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“ Storyworlds across Media fruitfully explores an important new concept in narrative theory—the storyworld—that is of compelling interest across disciplines, from TV writing and popular culture to digital media design and artificial intelligence. ” —Janet H. Murray, author of Hamlet on the Holodeck: The Future of Narrative in Cyberspace

~~Storyworlds across Media: Toward a Media Conscious ...~~

Storyworlds across Media. Book Description: The proliferation of media and their ever-increasing role in our

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daily life has produced a strong sense that understanding media—everything from oral storytelling, literary narrative, newspapers, and comics to radio, film, TV, and video games—is key to understanding the dynamics of culture and society. *Storyworlds across Media* explores how media, old and new, give birth to various types of storyworlds and provide different ways of experiencing them

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We decided to call the present book Storyworlds across Media instead of Narrative across Media II, though, in order to reflect the new directions that the study of the multiple medial incarnations of narrative has taken in the meantime. The replacement of “ narrative ” with “ storyworld ” acknowledges the emergences of the concept of “ world ” not only in narratology but also on the broader cultural scene.

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Storyworlds across Media: Toward a Media-Conscious Narratology. Marie-Laure Ryan, Jan-No ë I Thon, C. B. Harvey. The proliferation of media and their ever-increasing role in our daily life has produced a strong sense that understanding media—everything from oral storytelling, literary narrative, newspapers, and comics to radio, film, TV, and video games—is key to understanding the dynamics of culture and society.

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August, 2014: Amazon.co.uk: Books

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focused on the question: how can narratology achieve media-consciousness?

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The proliferation of media and their ever-increasing role in our daily life has produced a strong sense that understanding media—everything from oral storytelling, literary narrative, newspapers, and comics to radio, film, TV, and video games—is key to understanding the dynamics of culture and society. Storyworlds across Media explores how media, old and new, give birth to various types of storyworlds and provide different ways of experiencing them, inviting readers to join an ongoing theoretical conversation focused on the question: how can narratology achieve media-consciousness? The first part of the volume critically assesses the cross- and transmedial validity of narratological concepts such as storyworld, narrator, representation of subjectivity, and fictionality. The second part deals with issues of multimodality and intermediality across media. The third part explores the relation between media convergence and transmedial storyworlds, examining emergent forms of storytelling based on multiple media platforms. Taken together, these essays build the foundation for a media-conscious narratology that acknowledges both similarities and differences in the ways media narrate.

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understanding media--everything from oral storytelling, literary narrative, newspapers, and comics to radio, film, TV, and video games--is key to understanding the dynamics of culture and society. "Storyworlds across Media" explores how media, old and new, give birth to various types of storyworlds and provide different ways of experiencing them, inviting readers to join an ongoing theoretical conversation focused on the question: how can narratology achieve media-consciousness? The first part of the volume critically assesses the cross- and transmedial validity of narratological concepts such as storyworld, narrator, representation of subjectivity, and fictionality. The second part deals with issues of multimodality and intermediality across media. The third part explores the relation between media convergence and transmedial storyworlds, examining emergent forms of storytelling based on multiple media platforms. Taken together, these essays build the foundation for a media-conscious narratology that acknowledges both similarities and differences in the ways media narrate.

Narratives are everywhere--and since a significant part of contemporary media culture is defined by narrative forms, media studies need a genuinely transmedial narratology. Against this background, *Transmedial Narratology and Contemporary Media Culture* focuses on the intersubjective construction of storyworlds as well as on prototypical forms of narratorial and subjective representation. This book 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 applied to further our understanding of narratives across media.

Narratology has been conceived from its earliest days as a project that transcends disciplines and media. The

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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.

This handbook offers students and researchers compact orientation in their study of intermedial phenomena in Anglophone literary texts and cultures by introducing them to current academic debates, theoretical concepts and methodologies. By combining theory with text analysis and contextual anchoring, it introduces students and scholars alike to a vast field of research which encompasses concepts such as intermediality, multi- and plurimediality, intermedial reference, transmediality, ekphrasis, as well as related concepts such as visual culture, remediation, adaptation, and multimodality, which are all discussed in connection with literary examples. Hence each of the 30 contributions spans both a theoretical approach and concrete analysis of literary texts from different centuries and different Anglophone cultures.

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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 varied as anthropology, history, sociology, acoustics, articulatory 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.

This essay collection examines the theory and history of graphic narrative as one of the most interesting and versatile forms of storytelling in contemporary media culture. Its contributions test the applicability of narratological concepts to graphic narrative, examine aspects of graphic narrative beyond the 'single work', consider the development of particular narrative strategies within individual genres, and trace the forms and functions of graphic narrative across cultures. Analyzing a wide range of texts, genres, and narrative strategies from both theoretical and historical perspectives, the international group of scholars gathered here offers state-of-the-art research on graphic narrative in the context of an increasingly postclassical and transmedial narratology. This is the revised second edition of *From Comic Strips to Graphic Novels*, which was originally published in the *Narratologia* series.

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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 G é rard 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.

This collection offers a multi-faceted exploration of transmediations, the processes of transfer and transformation that occur when communicative acts in one medium are mediated again through another. While previous research has explored these processes from a broader perspective, Salmoose and Ellestr ö m argue that a better understanding is needed of the extent to which the outcomes of communicative acts are modified when transferred across multimodal media toward fostering a better understanding of our

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knowledge of communication more generally. Building on this imperative as a point of departure, the book details a variety of transmediations, viewed through three different lenses. The first part of the volume looks at narrative transmediations, building on existing work done by Marie-Laure Ryan on transmedia storytelling. The second section focuses less on narratological instances and more on the spatial dynamics of transmediation and the role of embodiment in the process. The final third of the book explores the challenges of transmediating scientific data into narrative format in the context of environmental issues. Taken together, these sections highlight a range of case studies of transmediations and in turn, the complexity and variety of the process, informed by the different methodologies of the different disciplines to which these transmediations belong. This innovative volume will be of particular interest to students and scholars in multimodality, communication, intermediality, semiotics, and adaptation studies.

Narratives are everywhere—and since a significant part of contemporary media culture is defined by narrative forms, media studies need a genuinely transmedial narratology. Against this background, *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 applied to further our understanding of narratives across media.