality of his narrative can appeal to our senses and arouse our emotions? How does it capture us? With reserved narrators and protagonists engaged in laconic dialogs, his texts do not seem to say much. This book consciously revisits our responses to the Hemingway story, a belated response to his questions to discover what lies beneath the surface of his iceberg. What this pioneering critical endeavor seeks to understand is the thinking required in reading Hemingway’s short fiction. It proposes a cognitively informed model of reading which questions the resources of the reader’s imaginative powers. The cognitive demonstrations here are designed to have potentially larger implications for the short story’s general mode of knowing. Drawing from both cognitively oriented poetics and narratology in equal measure, this book explains what structures our interaction with literary texts.

The Routledge Handbook of Translation History

Problems and Possibilities of Narrative

Representing Impossible Topologies in Literature

Studies in Anglo-American Narratology

Narratology, Hermeneutics, and Midrash

A Multimodal Perspective on Applied Storytelling Performances

History, literature, religion, myth, film, psychology, theory, and daily conversation all rely heavily on narrative. Cutting across many disciplines, narratology describes and analyzes the language of narrative with its regularly recurring patterns, deeply established conventions for transmission, and interpretive codes, whether in novels, cartoons, or case studies. Indispensable to writers, critics, and scholars in many fields, A Dictionary of Narratology provides quick and reliable access to terms and concepts that are defined, illustrated, and cross-referenced. All entries are keyed to articles or books in which the terms originated or are exemplified. This revised edition contains additional entries and updates some existing ones.

Audionarratology is a new ‘postclassical’ narratology that explores interfaces of sound, voice, music and narrative in different media and across disciplinary boundaries. Drawing on sound studies and transmedial narratology, audionarratology combines concepts from both while also offering fresh insights. Sound studies investigate sound in its various manifestations from disciplinary angles as various as ethnography, history, sociology and psychology, articularity, phonetics, musicology or sound psychology. Still, a specifically narrative focus is often missing. Narratology has broadened its scope to look at narratives from transdisciplinary and transmedial perspectives. However, there is a bias towards visual or audio-visual media such as comics and graphic novels, film, TV, hyperfiction and pictorial art. The aim of this book is to foreground the oral and aural sides of storytelling, asking how sound, voice and music support narrative structure or even assume narrative functions in their own right. It brings together cutting-edge research on forms of sound narration hitherto neglected in narratology: radio plays, audiobooks, audio guides, mobile phone theatre, performance poetry, concept albums, digital stories, computer games, songs.

Offers an interdisciplinary approach to narrative perspective, with essays by leading scholars of literary studies, cognitive psychology, linguistics, philosophy, and film and media criticism.

Narratology has been flourishing in recent years thanks to investigations into a broad spectrum of narratives, at the same time diversifying its theoretical and disciplinary scope as it has sought to specify the status of narrative within both society and scientific research. The diverse endeavors engendered by this situation have brought narrative to the forefront of the social and human sciences and have generated new synergies in the research environment. Emerging Vectors of Narratology brings together 27 state-of-the-art contributions by an international panel of authors that provide insight into the wealth of new developments in the field. The book consists of two sections. “Contexts” includes articles that reframe and refine such topics as the implied author, narrative causation and the role of the narrator; it also investigates various historical and cultural aspects of narrative from the narratological perspective. “Openings” expands on these and other questions by addressing the narrative turn, cognitive issues, narrative complexity and metatheoretical matters. The book is intended for narratologists as well as for readers in the social and human sciences for whom narrative has become a crucial matrix of inquiry.

Narratology in the Age of Cross-disciplinary Narrative Research

A Handbook

Transmedial Narratology and Contemporary Media Culture

Victorian Contagion

What Is Narratology?

Approaches and Analyses

NarratologiesNew Perspectives on Narrative AnalysisNew Perspectives on Narrative PerspectiveSUNY Press

The contributions compiled in this volume comprise studies of Jewish texts - biblical, rabbinic, medieval, and modern - as well as of patristic and medieval Christian texts, and in one case, a passage of the Muslim text par excellence, the Quran. The authors, scholars in the fields of Jewish Studies, Catholic and Protestant Theology, Islamic Studies, German philology etc., invited to reflect on texts of their respective disciplines in context-sensitive interpretations, taking into account the link connecting Midrash, hermeneutics, and narrative, provide illuminating narratological and/or hermeneutical insights into the texts in question. The interdisciplinary dialogue that characterized the conference “Narratology, Hermeneutics, and Midrash” that gave rise to the volume proves to be rich and full of potential for further research in the direction proposed by the Series Poetics, Exegesis and Narrative. Studies in Jewish literature and art.

The contributors in this collection question what kinds of relationships hold between narrative studies and the recently established field of multimodality, evaluate how we might develop an analytical vocabulary which recognizes that stories do not consist of words alone, and demonstrate the ways in which multimodality brings into fresh focus the embodied nature of narrative production and processing. Engaging with a spectrum of multimodal storytelling, from ‘low tech’ examples encompassing face-to-face stories, comic books, printed literature, through to opera, film adaptation and television documentary, stretching beyond to narratives that employ new media such as hypertext, performance art, and interactive museum guides, this volume examines the interplay of semiotic codes (visual, oral, aural, haptic, physiological) within each case under scrutiny, thereby exposing both points of commonality and difference in the range of multimodal narrative experiences.

Narrative Research has over the last 15 years developed into an international and interdisciplinary field. This volume collects fifteen essays which look at narrative and narrativity from various perspectives, including literary studies and hermeneutics, cognitive theory and creativity research, metaphor studies, film theory and intermediality, as well as memory studies, musicology, theology and psychology. The topics touch on a wide range of issues, such as the current state of narratology and its potential for development, narrativity in visual and auditive art forms, the cultural functions of narrative, and the role of narrative concepts across the disciplines.

Narrative Fiction

Anatomies of the Gospels and Beyond

Contemporary Poetics

The Narratology of Comic Art

Unnatural Narratives - Unnatural Narratology

Emerging Vectors of Narratology

In this volume, an international group of contributors presents new perspectives on narrative. Using David Herman’s 1999 definition of “postclassical narratology” from Narratologies: New Perspectives on Narrative Analysis (OSUP) as their launching point, these eleven essayists explore the various ways in which new approaches overlap and interrelate to form new ways of understanding narrative texts. Postclassical narratology has reached a new phase of consolidation but also continued diversification. This collection therefore discriminates between what one could call a critical but frame-abiding and a more radical frame-transcending or frame-shattering handling of the structuralist paradigm. Postclassical Narratology: Approaches and Analyses discusses a large variety of different aspects of narrative, such as extensions of classical narratology, new generic applications (autobiography, oral narratives, poetry, painting, and film), the history of narratology, the issue of fictionality, the role of cognition, and questions of authorship and authority, as well as thematic matters related to ethics, gender, and queering. Additionally, it uses a wide spectrum of critical approaches, including feminism, psychoanalysis, media studies, the rhetorical theory of narrative, unnatural narratology, and cognitive studies. In this manner the essays manage to produce new insights into many key issues in narratology. The contributors demonstrate that narratologists nowadays see the object of their research as more variegated than was the case twenty years ago: they resort to a number of different methods in combination when approaching a problem, and they tend to ground their analyses in a rich contextual framework.

Current Trends in Narratology offers an overview of cutting-edge approaches to theories of storytelling. It describes the move to cognition, the new emphasis on non-prose and multimedia narratives, and introduces a third field of research comparative narratology. This research addresses how local institutions and national approaches have affected the development of narratology. Leading researchers detail their newest scholarship while placing it within the scope of larger international trends."

The twenty-five essays of Anatomies of the Gospels and Beyond are offered by internationally recognized New Testament scholars to honor the deep and broad legacy of R. Alan Culpepper by presenting a snapshot of current research in the field.

Narratology has been conceived from its earliest days as a project that transcends disciplines and media. The essays gathered here address the question of how narrative migrates, mutates, and creates meaning as it is expressed across various media.◊ Dividing the inquiry into five areas: face-to-face narrative, still pictures, moving pictures, music, and digital media, Narrative across Media investigates how the intrinsic properties of the supporting medium shape the form of narrative and affect the narrative experience. Unlike other interdisciplinary approaches to narrative studies, all of which have tended to concentrate on narrative across language-supported fields, this unique collection provides a much-needed analysis of how narrative operates when expressed through visual, gestural, electronic, and musical means. In doing so, the collection redefines the act of storytelling. Although the fields of media and narrative studies have been invigorated by a variety of theoretical approaches, this volume seeks to avoid a dominant theoretical bias by providing instead a collection of concrete studies that inspire a direct look at texts rather than relying on a particular theory of interpretation. A contribution to both narrative and media studies, Narrative across Media is the first attempt to bridge the two disciplines.

Essays on Fiction and Perspective

Audionarratology

Chinese Narratologies

Language, Narrative, and Social Life

A Critical Introduction

Story Logic

"Readers create a continuing consciousness out of scattered references to a particular character and read this consciousness as an "embedded narrative" within the whole narrative of the novel. The combination of these embedded narratives forms the plot. This perspective on narrative enables us to explore hitherto neglected aspects of fictional minds such as dispositions, emotions, and action. It also highlights the social public and dialogic mind and the "mind beyond the skin." For example much of our thought is intermental, or joint, group or shared; even our identity is to an extent socially distributed."

Space is a central topic in cultural and narrative theory today, although in most cases theory assumes Newtonian absolute space. However, the idea of a universal homogeneous space is now obsolete. Black holes, multiple dimensions, quantum entanglement, and spatio-temporal distortions of relativity have passed into culture at large. This book examines whether narrative can be used to represent these "impossible" spaces. Impossible topologies abound in ancient mythologies, from the Australian Aborigines' "dream-time" to the multiple-layer universe of the Sumerians. More recently, from Alice's adventures in Wonderland to contemporary science fiction's obsession with black holes and quantum paradoxes, counter-intuitive spaces are a prominent feature of modern and postmodern narrative. With the history, society, and population of narrative fiction, the inventiveness and variety of impossible narrative spaces explodes. The author analyses the narrative techniques used to represent such spaces alongside their cultural significance. Each chapter connects narrative deformation of space with historical problematic of time, and demonstrates the cognitive and perceptual primacy of narrative in representing, imagining and apprehending new forms of space and time. This book offers a comprehensive analysis of the connection between narratology, cultural theory, science fiction, and studies of place. Written for and read on a computer screen, digital fiction pursues its verbal, discursive and conceptual complexity through the digital medium. It is fiction whose structure, form and meaning are dictated by the digital context in which it is produced and requires analytical approaches that are sensitive to its status as a digital artifact. Analyzing Digital Fiction offers a collection of pioneering analyses based on replicable methodological frameworks. Chapters include analyses of hypertext fiction, Flash fiction, Twitter fiction and videogames with approaches taken from narratology, stylistics, semiotics and ludology. Essays propose ways in which digital environments can expand, challenge and test the limits of literary theories which have, until recently, predominantly been based on models and analyses of print texts.

Basic Elements of Narrative outlines a way of thinking about what narrative is and how to identify its basic elements across various media, introducing key concepts developed by previous theorists and contributing original ideas to the growing body of scholarship on stories. Includes an overview of recent developments in narrative scholarship Provides an accessible introduction to key concepts in the field Views narrative as a cognitive structure, type of text, and resource for interpersonal communication Uses examples from literature, face to face interaction, graphic novels, and film to explore the core features of narrative Includes a glossary of key terms, full bibliography, and comprehensive index Appropriate for multiple audiences, including students, non-specialists, and experts in the field

Persona and Perspective

Narrative Across Media

A Dictionary of Narratology

Rethinking Narrative Identity

Telling Stories

Basic Elements of Narrative

By placing comics in a lively dialogue with contemporary narrative theory, The Narratology of Comic Art builds a systematic theory of narrative comics, going beyond the typical focus on the Anglophone tradition. This involves not just the exploration of those properties in comics that can be meaningfully investigated with existing narrative theory, but an interpretive study of the potential in narratological concepts and analytical procedures that has hitherto been overlooked. This research monograph is, then, not an application of narratology in the medium and art of comics, but a revision of narratological concepts and approaches through the study of narrative comics. Thus, while narratology is brought to bear on comics, equally comics are brought to bear on narratology.

The Routledge Handbook of Translation History presents the first comprehensive, state-of-the-art overview of this multi-faceted disciplinary area and serves both as an introduction to carrying out research into translation and interpreting history and as a key point of reference for some of its main theoretical and methodological issues, interdisciplinary approaches, and research themes. The Handbook brings together 30 eminent international scholars from a wide range of disciplinary backgrounds, offering examples of the most innovative research while representing a wide range of approaches, themes, and cultural contexts. The Handbook is divided into four sections: the first looks at some key methodological and theoretical approaches; the second examines some of the key research areas that have developed an interdisciplinary dialogue with translation history; the third looks at translation history from the perspective of specific cultural and religious perspectives; and the fourth offers a selection of case studies on some of the key topics to have emerged in translation and interpreting history over the past 20 years. This Handbook is an indispensable resource for students and researchers of translation and interpreting history, translation theory, and related areas.

Featuring a major synthesis and critique of interdisciplinary narrative theory, Story Logic marks a watershed moment in the study of narrative. David Herman argues that narrativists simultaneously a cognitive style, a discourse genre, and a resource for writing. Because stories are strategies that help humans make sense of their world, narratives not only have a logic but also are a logic in their own right, providing an irreplaceable resource for structures and comprehending experience. Story Logic brings together and pointedly examines key concepts of narrative in literary criticism, linguistics, and cognitive science, supplementing them with a battery of additional concepts that enable many different kinds of narratives to be analyzed and understood. By thoroughly tracing and synthesizing the development of different strands of narrative theory and provocatively critiquing what narratives are and how they work, Story Logic provides a powerful interpretive tool kit that broadens the applicability of narrative theory to more complex forms of stories, however and wherever they appear. Story Logic offers a fresh and incisive way to appreciate more fully the power and significance of narratives.

What is a narrative? What is narrative fiction? How does it differ from other kinds of narrative? What features turn a discourse into a narrative text? Now widely acknowledged as one of the most significant volumes in its field, Narrative Fiction turns its attention to these and other questions. In contrast to many other studies, Narrative Fiction is organized around issues - such as events, time, focalization, characterization, narration, the text and its reading - rather than individual theorists or approaches. Within this structure, Shlomith Rimmon-Kenan addresses key approaches to narrative fiction, including New Criticism, formalism, structuralism and phenomenology, but also offers views of the modifications to these theories. While presenting an analysis of the system governing all fictional narratives, whether in the form of novel, short story or narrative poem, she also suggests how individual narratives can be studied against the background of this general system. A broad range of literary examples illustrate key aspects of the study. This edition is brought fully up-to-date with an invaluable new chapter, reflecting on recent developments in narratology. Readers are also directed to key recent works in the field. These additions to a classic text ensure that Narrative Fiction will remain the ideal starting point for anyone new to narrative theory.

Current Trends in Narratology

Jewish, Christian, and Muslim Narratives from the Late Antique Period Through to Modern Times

Narratologies

Essays in Honor of R. Alan Culpepper

Interfaces of Sound and Narrative

Risk and Social Control in the Victorian Literary Imagination

This handbook provides a systematic overview of the present state of international research in narratology and is now available in a second, completely revised and expanded edition.Detailed individual studies by internationally renowned narratologists elucidate central terms of narratology, present a critical account of the major research positions and their historical development and indicate directions for future research.

Victorian Contagion: Risk and Social Control in the Victorian Literary Imagination examines the literary and cultural production of contagion in the Victorian era and the way that production participated in a moral economy of surveillance and control. In this book, I attempt to make sense of how the discursive practice of contagion governed the interactions and correlations between medical science, literary creation, and cultural imagination. Victorians dealt with the menace of contagion by theorizing a working motto in claiming the goodness and godliness in cleanliness which was theorized, realized, and radicalized both through practice and imagination. The Victorian discourse around cleanliness and contagion, including all its treatments and preventions, developed into a culture of medicalization, a perception of surveillance, a politics of health, an economy of morality, and a way of thinking. This book is an attempt to understand the literary and cultural elements which contributed to fear and anticipation of contagion, and to explain why and how these elements still matter to us today.

In this volume, Sue Marler Lwin proposes a contextualized multimodal framework that brings together storytelling practitioners’ and academic researchers’ conceptions of storytelling. It aims to highlight the ways in which various institutions in contemporary society have been using live storytelling performances as an effective communicative, educative and meaning-making tool. Drawing on theories of narrative from narratology as well as from related fields such as discourse analysis, multimodal analysis, communication and performance studies, the author proposes a contextualized multimodal framework to (a) uncover the potential narrativity of a live storytelling performance through an analysis of narrative elements constituting the story, (b) capture the process of developing actual narrativity through a multimodal analysis of performance features in the storytelling discourse, and (c) highlight the importance of context and dynamics between the storyteller and audience for an achievement of optimal narrativity in a particular storytelling event. The sample analysis shows how the framework not only describes the system governing institutionalized storytelling performances in general but also serves as a useful model to examine individual performance as a unique realization of the general system. The book also offers implications for possible applications of such contextualized multimodal frameworks more broadly across the disciplines.

It has become something of a cliché within the field of narratology to assert the commercial, aesthetic, and sociocultural relevance of narrative representations, but the fact remains that narratives are everywhere. Whenever we read a novel or a comic, watch a film or an episode of our favorite television series, or play the latest video game, we are likely to engage with narrative media. Similarly, the intermedial adaptations and transmedial entertainment franchises that have become increasingly visible during the past few decades are, at their core, narrative forms. Since a significant part of contemporary media culture is defined by the narratives we tell each other via various media, the media studies discipline needs a genuinely transmedial narratology. Transmedial Narratology and Contemporary Media Culture focuses on the intersubjective construction of storyworlds as well as on prototypical forms of narratorial and subjective representation. It provides not only a method for the analysis of salient transmedial strategies of narrative representation in contemporary films, comics, and video games but also a theoretical frame within which medium-specific approaches from literary and film narratology, from comics studies and game studies, and from various other strands of media and cultural studies may be employed to further our understanding of narratives across media.

The Dynamics of Narrative Form

Postclassical Narratology

New Perspectives on Narrative Perspective

Handbook of Narratology

New Perspectives on Narrative Analysis

Narrative Theory

In recent years, the study of unnatural narratives has become an exciting new but still disparate research program in narrative theory. For the first time, this collection of essays presents and discusses the new analytical tools that have so far been developed on the basis of unnatural novels, short stories, and plays and extends these findings through analyses of testimonies, comics, graphic novels, films, and oral narratives. Many narratives do not only mimetically reproduce the world as we know it but confront us with strange narrative worlds which rely on principles that have very little to do with the actual world around us. The essays in this collection develop new narratological tools and modeling systems which are designed to capture the strangeness and extravagance of such anti-realist narratives. Taken together, the essays offer a systematic investigation of anti-mimetic techniques and strategies that relate to different narrative parameters, different media, and different periods within literary history.

Why is it that we tend to think about our lives as stories? Why do we strive to create coherent narratives that reflect a particular perspective? What happens when we discover multiple, perhaps conflicting perspectives in our narratives? Following groundbreaking work in the study of narrative identity in the last 20 years, the scholars in this volume have expanded and merged their theories of narrative identity with new perspectives in fields such as narratology, literary theory, philosophy, cultural studies, psychology, sociology, gender studies and history. Their contributions focus on the significance of perspective in the formation of narrative identities, probing the stratagems and narrative means of individuals in testing out personae for themselves.

The study of narrative—the object of the rapidly growing discipline of narratology—has been traditionally concerned with the fictional narrations of literature, such as novels or short stories. But narrative is a transdisciplinary and transmedial concept whose manifestations encompass both the fictional and the factual. In this volume, which provides a companion piece to Tobias Klauk and Tilmann Koppe’s Fiktionalität: Ein interdisziplinäres Handbuch, the use of narrative to convey true and reliable information is systematically explored across media, cultures and disciplines, as well as in its narratological, stylistic, philosophical, and rhetorical dimensions. At a time when the notion of truth has come under attack, it is imperative to reaffirm the commitment to facts of certain types of narrative, and to examine critically the foundations of this commitment. But because it takes a background for a figure to emerge clearly, this book will also explore nonfactual types of narratives, thereby providing insights into the nature of narrative fiction that could not be reached from the narrowly literary perspective of early narratology.

This book provides a more rational and systematic explanation for the origin and evolution of the Chinese narrative tradition, based on studies of Chinese literary classics, local culture and items such as bronze wares and porcelain vessels with ‘portrayed stories.’ By doing so, it uncovers forgotten interconnections and reestablishes obscured or unacknowledged lines of descent. Furthermore, it makes an initial study of acoustic narrative. Going beyond the field of literature, it employs tools and materials from diverse fields such as anthropology, religious studies, mythology, linguistics, semiotics, folklore and local culture. The book also offers an archeological inquiry into the knowledge found in various narrative texts, objects with ‘portrayed stories’ and perceptions with ‘relevant plots.’ Providing a wealth of insights, inspiring investigative methods and practical tools that can be applied in narrative studies, the book is an

essential resource for researchers and students in the fields of comparative literature, narratology and ancient Chinese literature.

Stories and Social Media

Analyzing Digital Fiction

Narrative Factuality

Identities and Interaction

Narrative Theory: Major issues in narrative theory

Handbook of Narrative Analysis

Stories are everywhere, from fiction across media to politics and personal identity. Handbook of Narrative Analysis sorts out both traditional and recent narrative theories, providing the necessary skills to interpret any story. In addition to discussing classical theorists, such as Gérard Genette, Mieke Bal, and Seymour Chatman, Handbook of Narrative Analysis presents precursors (such as E. M. Forster), related theorists (Franz Stanzel, Dorrit Cohn), and a large variety of postclassical critics. Among the latter particular attention is paid to rhetorical, cognitive, and cultural approaches; intermediality; storyworlds; gender theory and natural and unnatural narratology. Not content to consider theory as an end in itself, Luc Herman and Bart Vervaeck use two short stories and a graphic narrative by contemporary authors as touchstones to illustrate each approach to narrative. In doing so they illuminate the practical implications of theoretical preferences and the ideological leanings underlying them. Marginal glosses guide the reader through discussions of theoretical issues, and an extensive bibliography points readers to the most current publications in the field. Written in an accessible style, this handbook combines a comprehensive treatment of its subject with a user-friendly format appropriate for specialists and nonspecialists alike. Handbook of Narrative Analysis is the go-to book for understanding and interpreting narrative. This new edition revises and extends the first edition to describe and apply the last fifteen years of cutting-edge scholarship in the field of narrative theory.

Narrative Space and Time

Narrativity in Context

New Perspectives on Narrative and Multimodality