

# Analyzing Digital Fiction Routledge Studies In Rhetoric And Stylistics

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**Handbook of Narrative Analysis** Luc Herman 2019-12 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.

**New Narratives** Ruth E. Page 2011-12 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.

**Literary Gaming** Astrid Ensslin 2014-03-14 A new analytical framework for understanding literary videogames, the literary-ludic spectrum, illustrated by close readings of selected works. In this book, Astrid Ensslin examines literary videogames—hybrid digital artifacts that have elements of both games and literature, combining the ludic and the literary. These works can be considered verbal art in the broadest sense (in that language plays a significant part in their aesthetic appeal); they draw on game mechanics; and they are digital-born, dependent on a digital medium (unlike, for example, conventional books read on e-readers). They employ narrative, dramatic, and poetic techniques in order to explore the affordances and limitations of ludic structures and processes, and they are designed to make players reflect on conventional game characteristics. Ensslin approaches these hybrid works as a new form of experimental literary art that requires novel ways of playing and reading. She proposes a systematic method for analyzing literary-ludic (L-L) texts that takes into account the analytic concerns of both literary stylistics and ludology. After establishing the theoretical underpinnings of her proposal, Ensslin introduces the L-L spectrum as an analytical framework for literary games. Based on the phenomenological distinction between deep and hyper attention, the L-L spectrum charts a work's relative emphases on reading and gameplay. Ensslin applies this analytical toolkit to close readings of selected works, moving from the predominantly literary to the primarily ludic, from online hypermedia fiction to Flash fiction to interactive fiction to poetry games to a highly designed literary "auteur" game. Finally, she considers her innovative analytical methodology in the context of contemporary ludology, media studies, and literary discourse analysis.

**Approaches to Videogame Discourse** Astrid Ensslin 2019-05-02 The first significant collection of research in videogame linguistics, Approaches to Videogame Discourse features an international array of scholars in linguistics and communication studies exploring lexis, interaction and textuality in digital games. In the first section, □Lexicology, Localisation and Variation,□ chapters cover productive processes surrounding gamer slang (ludolects), creativity and borrowing across languages, as well as industry-, genre-, game- and player-specific issues relating to localization, legal jargon and slang. □Player Interactions□ moves on to examine communicative patterns between videogame players, focusing in particular on (un)collaborative language, functions and negotiations of impoliteness and issues of power in player discourse. In the final section, □Beyond the 'Text',□ scholars grapple with issues of multimodality, paratextuality and transmediality in videogames in order to develop and enrich multimodal theory, drawing on key concepts from ludonarratology, language ideology, immersion and transmedia studies. With implications for meaningful game design and communication theory, Approaches to Videogame Discourse examines in detail how video games function as means and objects of communication; how they give rise to new vocabularies, textual genres and discourse practices; and how they serve as rich vehicles of ideological signification and social engagement.

[The Rhetoric and Pragmatics of Literary Communication from Classical English Novels to Contemporary Print and Digital Fiction](#) Virginie Iché 2022 "Building on the notion of fiction as communicative act, this collection brings together an interdisciplinary range of scholars to examine the evolving relationship between authors and readers in fictional works from 18th century English novels through to contemporary digital fiction"--

[The Rhetoric of Literary Communication](#) Virginie Iché 2022-01-31 Building on the notion of fiction as communicative act, this collection brings together an interdisciplinary range of scholars to examine the evolving relationship between authors and readers in fictional works from 18th-century English novels through to contemporary digital fiction. The book showcases a diverse range of contributions from scholars in stylistics, rhetoric, pragmatics, and literary studies to offer new ways of looking at the "author-reader channel," drawing on work from Roger Sell, Jean-Jacques Lecerle, and James Phelan. The volume traces the evolution of its form across historical periods, genres, and media, from its origins in the conversational mode of direct address in 18th-century English novels to the use of second-person narratives in the 20th century through to 21st-century digital fiction with its implicit requirement for reader participation. The book engages in questions of how the author-reader channel is shaped by different forms, and how this continues to evolve in emerging contemporary genres and of shifting ethics of author and reader involvement. This book will be of particular interest to students and scholars interested in the intersection of pragmatics, stylistics, and literary studies.

*The Routledge Companion to Twenty-First Century Literary Fiction* Daniel O'Gorman 2019-01-15 The study of contemporary fiction is a fascinating yet challenging one. Contemporary fiction has immediate relevance to popular culture, the news, scholarly organizations, and education - where it is found on the syllabus in schools and universities - but it also offers challenges. What is 'contemporary'? How do we track cultural shifts and changes? The Routledge Companion to Twenty-First Century Literary Fiction takes on this challenge, mapping key literary trends from the year 2000 onwards, as the landscape of our century continues to take shape around us. A significant and central intervention into contemporary literature, this Companion offers essential coverage of writers who have risen to prominence since then, such as Hari Kunzru, Jennifer Egan, David Mitchell, Jonathan Lethem, Ali Smith, A. L. Kennedy, Hilary Mantel, Marilynne Robinson, and Colson Whitehead. Thirty-eight essays by leading and emerging international scholars cover topics such as:

- Identity, including race,

- sexuality, class, and religion in the twenty-first century;
- The impact of technology, terrorism, activism, and the global economy on the modern world and modern literature;
- The form and format of twenty-first century literary fiction, including analysis of established genres such as the pastoral, graphic novels, and comedic writing, and how these have been adapted in recent years. Accessible to experts, students, and general readers, The Routledge Companion to Twenty-First Century Literary Fiction provides a map of the critical issues central to the discipline, as well as uncovering new perspectives and new directions for the development of the field. It is essential reading for anyone interested in the past, present, and future of contemporary literature.

**Analyzing Digital Fiction** Alice Bell 2013-12-17 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.

**The Futures of the Present: New Directions in (American) Literature** Danuta Fjellestad 2018-04-19 It has become a critical commonplace that postmodernism no longer serves as an adequate designation for contemporary literature. But what comes after postmodernism? What are the tendencies and directions within contemporary American literature that promise to shape its future? The contributions to this book are written in the shadows of 'new media', a turn towards the nonhuman in critical thinking, and a surge in environmental and apocalyptic thought. Engaging with such contemporary debates, the authors map the rapidly changing ecosystem of contemporary literary genres and forms and attend to transformations in the production, reception, and circulation of books. This book takes for granted that American literature does have a future, although whatever this future holds, it is unlikely to be what we expect. At this historical juncture, the American novel seems to carve its future though an engagement with issues at the forefront of our present, thereby ensuring its own ongoing contemporaneity. This book was originally published as a special issue of Studia Neophilologica.

*Literature and Social Media* Bronwen Thomas 2020-02-24 From Instapoetry to BookTube, contemporary literary cultures and practices are increasingly intertwined with social media. In this lively and wide-ranging study, Bronwen Thomas explores how social media provides new ways of connecting with and rediscovering established literary works and authors while also facilitating the emergence of unique and distinctive forms of creative expression. The book takes a 360° approach to the subject, combining analysis of current forms and practices with an examination of how social media fosters ongoing collaborative discourse amongst both informal and formal literary networks, and demonstrating how the participatory practices of social media have the potential to radically transform how literature is produced, shared and circulated. The first study of its kind to focus specifically on social media, Literature and Social Media provides a timely and engaging account of the state of the art, while interrogating the rhetoric that so often accompanies discussion of the 'new' in this context.

[Analyzing Digital Fiction](#) Alice Bell 2013-12-17 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.

[Narrative: The Basics](#) Bronwen Thomas 2015-11-19 Providing an up-to-date and accessible overview of the essentials of narrative theory, Narrative: The Basics guides the reader through the major approaches to the study of narrative, using contemporary examples from a wide range of narrative forms to answer key questions including: What is narrative? What are the "universals" of narrative? What is the relationship between narrative and ideology? Does the reader have a role in narrative? Has the digital age brought radically new forms of narrative? Each chapter introduces key theoretical terms, providing thinking points and suggestions for further study. With an emphasis on applying theory to example studies, it is an ideal introduction to the current study of narrative.

[Empirical Multimodality Research](#) Jana Pflaeging 2021-11-08 This volume advances the data-based study of multimodal artefacts and performances by showcasing methods and results from the latest endeavors in empirical multimodal research, representing a vibrant international and interdisciplinary research community. The collated chapters identify and seek to inspire novel, mixed-method approaches to investigate meaning-making mechanisms in current communicative artifacts, designs, and contexts; while attending to their immersive, aesthetic, and ideological dimensions. Each contribution details innovative aspects of empirical multimodality research, offering insights into challenges evolving from quantitative approaches, particular corpus work, results from eye-tracking and psychological experiments, and analyses of dynamic interactive experiences. The approaches and results presented foreground the inherent multidisciplinary nature and implications of multimodality, renegotiating concepts across linguistics, media studies, (social) semiotics, game studies, and design. With this, the volume will inform both current and future developments in theory, methods, and transdisciplinary contexts and become a landmark reference for anyone interested in the empirical study of multimodality.

[Possible Worlds Theory and Contemporary Narratology](#) Alice Bell 2019-01-01 The notion of possible worlds has played a decisive role in postclassical narratology by awakening interest in the nature of fictionality and in emphasizing the notion of world as a source of aesthetic experience in narrative texts. As a theory concerned with the opposition between the actual world that we belong to and possible worlds created by the imagination, possible worlds theory has made significant contributions to narratology. Possible Worlds Theory and Contemporary Narratology updates the field of possible worlds theory and postclassical narratology by developing this theoretical framework further and applying it to a range of contemporary literary narratives. This volume systematically outlines the theoretical underpinnings of the possible worlds approach, provides updated methods for analyzing fictional narrative, and profiles those methods via the analysis of a range of different texts, including contemporary fiction, digital fiction, video games, graphic novels, historical narratives, and dramatic texts. Through the variety of its contributions, including those by three originators of the subject area—Lubomír Doležel, Thomas Pavel, and Marie-Laure Ryan—Possible Worlds Theory and Contemporary Narratology demonstrates the vitality and versatility of one of the most vibrant strands of contemporary narrative theory.

**The Digital Literary Sphere** Simone Murray 2018-09-10 Drawing on approaches from literary studies, media and cultural studies, book history, cultural policy, and the digital humanities, this book asks: What is the significance of authors communicating directly to readers via social media? How does digital media reframe the "live" author-reader encounter? And does the growing army of reader-reviewers signal an overdue democratizing of literary culture or the atomizing of cultural authority? In exploring these questions, The Digital Literary Sphere takes stock of epochal changes in the book industry while probing books' and digital media's complex contemporary coexistence.

**New Literary Hybrids in the Age of Multimedia Expression** Marcel Cornis-Pope 2014-11-15 Begun in 2010 as part of the “Histories of Literatures in

European Languages” series sponsored by the International Comparative Literature Association, the current project on New Literary Hybrids in the Age of Multimedia Expression recognizes the global shift toward the visual and the virtual in all areas of textuality: the printed, verbal text is increasingly joined with the visual, often electronic, text. This shift has opened up new domains of human achievement in art and culture. The international roster of 24 contributors to this volume pursue a broad range of issues under four sets of questions that allow a larger conversation to emerge, both inside the volume’s sections and between them. The four sections cover, 1) Multimedia Productions in Theoretical and Historical Perspective; 2) Regional and Intercultural Projects; 3) Forms and Genres; and, 4) Readers and Rewriters in Multimedia Environments. The essays included in this volume are examples of the kinds of projects and inquiries that have become possible at the interface between literature and other media, new and old. They emphasize the extent to which hypertextual, multimedia, and virtual reality technologies have enhanced the sociality of reading and writing, enabling more people to interact than ever before. At the same time, however, they warn that, as long as these technologies are used to reinforce old habits of reading/ writing, they will deliver modest results. One of the major tasks pursued by the contributors to this volume is to integrate literature in the global informational environment where it can function as an imaginative partner, teaching its interpretive competencies to other components of the cultural landscape.

**The Bloomsbury Handbook of Electronic Literature** Joseph Tabbi 2017-11-30 A CHOICE Outstanding Academic Title 2018 The digital age has had a profound impact on literary culture, with new technologies opening up opportunities for new forms of literary art from hyperfiction to multi-media poetry and narrative-driven games. Bringing together leading scholars and artists from across the world, The Bloomsbury Handbook of Electronic Literature is the first authoritative reference handbook to the field. Crossing disciplinary boundaries, this book explores the foundational theories of the field, contemporary artistic practices, debates and controversies surrounding such key concepts as canonicity, world systems, narrative and the digital humanities, and historical developments and new media contexts of contemporary electronic literature. Including guides to major publications in the field, The Bloomsbury Handbook of Electronic Literature is an essential resource for scholars of contemporary culture in the digital era.

**Ulysses and the Poetics of Cognition** Patrick Colm Hogan 2013-09-05 Given Ulysses’ perhaps unparalleled attention to the operations of the human mind, it is unsurprising that critics have explored the work’s psychology. Nonetheless, there has been very little research that draws on recent cognitive science to examine thought and emotion in this novel. Hogan sets out to expand our understanding of Ulysses, as well as our theoretical comprehension of narrative—and even our views of human cognition. He revises the main narratological accounts of the novel, clarifying the complex nature of narration and style. He extends his cognitive study to encompass the anti-colonial and gender concerns that are so obviously important to Joyce’s work. Finally, through a combination of broad overviews and detailed textual analyses, Hogan seeks to make this notoriously difficult book more accessible to non-specialists.

**Stylistic Approaches to Pop Culture** Christoph Schubert 2022-08-10 This collection showcases the unique potential of stylistic approaches for better understanding the multifaceted nature of pop culture discourse. As its point of departure, the book takes the notion of pop culture as a phenomenon characterized by the interaction of linguistic signs with other modes such as imagery and music to examine a diverse range of genres through the lens of stylistics. Each section is grouped around thematic lines, looking at literary fiction, telecinematic discourse, music and lyrics, as well as cartoons and video games. The 12 chapters analyze different forms of media through five central strands of stylistics, from sociolinguistic, pragmatic, cognitive, multimodal, to corpus-based approaches. In drawing on these various stylistic frameworks and applying them across genres and modes, the contributions offer readers deeper insights into the role of scripted and performed language in social representation and identity construction, thereby highlighting the affordances of stylistics research in studying pop cultural texts. This volume is of particular interest to students and researchers in stylistics, linguistics, literary studies, media studies, and cultural studies.

**Lit 21 - New Literary Genres in the Language Classroom** Engelbert Thaler 2019-06-11 Panta rhei. The world is in motion. So is literary production. New literary genres like digi fiction, text-talk novels, fan fiction or illustrated novels, to name a few, have developed over the last 20 years. And TEFL has to reflect these new trends in literature production. These are some of the reasons why this book is dedicated to the use of post-millennial literary genres in English Language Teaching. As all edited volumes in the SELT (Studies in English Language Teaching) series, it follows a triple aim: 1. Linking TEFL with related academic disciplines, 2. Balancing TEFL research and classroom practice, 3. Combining theory, methodology and exemplary lessons. This triple aim is reflected in the three-part structure of this volume: Part A (Theory), Part B (Methodology), Part C (Classroom) with several concrete lesson plans.

**ECSM2014-Proceedings of the European Conference on Social Media** Asher Rospigliosi 2014

**The Pragmatics of Literary Testimony** Chantelle Warner 2013 In this book, Warner examines a number of German-language literary autobiographies that are connected to diverse social movements of the last forty years. These books have all received critical attention from the popular press, topped bestseller lists, and have been pivotal in discussions of authenticity, subjectivity, and referentiality. Because of the thematic diversity of these works, scholars within literary and cultural studies have tended to treat them separately under topical categories, such as women's literature, the post-war generation, migration and multiculturalism, etc. Underlying Warner's analysis is the belief that the social construction of autobiographical acts is as much a matter of textuality as it is of topicality i.e., how language means, rather than what it means, and that a pragmatic-stylistic approach is well-suited to describing how literary autobiographies come to function as testimonies to certain collective experiences. By presenting a model for an integrative stylistics approach, The Prgmatics of Literary Testimony participates in current discussions within fields of literary linguistic scholarship, as well as autobiographical theory. In its analysis of key examples of German social testimonies from the late twentieth century, this book incorporates insights from discourse analysis, pragmatics, cognitive poetics, and sociolinguistics in order to demonstrate that this diverse body of works constitutes a particular form of textual practice defined by what the author calls authenticity effects—feelings of realism, immediacy, exemplarity, genuineness, and social relevance. Such a study of authenticity as a poetic effect, can help us to better understand the testimonial glamour owned by various types of autobiographical narration.

**Routledge Handbook of Modern Japanese Literature** Rachael Hutchinson 2016-06-03 The Routledge Handbook of Modern Japanese Literature provides a comprehensive overview of how we study Japanese literature today. Rather than taking a purely chronological approach to the content, the chapters survey the state of the field through a number of pressing issues and themes, examining the ways in which it is possible to read modern Japanese literature and situate it in relation to critical theory. The Handbook examines various modes of literary production (such as fiction, poetry, and critical essays) as distinct forms of expression that nonetheless are closely interrelated. Attention is drawn to the idea of the bunjin as a ‘person of letters’ and a more realistic assessment is provided of how writers have engaged with ideas – not labelled a ‘novelist’ or ‘poet’, but a ‘writer’ who may at one time or another choose to write in various forms. The book provides an overview of major authors and genres by situating them within broader themes that have defined the way writers have produced literature in modern Japan, as well as how those works have been read and understood by different readers in different time periods. The Routledge Handbook of Modern Japanese Literature draws from an international array of established experts in the field as well as promising young researchers. It represents a wide variety of critical approaches, giving the study a broad range of perspectives. This handbook will be of interest to students and scholars of Asian Studies, Literature, Sociology, Critical Theory, and History.

**Handbook of Empirical Literary Studies** Donald Kuiken 2021-09-20 This handbook reviews efforts to increase the use of empirical methods in studies of the aesthetic and social effects of literary reading. The reviewed research is expansive, including extension of familiar theoretical models to novel domains (e.g., educational settings); enlarging empirical efforts within under-represented research areas (e.g., child development); and broadening the range of applicable quantitative and qualitative methods (e.g., computational stylistics; phenomenological methods). Especially challenging is articulation of the subtle aesthetic and social effects of literary artefacts (e.g., poetry, film). Increasingly, the complexity of these effects is addressed in multi-variate studies, including confirmatory factor analysis and structural equation modeling. While each chapter touches upon the historical background of a specific research topic, two chapters address the area’s historical background and guiding philosophical assumptions. Taken together, the material in this volume provides a systematic introduction to the area for early career professionals, while challenging active researchers to develop theoretical frameworks and empirical procedures that match the complexity of their research objectives.

**Routledge Handbook of African Popular Culture** Grace A Musila 2022-05-16 This handbook brings together an international team of scholars from different disciplines to reflect on African popular cultural imaginaries. These imaginaries – in the sense of cultural productions, contexts, consumers, producers, platforms, and the material, affective and discursive resources they circulate – are influential in shaping African realities. Collectively, the chapters

assembled in this handbook index the genres, methods, mediums, questions and encounters that preoccupy producers, consumers and scholars of African popular cultural forms across a range of geohistorical and temporal contexts. Drawing on forms such as newspaper columns, televised English Premier League football, speculative arts, romance fiction, comedy, cinema, music and digital genres, the contributors explore the possibilities and ambiguities unleashed by the production, circulation, consumption, remediation and critique of these forms. Among the questions explored across these essays are the freedoms and constraints of popular genres; the forms of self-making, pleasure and harm that these imaginaries enable; the negotiations of multiple moral regimes in everyday life; and, inevitably, the fecund terrain of contradictions definitive of many popular forms, which variously enable and undermine world-making. An authoritative scholarly resource on popular culture in Africa, this handbook is an essential read for students and scholars of African culture, society and media.

**Pragmatics of Fiction** Miriam A. Locher 2017-04-10 Pragmatics of Fiction provides systematic orientation in the emerging field of studying pragmatics with/in fictional data. It provides an authoritative and accessible overview of this versatile new field in its methodological and theoretical richness. Giving center stage to fictional language allows scholars to review key concepts in sociolinguistics such as genre, style, voice, stance, dialogue, participation structure or features of orality and literariness. The contributors explore language as one of the creative tools to craft story worlds and characters by drawing on concepts such as regional, social and ethnic language variation, as well as multilingualism. Themes such as emotion, taboo language or impoliteness in fiction receive attention just as the challenges of translation and dubbing, the creation of past and future languages, the impact of fictional language on language change or the fuzzy boundaries of narratives. Each contribution, written by a leading specialist, gives a succinct, representative and up-to-date overview of research questions, theories, methods and recent developments in the field.

**From Conversation to Oral Tradition** Raymond F Person 2015-11-19 This book argues that many of the most prominent features of oral epic poetry in a number of traditions can best be understood as adaptations or stylizations of conversational language use, and advances the claim that if we can understand how conversation is structured, it will aid our understanding of oral traditions. In this study that carefully compares the "special grammar" of oral traditions to the "grammar" of everyday conversation as understood in the field of conversation analysis, Raymond Person demonstrates that traditional phraseology, including formulaic language, is an adaptation of practices in turn construction in conversation, such as sound-selection of words and prosody, and that thematic structures are adaptations of sequence organization in talk-in-interaction. From this he concludes that the "special grammar" of oral traditions can be understood as an example of institutional talk that exaggerates certain conversational practices for aesthetic purposes and that draws from cognitive resources found in everyday conversation. Person’s research will be of interest to conversation analysts as well as literary scholars, especially those interested in ancient and medieval literature, the comparative study of oral traditions and folklore, and linguistic approaches to literature. This volume lays the groundwork for further interdisciplinary work bridging the fields of literature and linguistics.

**World Building** Joanna Gavins 2016-06-30 World Building represents the state-of-the-discipline in worlds-based approaches to discourse, collected together for the first time. Over the last 40 years the 'text-as-world' metaphor has become one of the most prevalent and productive means of describing the experiencing of producing and receiving discourse. This has been the case in a range of disciplines, including stylistics, cognitive poetics, narratology, discourse analysis and literary theory. The metaphor has enabled analysts to formulate a variety of frameworks for describing and examining the textual and conceptual mechanics involved in human communication, articulating these variously through such concepts as 'possible worlds', 'text-worlds' and 'storyworlds'. Each of these key approaches shares an understanding of discourse as a logically grounded, cognitively and pragmatically complex phenomenon. Discourse in this sense is capable of producing highly immersive and emotionally affecting conceptual spaces in the minds of discourse participants. The chapters examine how best to document and analyze this and this is an essential collection for stylisticians, linguists and narrative theorists.

**Style and Rhetoric of Short Narrative Fiction** Dan Shen 2013-11-12 In many fictional narratives, the progression of the plot exists in tension with a very different and powerful dynamic that runs, at a hidden and deeper level, throughout the text. In this volume, Dan Shen systematically investigates how stylistic analysis is indispensable for uncovering this covert progression through rhetorical narrative criticism. The book brings to light the covert progressions in works by the American writers Edgar Allan Poe, Stephan Crane and Kate Chopin and British writer Katherine Mansfield.

**ePub - European Conference on Social Media** Sue Greener 2014-11-07

**Video Games and the Mind** Bernard Perron 2016-07-19 Can a video game make you cry? Why do you relate to the characters and how do you engage with the storyworlds they inhabit? How is your body engaged in play? How are your actions guided by sociocultural norms and experiences? Questions like these address a core aspect of digital gaming—the video game experience itself—and are of interest to many game scholars and designers. With psychological theories of cognition, affect and emotion as reference points, this collection of new essays offers various perspectives on how players think and feel about video games and how game design and analysis can build on these processes.

**The Stylistics of 'You'** Sandrine Sorlin 2021-12-31 This book takes 'you', the reader, on board an interdisciplinary journey across genre, time and medium with the second-person pronoun. It offers a model of the various pragmatic functions and effects of 'you' according to different variables and linguistic parameters, cutting across a wide range of genres (ads, political slogans, tweets, news presentation, literary genres etc.), and bringing together print and digital texts under the same theoretical banner. Drawing on recent research into intersubjectivity in neuropsychology and socio-cognition, it delves into the relational and ethical processing at work in the reading of a second-person pronoun narrative. When 'you' takes on its more traditional deictic function of address, the author-reader channel can be opened in different ways, which is explored in examples taken from Fielding, Brontë, Orwell, Kincaid, Grimsley, Royle, Adichie, Bartlett, Auster, and even Spacey's 'creepy' 2018 YouTube video, ultimately foregrounding continuities and contrasts in the positioning of the audience.

**The Routledge Companion to Narrative Theory** Paul Dawson 2022-07-18 The Routledge Companion to Narrative Theory brings together top scholars in the field to explore the significance of narrative to pressing social, cultural, and theoretical issues. How does narrative both inform and limit the way we think today? From conspiracy theories and social media movements to racial politics and climate change future scenarios, the reach is broad. This volume is distinctive for addressing the complicated relations between the interdisciplinary narrative turn in the academy and the contemporary boom of instrumental storytelling in the public sphere. The scholars collected here explore new theories of causality, experientiality, and fictionality; challenge normative modes of storytelling; and offer polemical accounts of narrative fiction, nonfiction, and video games. Drawing upon the latest research in areas from cognitive sciences to complexity theory, the volume provides an accessible entry point for those new to the myriad applications of narrative theory and a point of departure for new scholarship.

**A Multimodal Approach to Video Games and the Player Experience** Weimin Toh 2018-10-25 This volume puts forth an original theoretical framework, the ludonarrative model, for studying video games which foregrounds the empirical study of the player experience. The book provides a comprehensive introduction to and description of the model, which draws on theoretical frameworks from multimodal discourse analysis, game studies, and social semiotics, and its development out of participant observation and qualitative interviews from the empirical study of a group of players. The volume then applies this approach to shed light on how players’ experiences in a game influence how they understand and make use of game components in order to progress its narrative. The book concludes with a frame by frame analysis of a popular game to demonstrate the model’s principles in action and its subsequent broader applicability to analyzing video game interaction and design. Offering a new way forward for video game research, this volume is key reading for students and scholars in multimodality, discourse analysis, game studies, interactive storytelling, and new media.

**Similes, Puns and Counterfactuals in Literary Narrative** Jennifer Riddle Harding 2017-04-21 In this study, Jennifer Riddle Harding presents a cognitive analysis of three figures of speech that have readily identifiable forms: similes, puns, and counterfactuals. Harding argues that when deployed in literary narrative, these forms have narrative functions—such as the depiction of conscious experiences, allegorical meanings, and alternative plots—uniquely developed by these more visible figures of speech. Metaphors, by contrast, are often "invisible" in the formal structure of a text. With a solid cognitive grounding, Harding’s approach emphasizes the relationship between figurative forms and narrative effects. Harding demonstrates the literary functions of previously neglected figures of speech, and the potential for a unified approach to a topic that crosses cognitive disciplines. Her work has implications for the rhetorical approach to figures of speech, for cognitive disciplines, and for the studies of literature, rhetoric, and narrative.

**Playing Dystopia** Gerald Farca 2018-11-30 Video games permeate our everyday existence. They immerse players in fascinating gameworlds and exciting experiences, often inviting them in various ways to reflect on the enacted events. Gerald Farca explores the genre of dystopian video games and the player’s

aesthetic response to their nightmarish gameworlds. Players, he argues, will gradually come to see similarities between the virtual dystopia and their own 'offline' environment, thus learning to stay wary of social and political developments. In his analysis, Farca draws from a variety of research fields, such as literary theory and game studies, combining them into a coherent theory of aesthetic response to dystopian games.

**Beyond Cyberpunk** Graham J. Murphy 2010-06-10 This book is a collection of essays that considers the continuing cultural relevance of the cyberpunk genre into the new millennium. Cyberpunk is no longer an emergent phenomenon, but in our digital age of CGI-driven entertainment, the information economy, and globalized capital, we have never more been in need of a fiction capable of engaging with a world shaped by information technology. The essays in explore our cyberpunk realities to soberly reconsider Eighties-era cyberpunk while also mapping contemporary cyberpunk. The contributors seek to move beyond the narrow strictures of cyberpunk as defined in the Eighties and contribute to an ongoing discussion of how to negotiate exchanges among information technologies, global capitalism, and human social existence. The essays offer a variety of perspectives on cyberpunk's diversity and how this sub-genre remains relevant amidst its transformation from a print fiction genre into a more generalized set of cultural practices, tackling the question of what it is that cyberpunk narratives continue to offer us in those intersections of literary, cultural, theoretical, academic, and technocultural environments.

**Kafka's Cognitive Realism** Emily Troscianko 2014-02-03 This book uses insights from the cognitive sciences to illuminate Kafka's poetics, exemplifying a paradigm for literary studies in which cognitive-scientific insights are brought to bear directly on literary texts. The volume shows that the concept of "cognitive realism" can be a critically productive framework for exploring how textual evocations of cognition correspond to or diverge from cognitive realities, and how this may affect real readers. In particular, it argues that Kafka's evocations of visual perception (including narrative perspective) and emotion can be understood as fundamentally enactive, and that in this sense they are "cognitively realistic". These cognitively realistic qualities are likely to establish a compellingly direct connection with the reader's imagination, but because they contradict folk-psychological assumptions about how our minds work, they may also leave the reader unsettled. This is the first time a fully interdisciplinary research paradigm has been used to explore a single author's fictional works in depth, opening up avenues for future research in cognitive literary science.

**Making Sense of Narrative Text** Michael Toolan 2016-06-03 This book takes the following question as its starting point: What are some of the crucial things the reader must do in order to make sense of a literary narrative? The book is a study of the texture of narrative fiction, using stylistics, corpus linguistic principles (especially Hoey's work on lexical patterning), narratological ideas, and cognitive stylistic work by Werth, Emmott, and others. Michael Toolan explores the textual/grammatical nature of fictional narratives, critically re-examining foundational ideas about the role of lexical patterning in narrative texts, and also engages the cognitive or psychological processes at play in literary reading. The study grows out of the theoretical questions that stylistic analyses of extended fictional texts raise, concerning the nature of narrative comprehension and the reader's experience in the course of reading narratives, and particularly concerning the role of language in that comprehension and experience. The ideas of situation, repetition and picturing are all central to the book's argument about how readers process story, and Toolan also considers the ethical and emotional involvement of the reader, developing hypotheses about the text-linguistic characteristics of the most ethically and emotionally involving portions of the stories examined. This book makes an important contribution to the study of narrative text and is in dialogue with recent work in corpus stylistics, cognitive stylistics, and literary text and texture.

**Stories, Meaning, and Experience** Yanna B. Popova 2015-06-26 This is a book about the human propensity to think about and experience the world through stories. 'Why do we have stories?', 'How do stories create meaning for us?', and 'How is storytelling distinct from other forms of meaning-making?' are some of the questions that this book seeks to answer. Although these and other related problems have preoccupied linguists, philosophers, sociologists, narratologists, and cognitive scientists for centuries, in *Stories, Meaning, and Experience*, Yanna Popova takes an original interdisciplinary approach, situating the study of stories within an enactive understanding of human cognition. Enactive approaches to consciousness and cognition foreground the role of interaction in explanations of social understanding, which includes the human practices of telling and reading stories. Such an understanding of narrative makes a decisive break with both text-centred approaches that have dominated structuralist and early cognitivist views of narrative meaning, as well as pragmatic ones that view narrative understanding as a form of linguistic implicature. The intersubjective experience that each narrative both affords and necessitates, the author argues, serves to highlight the active, yet cooperative and communal, nature of human sociality, expressed in the numerous forms of human interaction, of which storytelling is one.