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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 also 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.

The theory of Blending, or Conceptual Integration, proposed by Gilles Fauconnier and Marc Turner, is one of most

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promising cognitive theories of meaning production. It has been successfully applied to the analysis of poetic discourse and micro-textual elements, such as metaphor. Prose narrative has so far received significantly less attention. The present volume aims to remedy this situation. Following an introductory discussion of the connections between narrative and the processes of blending, the contributions demonstrate the range of applications of the theory to the study of narrative. They cover issues such as time and space, literary character and perspective, genre, story levels, and fictional minds; some chapters show how such phenomena as metalepsis, counterfactual narration, intermediality, extended metaphors, and suspense can be fruitfully studied from the vantage point of Conceptual Integration. Working within a theoretical framework situated at the intersection of narratology and the cognitive sciences, the book provides both fresh readings for individual literary and film narratives and new impulses for post-classical narratology.

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

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Narrative Studies in Jewish literature and art.

Wie beeinflussen Botschaften aus dem Fernsehen unsere Wahrnehmung über die soziale Realität? Meistens konzentrieren sich Kultivierungsstudien zu dieser Frage auf die Medieneffekte. Doch das vorliegende Buch wählt einen neuen Ansatz und stellt die kultivierenden Botschaften in den Vordergrund. Das Buch behandelt, was Botschaften sind und wie sich uniforme von genrespezifischen Botschaften und Metanarrativen unterscheiden. Es werden verschiedene theoretische und fachliche Perspektiven zusammengebracht und das neue Botschaftskonzept 'Subgenre-Botschaften' vorgestellt, welches die Veränderungen der Medienlandschaft hin zum Online-Fernsehen berücksichtigt. Die computergestützte Simulationsstudie zeigt, inwiefern sich manche Botschaftskonzepte mehr ähneln als andere, und demonstriert, dass Subgenre-Botschaften am robustesten gegenüber Verzerrungen sind.

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 invitation 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

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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.

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.

This book delves into the Chinese literary translation landscape over the last century, spanning critical historical periods such as the Cultural Revolution in the greater China region. Contributors from all around the world approach this theme from various angles, providing an overview of translation phenomena at key historical moments, identifying the trends of translation and publication, uncovering the translation history of important works, elucidating the relationship between translators and other agents, articulating the interaction between texts and readers and disclosing the nature of literary migration from Chinese into English. This volume aims at benefiting both academics of translation studies from a dominantly Anglophone culture and researchers in the greater China region. Chinese scholars of translation studies will not only be able to cite this as a reference book, but will be able to

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Discover contrasts, confluence and communication between academics across the globe, which will stimulate, inspire and transform discussions in this field.

Nora Berning grasps the narrative potential of journalistic reportages via a set of narratological categories. Spurred by an interdisciplinary framework, she builds on transgeneric narratological research and shows that journalistic reportages can be described, analyzed, and charted with categories that originate in structuralist narratology. The author spells out minimal criteria for particular types of reportages, and challenges the argument that journalism and literature have distinct, non-overlapping communicative goals. By showing that the reportage is a hybrid text type that seeks to inform, educate, and entertain, this study advances a re-conceptualization of journalism and literature as two fields with permeable borders.

Narrative is a pioneer concept in our trans-disciplinary age. For decades, it has been one of the most successful catchwords in literature, history, cultural studies, philosophy, and health studies. While the expansion of narrative studies has led to significant advances across a number of fields, the travels for the concept itself have been a somewhat more complex. Has the concept of narrative passed intact from literature to sociology, from structuralism to therapeutic practice or to the study of everyday storytelling? In this volume, philosophers, psychologists, literary theorists, sociolinguists, and sociologists use methodologically challenging test cases to scrutinize the types, transformations, and trajectories of the concept and theory of narrative. The book powerfully argues that narrative concepts are profoundly relevant in

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the understanding of life, experience, and literary texts. Nonetheless, it emphasizes the vast contextual differences and contradictions in the use of the concept.

In recent decades, there has been a substantial turn towards narrative and life history study. The embrace of narrative and life history work has accompanied the move to postmodernism and post-structuralism across a wide range of disciplines: sociological studies, gender studies, cultural studies, social history; literary theory; and, most recently, psychology. Written by leading international scholars from the main contributing perspectives and disciplines, *The Routledge International Handbook on Narrative and Life History* seeks to capture the range and scope as well as the considerable complexity of the field of narrative study and life history work by situating these fields of study within the historical and contemporary context. Topics covered include:

- The historical emergences of life history and narrative study
- Techniques for conducting life history and narrative study
- Identity and politics
- Generational history
- Social and psycho-social approaches to narrative history

With chapters from expert contributors, this volume will prove a comprehensive and authoritative resource to students, researchers and educators interested in narrative theory, analysis and interpretation.

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