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Altri autori (Persone)	GrishakovaMarina RyanMarie-Laure <1946->
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Nota di contenuto	Front matter -- Contents -- Editors' preface -- Fiction, Cognition, and Non-Verbal Media / Ryan, Marie-Laure -- Narrativity and Segmentivity, or, Poetry in the Gutter / Mchale, Brian -- Vulgar Metaphysicians: William S. Burroughs, Alan Moore, Art Spiegelman, and the Medium of the Book / Kuskin, William -- Previously On: Prime Time Serials and the Mechanics of Memory / Mittell, Jason -- The Paranoid Style in Narrative: The Anxiety of Storytelling After 9/11 / Cobley, Paul -- Inter-Action Movies: Multi-Protagonist Films and Relationism / Israel, Samuel Ben -- All Talking! All Singing! All Dancing! Prolegomena: On Film Musicals and Narrative / Hansen, Per Krogh -- Photo Narrative, Sequential Photography, Photonovels / Baetens, Jan / Bleyen, Mieke -- The Failure of Art: Problems of Verbal and Visual Representation in Let Us Now Praise Famous Men / Lehtimäki, Markku -- Interactivity and Interaction: Text and Talk in Online Communities / Page, Ruth -- Games of Interpretation and a Graphophilic God of War / Ciccoricco, David --

Advertising the Medium: On the Narrative Worlds of a Multimedia Promotional Campaign for a Public Service Television Channel / Freitas, Elsa Simões Lucas -- The Narrative Worlds and Multimodal Figures of House of Leaves: "- find your own words; I have no more" / Gibbons, Alison -- Intermedial Metarepresentations / Grishakova, Marina -- Back matter

Sommario/riassunto

The 'narrative turn' in the humanities, which expanded the study of narrative to various disciplines, has found a correlate in the 'medial turn' in narratology. Long restricted to language-based literary fiction, narratology has found new life in the recognition that storytelling can take place in a variety of media, and often combines signs belonging to different semiotic categories: visual, auditory, linguistic and perhaps even tactile. The essays gathered in this volume apply the newly gained awareness of the expressive power of media to particular texts, demonstrating the productivity of a medium-aware analysis. Through the examination of a wide variety of different media, ranging from widely studied, such as literature and film, to new, neglected, or non-standard ones, such as graphic novels, photography, television, musicals, computer games and advertising, they address some of the most fundamental questions raised by the medial turn in narratology: how can narrative meaning be created in media other than language; how do different types of signs collaborate with each other in so-called 'multi-modal works', and what new forms of narrativity are made possible by the emergence of digital media.
