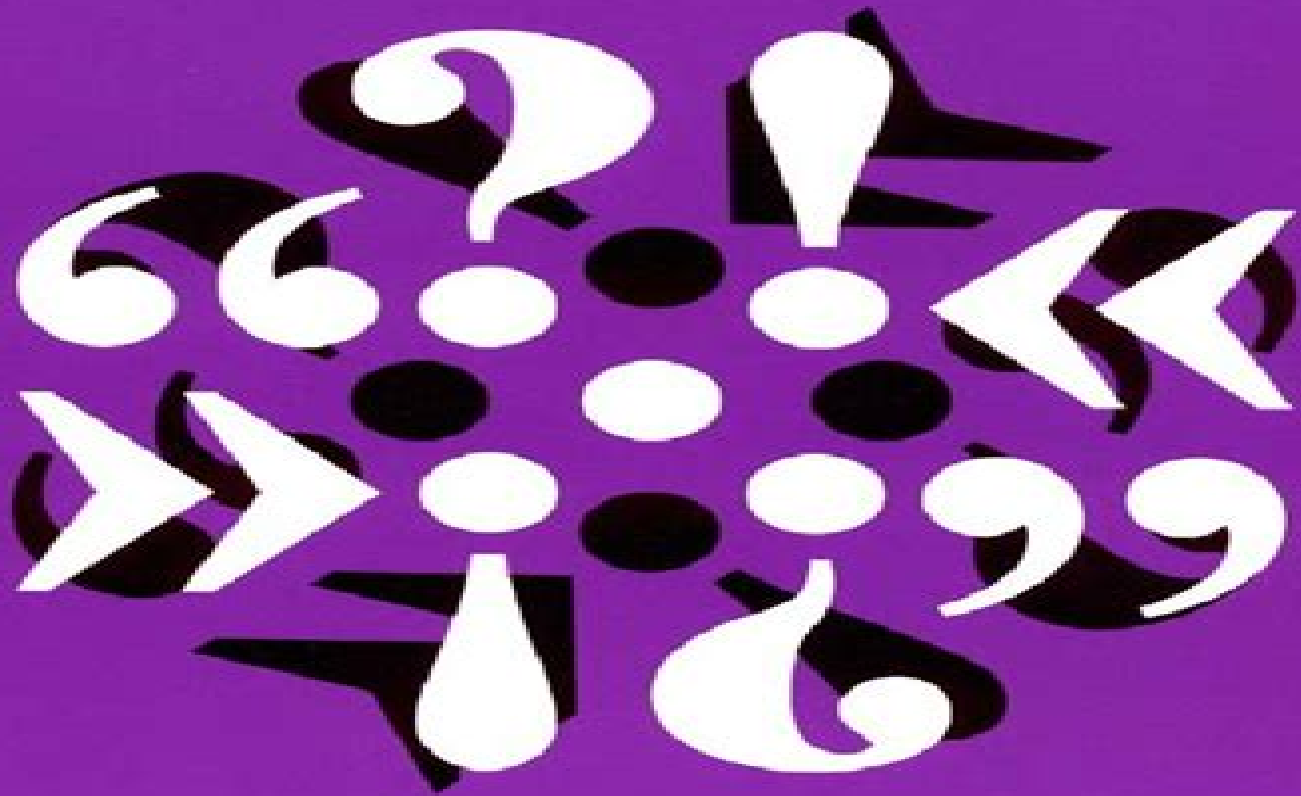


Talk Fiction

Literature and the
Talk Explosion



Talk Fiction Literature And The Talk Explosion Frontiers Of Narrative Series

K Payea



Talk Fiction Literature And The Talk Explosion Frontiers Of Narrative Series:

Talk Fiction Irene Kacandes, 2001-01-01 Everywhere you turn today someone or something is talking to you the television the radio cell phones your computer If you think some of the novels and stories you read are talking to you too you re not alone and you re not mistaken In this innovative multidisciplinary work Irene Kacandes reads contemporary fiction as a form of conversation and as part of the larger conversation that is modern culture Within a framework of talk as interaction Kacandes considers texts that can be classified as statements that is texts that wholly or in part ask for their readers to react to talk back to them in certain ways The works she addresses from writers as varied as Harriet O Wilson Margaret Atwood William Faulkner Virginia Woolf Graham Swift G_ nter Grass John Barth Julio Cort zar and Italo Calvino conduct their interactions in certain modes to accomplish different sorts of cultural work storytelling testimony apostrophe and interactivity By focusing on texts within these groupings Kacandes is able to relate the different modes of talk fiction to extraliterary cultural developments in our oral age and to show how such interactions however contrary to the dominant twentieth century view of literature as art for art s sake help to keep literature alive and speaking to us *Talk Fiction* Irene Kacandes, 2001-01-01 Everywhere you turn today someone or something is talking to you the television the radio cell phones your computer If you think some of the novels and stories you read are talking to you too you re not alone and you re not mistaken In this innovative multidisciplinary work Irene Kacandes reads contemporary fiction as a form of conversation and as part of the larger conversation that is modern culture Within a framework of talk as interaction Kacandes considers texts that can be classified as statements that is texts that wholly or in part ask for their readers to react to talk back to them in certain ways The works she addresses from writers as varied as Harriet O Wilson Margaret Atwood William Faulkner Virginia Woolf Graham Swift G_ nter Grass John Barth Julio Cort zar and Italo Calvino conduct their interactions in certain modes to accomplish different sorts of cultural work storytelling testimony apostrophe and interactivity By focusing on texts within these groupings Kacandes is able to relate the different modes of talk fiction to extraliterary cultural developments in our oral age and to show how such interactions however contrary to the dominant twentieth century view of literature as art for art s sake help to keep literature alive and speaking to us *Contemporary Comics Storytelling* Karin Kukkonen, 2013-10-01 How to analyze comics cognitively Textual traditions in comics fables genre and intertextuality Fictionality in comics Tom Strong storyworlds and the imagination Fictional minds in comics 100 bullets characterization and ethics **Coincidence and Counterfactuality** Hilary P. Dannenberg, 2008-01-01 In *Coincidence and Counterfactuality* a groundbreaking analysis of plot Hilary P Dannenberg sets out to answer the perennial question of how to tell a good story While plot is among the most integral aspects of storytelling it is perhaps the least studied aspect of narrative Using plot theory to chart the development of narrative fiction from the Renaissance to the present Dannenberg demonstrates how the novel has evolved over time and how writers have developed increasingly complex narrative strategies that tap into key cognitive parameters familiar to the

reader from real life experience Dannenberg proposes a new multidimensional theory for analyzing time and space in narrative fiction then uses this theory to trace the historical evolution of narrative fiction by focusing on coincidence and counterfactuality These two key plot strategies are constructed around pivotal moments when characters life trajectories or sometimes the paths of history converge or diverge The study s rich historical and textual scope reveals how narrative traditions and genres such as romance and realism or science fiction and historiographic metafiction rather than being separated by clear boundaries are in fact in a continual process of interaction and cross fertilization In highlighting critical stages in the historical development of narrative fiction the study produces new readings of works by pinpointing the innovative role played by particular authors in this evolutionary process Dannenberg s original investigation of plot patterns is interdisciplinary incorporating research from narrative theory cognitive approaches to literature social psychology possible worlds theory and feminist approaches to narrative

Story Logic David Herman,2004-01-01 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 narrative is 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 structuring 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

Life Storying in Oral History Jarmila Mildorf,2023-06-06 This book proposes the concept of fictional contamination to capture the fact that fictionalization and literary complexity can be found across different kinds of narrative Exploring conversational storytelling in oral history and other interviews from socionarratological perspectives the book systematically discusses key narrative features such as story templates dialogue double deixis focalization or perspective taking and mind representation as well as special narrative forms including second person narration and narratives of vicarious experience These features and forms attest to storytellers linguistic creativity and serve the function of involving listeners by making stories more interesting Shared by fictional and conversational narratives at a basic level they can bring conversational stories closer to fiction and potentially compromise their credibility if used extensively Detailed analyses of broad ranging examples are undertaken against a rich narrative theoretical background drawn from the fields of narratology linguistics oral history life storytelling psychology and philosophy The book is of interest to scholars and students working in these fields and anyone fascinated by the richness of

conversational storytelling Being Contemporary: French Literature, Culture and Politics Today Lia Brozgal, Sara Kippur, 2016-01-26 A collection of 23 riveting essays on aspects of contemporary French culture by the superstars of the field

Useful Fictions Michael Austin, 2010-01-01 We tell ourselves stories in order to live Joan Didion observed in *The White Album* Why is this Michael Austin asks in *Useful Fictions* Why in particular are human beings whose very survival depends on obtaining true information so drawn to fictional narratives After all virtually every human culture reveres some form of storytelling Might there be an evolutionary reason behind our species need for stories Drawing on evolutionary biology anthropology narrative theory cognitive psychology game theory and evolutionary aesthetics Austin develops the concept of a useful fiction a simple narrative that serves an adaptive function unrelated to its factual one In his work we see how these useful fictions play a key role in neutralizing the overwhelming anxiety that humans can experience as their minds gather and process information Rudimentary narratives constructed for this purpose Austin suggests provided a cognitive scaffold that might have become the basis for our well documented love of fictional stories Written in clear jargon free prose and employing abundant literary examples from the Bible to *One Thousand and One Arabian Nights* and *Don Quixote* to *No Exit* Austin's work offers a new way of understanding the relationship between fiction and evolutionary processes and perhaps the very origins of literature **Pseudo-Memoirs** Rochelle Tobias, 2021-07 *Pseudo Memoir* explores the twentieth century return of a genre that had largely gone out of fashion after the novel came of age in Europe in the eighteenth century

New Narratives Ruth E. Page, Bronwen Thomas, 2011-12-01 Just as the explosive growth of digital media has led to ever expanding narrative possibilities and practices so these new electronic modes of storytelling have in their own turn demanded a rapid and radical rethinking of narrative theory This timely volume takes up the challenge deeply and broadly considering the relationship between digital technology and narrative theory in the face of the changing landscape of computer mediated communication *New Narratives* reflects the diversity of its subject by bringing together some of the foremost practitioners and theorists of digital narratives It extends the range of digital subgenres examined by narrative theorists to include forms that have become increasingly prominent new examples of experimental hypertext and contemporary video games The collection also explicitly draws connections between the development of narrative theory technological innovation and the use of narratives in particular social and cultural contexts Finally *New Narratives* focuses on how the tools provided by new technologies may be harnessed to provide new ways of both producing and theorizing narrative Truly interdisciplinary the book offers broad coverage of contemporary narrative theory including frameworks that draw from classical and postclassical narratology linguistics and media studies **Not a Big Deal** Paul Ardoin, 2021-08 Introduction Alternative Facts and Bad Stories Settled and Unsettled Perception Seeing and Settled Seeing Not Unfamiliar Obligations to Unsettle Sight Not Showing and Not Seeing Race Narrating to Unsettle Case Studies in Unsettling Narration Conclusion Dramas of Cognition **Ethos and Narrative Interpretation** Liesbeth Korthals Altes, 2014-07-01 Ethos and

Narrative Interpretation examines the fruitfulness of the concept of ethos for the theory and analysis of literary narrative. The notion of ethos refers to the broadly persuasive effects of the image one may have of a speaker's psychology, world view, and emotional or ethical stance. How and why do readers attribute an ethos of, for example, sincerity, reliability, authority, or irony to literary characters, narrators, and even to authors? Are there particular conditions under which it is more appropriate for interpreters to attribute an ethos to authors rather than to narrators? In the answer, Liesbeth Korthals Altes proposes to such questions, ethos attributions are deeply implicated in the process of interpreting and evaluating narrative texts.

Demonstrating the extent to which ethos attributions and hence interpretive acts play a tacit role in many methods of narratological analysis, Korthals Altes also questions the agenda and epistemological status of various narratologies, both classical and post-classical. Her approach, rooted in a broad understanding of the role and circulation of narrative art in culture, rehabilitates interpretation both as a tool and as an object of investigation in narrative studies. *Fictional Minds*

Alan Palmer, 2004-01-01. 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. **The Storyworld Accord**

Erin James, 2015. Storyworlds, mental models of context and environment within which characters function, is a concept used to describe what happens in narrative. Narratologists agree that the concept of storyworlds best captures the ecology of narrative interpretation by allowing a fuller appreciation of the organization of both space and time by recognizing reading as a process that encourages readers to compare the world of a text to other possible worlds and by highlighting the power of narrative to immerse readers in new and unfamiliar environments. Focusing on the work of writers from Trinidad and Nigeria, such as Sam Selvon and Ben Okri, *The Storyworld Accord* investigates and compares the storyworlds of nonrealist and postmodern postcolonial texts to show how such narratives grapple with the often collapsed concerns of subjectivity, representation, and environment, bringing together these narratological and ecocritical concerns via a mode that Erin James calls econarratology. Arguing that postcolonial ecocriticism, like ecocritical studies, has tended to neglect imaginative representations of the environment in postcolonial literatures, James suggests that readings of storyworlds in postcolonial texts help narrative theorists and ecocritics better consider the ways in which culture, ideologies, and social and environmental issues are articulated in narrative forms and structures, while also helping postcolonial scholars more fully consider the environment alongside issues of political subjectivity and sovereignty. **Narrative Complexity**

Marina Grishakova, Maria Poulaki, 2019-08-01. The variety in contemporary philosophical and aesthetic thinking, as well as in scientific and experimental research on complexity, has not

yet been fully adopted by narratology By integrating cutting edge approaches this volume takes a step toward filling this gap and establishing interdisciplinary narrative research on complexity Narrative Complexity provides a framework for a more complex and nuanced study of narrative and explores the experience of narrative complexity in terms of cognitive processing affect and mind and body engagement Bringing together leading international scholars from a range of disciplines this volume combines analytical effort and conceptual insight in order to relate more effectively our theories of narrative representation and complexities of intelligent behavior This collection engages important questions on how narrative complexity functions as an agent of cultural evolution how our understanding of narrative complexity can be extended in light of new research in the social sciences and humanities how interactive media produce new types of narrative complexity and how the role of embodiment as a factor of narrative complexity acquires prominence in cognitive science and media studies The contributors explore narrative complexity transmitted through various semiotic channels embedded in multiple contexts and experienced across different media including film comics music interactive apps audiowalks and ambient literature

Handbook of Narrative Analysis Luc Herman, Bart Vervaeck, 2019-12-01 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 Gerard 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

Emergence of Mind David Herman, 2011 An anthology that traces the representation of consciousness and mind creation in English literature from 700 to the present

Unnatural Narrative Jan Alber, 2016-03 A talking body part a character that is simultaneously alive and dead a shape changing setting or time travel although impossible in the real world such narrative elements do appear in the storyworlds of novels short stories and plays Impossibilities of narrator character time and space are not only common in today's world of postmodernist literature but can also be found throughout the history of literature Examples include the beast fable the

heroic epic the romance the eighteenth century circulation novel the Gothic novel the ghost play the fantasy narrative and the science fiction novel among others Unnatural Narrative looks at the startling and persistent presence of the impossible or the unnatural throughout British and American literary history Layering the lenses of cognitive narratology frame theory and possible worlds theory Unnatural Narrative offers a rigorous and engaging new characterization of the unnatural and what it yields for individual readers as well as literary culture Jan Alber demonstrates compelling interpretations of the unnatural in literature and shows the ways in which such unnatural phenomena become conventional in readers minds altogether expanding our sense of the imaginable and informing new structures and genres of narrative engagement

The Story of "Me" Marjorie Worthington, 2018-11-01 Autofiction or works in which the eponymous author appears as a fictionalized character represents a significant trend in postwar American literature when it proliferated to become a kind of postmodern cliché *The Story of Me* charts the history and development of this genre analyzing its narratological effects and discussing its cultural implications By tracing autofiction's conceptual issues through case studies and an array of texts Marjorie Worthington sheds light on a number of issues for postwar American writing the maleness of the postmodern canon and anxieties created by the supposed waning of male privilege the relationship between celebrity and authorship the influence of theory the angst stemming from claims of the death of the author and the rise of memoir culture Worthington constructs and contextualizes a bridge between the French literary context from which the term originated and the rise of autofiction among various American literary movements from modernism to New Criticism to New Journalism *The Story of Me* demonstrates that the burgeoning of autofiction serves as a barometer of American literature from modernist authorial effacement to postmodern literary self consciousness

The Cruft of Fiction David Letzler, 2017-06 A 2017 Choice Outstanding Academic Title What is the strange appeal of big books The mega novel a genre of erudite tomes with encyclopedic scope has attracted wildly varied responses from fanatical devotion to trenchant criticism Looking at intimidating mega novel masterpieces from *The Making of Americans* to *2666* David Letzler explores reader responses to all the seemingly random irrelevant pointless and derailing elements that comprise these mega novels elements that he labels cruft after the computer science term for junk code In *The Cruft of Fiction* Letzler suggests that these books are useful tools to help us understand the relationship between reading and attention While mega novel text is often intricately meaningful or experimental sometimes it is just excessive and pointless On the other hand mega novels also contain text that though appearing to be cruft turns out to be quite important Letzler posits that this cruft requires readers to develop a sophisticated method of attentional modulation allowing one to subtly distinguish between text requiring focused attention and text that must be skimmed or even skipped to avoid processing failures *The Cruft of Fiction* shows how the attentional maturation prompted by reading mega novels can help manage the information overload that increasingly characterizes contemporary life

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