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Nota di contenuto	Frontmatter -- Preface and Acknowledgments -- Table of Contents -- Audionarratology: Prolegomena to a Research Paradigm Exploring Sound and Narrative / Mildorf, Jarmila / Kinzel, Till -- Music and Storytelling -- Music in Multimodal Narratives: The Role of the Soundtrack in Digital Stories / Requejo, M. Dolores Porto -- Staging the Ghost Blend in Two Versions of the Ballad "Big Joe and Phantom 309" / Martínez, M. Ángeles -- "Put the Heart Into it!": Narrative in Country Music and the Blues / Palmer, Alan -- Animaes Partus: Conceptual Mythopoeisis, Progressive Rock, and the Many Voices of Pain of Salvation's BE / Wierschem, Markus -- Sound Art -- A Narratology of Audio Art: Telling Stories by Sound / Huwiler, Elke -- A Narratology of Radio Drama: Voice, Perspective, Space / Lutostaski, Bartosz -- Voice and Sound in the Anti-Narrative Radio Play / Bernaerts, Lars -- Disappearing Sounds: Poetry, Noise and Narrative / Skoulding, Zoë -- Aural Energies in Rimini Protokoll's Call Cutta: Sound, Documentary, Performance and Narratological Aspects of "The World's First Mobile Phone Theatre" / Festjens, Thijs -- Sound, Narrative and Immersion -- Hearing Storyworlds: How Video Games Use Sound to Convey Narrative / Domsch, Sebastian -- Voicing the Split Narrator: Readers' Chores in Toni Morrison's "Recitatif" / Delazari, Ivan -- Audiobooks and Print

Sommario/riassunto

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.
