

1. Record Nr.	UNINA9910960238703321
Titolo	Point of view, perspective, and focalization : modeling mediation in narrative / / edited by Peter Huhn, Wolf Schmid, Jorg Schonert
Pubbl/distr/stampa	Berlin ; ; New York, : Walter de Gruyter, c2009
ISBN	9786612187827 9781282187825 1282187821 9783110218916 3110218917
Edizione	[1st ed.]
Descrizione fisica	1 online resource (311 p.)
Collana	Narratology, , 1612-8427 ; ; 17
Classificazione	EC 4500
Altri autori (Persone)	HuhnPeter <1939-> SchmidWolf SchonertJorg
Disciplina	808
Soggetti	Point of view (Literature) Mediation Narration (Rhetoric)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	"The majority of the papers collected in this volume are based on talks given at the conference ... held at Hamburg University by the Hamburg Research Group "Narratology" (Forscherguppe Narratologie) from October 13 to 15, 2006, titled "Point of View, Perspective, Focalization: Modeling Mediacy."
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to Our Senses: Narratology and the Visual -- Part III: Transliterary Aspects of Mediation -- Organizing the Perspectives: Focalization and the Superordinate Narrative System in Drama and Theater -- Focalization, Ocularization and Auricularization in Film and Literature -- Film Narratology: Who Tells? Who Shows? Who Focalizes? Narrative Mediation in Self-Reflexive Fiction Films -- Perspective in Contemporary Computer Games -- Backmatter

Sommario/riassunto

Stories do not actually exist in the (fictional or factual) world but are constituted, structured and endowed with meaning through the process of mediation, i.e. they are represented and transmitted through systems of verbal, visual or audio-visual signs. The terms usually proposed to describe aspects of mediation, especially perspective, point of view, and focalization, have yet to bring clarity to this field, which is of central importance, not only for narratology but also for literary and media studies. One crucial problem about mediation concerns the dimensions of its modeling effect, particularly the precise status and constellation of the mediating agents, i.e. author, narrator or presenter and characters. The question is how are the structure and the meaning of the story conditioned by these different positions in relation to the mediated happenings perceived from outside and/or inside the storyworld? In this volume, fourteen articles by international scholars from seven different countries address these problems anew from various angles, reviewing the sub-categorization of mediation and re-specifying its dimensions both in literary texts and other media such as drama and theater, film, and computer games.
