

Framing&sorty

Werner Wolf,Walter Bernhart

Retelling Stories, Framing Culture John Stephens, Robyn McCallum, 2013-01-11 What happens to traditional stories when they are retold in another time and cultural context and for a different audience? This first-of-its-kind study discusses Bible stories, classical myths, heroic legends, Arthurian romances, Robin Hood lore, folk tales, 'oriental' tales, and other stories derived from European cultures. One chapter is devoted to various retellings of classics, from Shakespeare to *Wind in the Willows*. The authors offer a general theory of what motivates the retelling of stories, and how stories express the aspirations of a society. An important function of stories is to introduce children to a cultural heritage, and to transmit a body of shared allusions and experiences that expresses a society's central values and assumptions. However, the cultural heritage may be modified through a pervasive tendency of retellings to produce socially conservative outcomes because of ethnocentric, androcentric and class-based assumptions in the source stories that persist into retellings. Therefore, some stories, such as classical myths, are particularly resistant to feminist reinterpretations, for example, while other types, such as folktales, are more malleable. In examining such possibilities, the book evaluates the processes of interpretation apparent in retellings. Index included.

Gothic Stories Within Stories Clayton Carlyle Tarr, 2017-04-14 Frame narratives--stories within stories--are featured in nearly every canonical Gothic novel. Sometimes dismissed as a shopworn convention of the genre, frame narratives in fact function as a dynamic basis for imaginative variation and are vital to evaluating the diverse Gothic tradition. The juxtaposition between the everyday frame world of the story and the disturbing embedded narrative allows the monstrous to escape textual confines, forcing the reader to experience the reassurance of the ordinary alongside the horror of the uncanny.

From Within the Frame Bertram D. Ashe, 2013-03-07 The book explores the written representation of African-American oral storytelling from Charles Chesnutt, Zora Neale Hurston and Ralph Ellison to James Alan McPherson, Toni Cade Bambara and John Edgar Wideman. At its core, the book compares the relationship of the frame tale--an inside-the-text storyteller telling a tale to an inside-the-text listener--with the relationship between the outside-the-text writer and reader. The progression is from Chesnutt's 1899 frame texts, in which the black spoken voice is contained by a white narrator/listener, to Bambara's sixties-era example of a frameless spoken voice text, to Wideman's neo-frame text of the late 20th century.

Framing Borders in Literature and Other Media Werner Wolf, Walter Bernhart, 2006 This book is both a contribution to an interdisciplinary study of literature and other media and a pioneering application of cognitive and frame-theoretical approaches to these fields. In the temporal media a privileged place for the coding of cognitive frames are the beginnings while in spatial media physical borders take over many framing functions. This volume investigates forms and functions of such framing spaces from a transmedial perspective by juxtaposing and comparing the framing potential of individual media and works. After an introductory theoretical essay, which aims to clarify basic concepts, the volume presents eighteen contributions by scholars from various disciplines who deal with individual media. The first section is dedicated to framing in or through the visual arts and includes discussions of the illustrations of medieval manuscripts, the practice of framing pictures from the Middle Ages to Magritte and contemporary American art as well as framings in printmaking and architecture. The second part deals with literary texts and ranges from studies centred on framings in frame stories to essays focussing on the use of paratextual, textual and non-verbal media in the framings of classical, medieval and modern German and American narrative literature; moreover, it includes studies on defamiliarized framings, e.g. by Julio Cortázar and Jasper Fforde, as well as an essay on end-framing practices. Sections on framings in film (including the trailers of Tolkien's *The Lord of the Rings*) and in music (operatic overtures and Schumann's piano pieces) provide perspectives on further media. The volume is of relevance to students and scholars from various fields: intermedia studies, cognitive approaches to the media, literary and film studies, history of art, and musicology.

The Stoic Challenge: A Philosopher's Guide to Becoming Tougher, Calmer, and More Resilient William B. Irvine, 2019-09-03 A practical, refreshingly optimistic guide that uses centuries-old wisdom to help us better cope with the stresses of modern living. Some people bounce back in response to setbacks; others break. We often think that these responses are hardwired, but fortunately this is not the case. Stoicism offers us an alternative approach. Plumbing the wisdom of one of the most popular and successful schools of thought from ancient Rome, philosopher William B. Irvine teaches us to turn any challenge on its head. The Stoic Challenge, then, is the ultimate guide to improving your quality of life through tactics developed by ancient Stoics, from Marcus Aurelius and Seneca to Epictetus. This book uniquely combines ancient Stoic insights with techniques discovered by contemporary psychological research, such as anchoring and framing. The result is a surprisingly simple strategy for dealing with life's unpleasant and unexpected challenges—from minor setbacks like being caught in a traffic jam or having a flight cancelled to major setbacks like those experienced by physicist Stephen Hawking, who slowly lost the ability to move, and writer Jean-Dominique Bauby, who suffered from locked-in syndrome. The Stoics discovered that thinking of challenges as tests of character can dramatically alter our emotional response to them. Irvine's updated "Stoic test strategy" teaches us how to transform life's stumbling blocks into opportunities for becoming calmer, tougher, and more resilient. Not only can we overcome everyday obstacles—we can benefit from them, too.

The Man Who Would Be King Rudyard Kipling, 2020-04-11 Brother to a Prince and fellow to a beggar if he be found worthy. The Law, as quoted, lays down a fair conduct of life, and one not easy to follow. I have been fellow to a beggar again and again under circumstances which prevented either of us finding out whether the other was worthy. I have still to be brother to a Prince, though I once came near to kinship with what might have been a veritable King and was promised the reversion of a Kingdom --army, law-courts, revenue and policy all complete. But, to-day, I greatly fear that my King is dead, and if I want a crown I must go and hunt it for myself.

Narrative Framing in Contemporary American Novels Sławomir Studniarz, 2017-05-11 This volume examines a range of novels and novellas published over the course of nearly forty years, from 1968 to 2014, including E.L. Doctorow's *Andrew's Brain*, John Gardner's "The King's Indian," Paul Auster's *Travels in the Scriptorium*, Peter Straub's *Mr. X*, and Joyce Carol Oates' *Expensive People*. These texts display one crucial unifying thread: they are doubly-mediated fictions, fictions in parentheses, so to speak. The application of narrative framing and embedding has been commonly acknowledged and abundantly researched in various works belonging to the Western literary heritage. However, its use in the twentieth and twenty-first century fiction has not been adequately explored, perhaps with the exception of the literary creations of such giants as Vladimir Nabokov and John Barth. Despite this critical oversight, narrative frames prove to be a major resource for modern-day novelists, who adapt this literary device and very effectively put it to their own uses. The essays collected in this volume will serve to spark the revival of interest in this time-honored narrative tool, demonstrating its validity for research into more recently created novels.

Framing Class Diana Kendall, 2011-04-16 *Framing Class* explores how the media, including television, film, and news, depict wealth and poverty in the United States. Fully updated and revised throughout, the second edition of this groundbreaking book now includes discussions of new media, updated media sources, and provocative new examples from movies and television, such as *The Real Housewives* series and media portrayals of the new poor and corporate executives in the recent recession. The book introduces the concepts of class and media framing to students and analyzes how the media portray various social classes, from the elite to the very poor. Its accessible writing and powerful examples make it an ideal text or supplement for courses in sociology, American studies, and communications.

Framing Innocence Lynn Powell, 2010-08-10 The harrowing true story of a mother whose innocent photos of her daughter resulted

in child pornography charges—“an enthralling book” (Robert Coles). When Oberlin, Ohio, resident Cynthia Stewart dropped off eleven rolls of film at a drugstore near her home, she had no idea that two snapshots of her eight-year-old daughter would cause the county prosecutor to arrest her, take her away in handcuffs, threaten to remove her child from her home, and charge her with crimes that carried the possibility of sixteen years in prison. Thankfully, Cynthia’s community came to her defense and supported her through the long legal battle. In *Framing Innocence*, poet and author Lynn Powell—who was one of Cynthia’s neighbors—brilliantly probes the many questions raised: when does a photograph of a naked child cross the line from innocent snapshot to child pornography? When does a prosecution cross the line from vigorous to overzealous? When does the parent, and when does the state, know best? This “fascinating . . . immediate and compelling” story plumbs the perfect storm of events that put a loving family in a small American town at risk (Booklist). “[A] well-written, absorbing book.” —The Plain Dealer

The Frame Narrative Katherine Slater Gittes, 1983

Frameworks William Nelles, 2020-12-08 The structural device of the “story within a story,” variously labeled “frame,” “Chinese box,” “Russian doll,” or “embedded” narrative, is so widely found in the literature of all cultures and periods as to approach universality. Despite its durable attraction for writers and audiences throughout history, however, embedded narrative remains a form largely unmapped by literary theory. This study surveys and synthesizes the work done to date on this significant artistic technique and breaks new ground by providing a comprehensive model for the description and analysis of the many types and functions of embedded narrative.

Wit'ch Fire James Clemens, 2002-02-05 “I loved every page of this book. Clemens has constructed a world of magic that’s never been seen before, with a cast of beings who are so engaging and entrancing that you never want the story to end.”—John Saul On a fateful night five centuries ago, three mages made a desperate last stand, sacrificing everything to preserve the only hope of goodness in the beautiful, doomed land of Alasea. Now, on the anniversary of that ominous night, a girl-child ripens into the heritage of lost power. But before she can even comprehend her terrible new gift, the Dark Lord dispatches his winged monsters to capture her and bring him the embryonic magic she embodies. Fleeing the minions of darkness, Elena is swept toward certain doom—and into the company of unexpected allies. There she forms a band of the hunted and the cursed, the outcasts and the outlaws, to battle the unstoppable forces of evil and rescue a once-glorious empire . . . Praise for Wit’ch Fire “Wit’ch Fire grabs at your heart and tears a little hole, then tears another, and another—a brutal and beautiful ride. I can’t put the book down!”—R. A. Salvatore “Full of violence, magical pyrotechnics, and black-hearted villains.”—Publishers Weekly

Framing the Dialogues: How to Read Openings and Closures in Plato, 2020-12-07 *Framing the Dialogues: How to Read Openings and Closures in Plato* focuses on the intricate and multifarious ways in which Plato frames his dialogues, with a view to exploring the complex association between framework and philosophical content.

The Illustrated Man Ray Bradbury, 2012-04-17 Eighteen science fiction stories deal with love, madness, and death on Mars, Venus, and in space.

Graffiti Hack Elen Ghulam, 2014-01-01 Nelly divides her workdays into two chunks: before lunch, she hacks into high-profile websites to install lavish graphical designs—her own brand of digital graffiti; and after lunch, she clocks hours performing the nauseatingly boring tasks of her mundane job. But when the multitudes read political and social messages into her art/vandalism, Nelly discovers that the adoration of her new fans offers a more jarring prospect than ridicule. *Graffiti Hack* is a story of impossible contradictions.

Green City In the Sun Barbara Wood, 2012-05-01 A magnificent saga of two proud and powerful families—one British, one African—and their battle over Kenya’s destiny in the twentieth century. In 1917, Dr. Grace Treverton arrives in Kenya, determined to bring modern medicine to the African natives. Her brother, Sir Valentine Treverton, has his own dream for the British protectorate: to establish an agricultural empire to rival any in England. The aspirations of the wealthy Trevertons collide with those of the Mathenge tribe, an African family that has lived on the land for years. Grace soon finds a deadly rival in Mama Wachera, an African medicine woman who fights to maintain native traditions against the encroaching whites. After Wachera curses the Trevertons, a series of tragedies threatens to destroy what the once-great family fought to create. But the fates of future generations of these two remarkable families are inextricably bound. A bold and brilliant achievement, *Green City in the Sun* brims with all the drama, violence, and fierce beauty of the Kenyan landscape.

Framing a National Narrative Marte H. Hult, 2003 The first in-depth analysis of the independent work of Norwegian folklorist Peter Christen Asbjørnsen, and a unique look at Norwegian identity formation. When Peter Christen Asbjørnsen (1812-1885) published his collection of folktales, which became a classic of Norway's romantic period, his accomplishment went far beyond the folklorist's goal of documenting fascinating stories from various regions of his country. His *Norske Imdreeventyr og folkesagn* was not only a work of literature but also a codification of certain assumptions for the readers of its time. It reflected cultural and intellectual currents in microcosm and helped to create a worldview that is still relevant in Norway today. In this long overdue analysis of Asbjørnsen's collection, Marte Hvam Hult establishes him as a major force in the development of Norwegian national identity and argues that his work should assume a more prominent place in the Norwegian literary canon. Asbjørnsen is best known as Jorgen Moe's collaborator on the famous collection of folktales, *Norske folkeeventyr*, which sparked debate about how the Norwegian language should appear in print. In *Norske huldreeventyr og folkesagn*, Asbjørnsen blended a literary perspective with that of a folklorist to create a remarkable synthesis of the real and the imagined. Studying this collection from a literary point of view, Hult considers such themes as the appropriation of a harsh natural environment and human interaction with both the ethnic and supernatural Other. She discusses how Asbjørnsen helped to establish the modern Norwegian novel and how his depiction of plurality can help Norwegians forge a more cosmopolitan national identity.

Arranging Stories Heather A. Fox, 2022-07-27 Between the 1880s and the 1940s, opportunities for southern white women writers increased dramatically, bolstered by readers’ demands for southern stories in northern periodicals. Confined by magazine requirements and social expectations, writers often relied on regional settings and tropes to attract publishers and readers before publishing work in a collection. Selecting and ordering magazine stories for these collections was not arbitrary or dictated by editors, despite a male-dominated publishing industry. Instead, it allowed writers to privilege stories, or to contextualize a story by its proximity to other tales, as a form of social commentary. For Kate Chopin, Ellen Glasgow, Marjorie Kinnan Rawlings, and Katherine Anne Porter—the authors featured in this book—publishing a volume of stories enabled them to construct a narrative framework of their own. *Arranging Stories: Framing Social Commentary in Short Story Collections by Southern Women Writers* is as much about how stories are constructed as how they are told. The book examines correspondence, manuscripts, periodicals, and first editions of collections. Each collection’s textual history serves as a case study for changes in the periodical marketplace and demonstrates how writers negotiated this marketplace to publish stories and garner readership. The book also includes four tables, featuring collected stories’ arrangements and publication histories, and twenty-five illustrations, featuring periodical publications, unpublished letters, and manuscript fragments obtained from nine on-site and digital archives. Short story collections guide readers through a spatial experience, in which both individual stories and the ordering of those stories become a framework for interpreting meaning. *Arranging Stories* invites readings that complicate how we engage collected works.

Framing Iberia David Wacks, 2007-04-30 Drawing on current critical theory, *Framing Iberia* relocates the Castilian classics El

Conde Lucanor and El Libro de buen amor within a medieval Iberian literary tradition that includes works in Arabic, Hebrew, Latin, and Romance. Winner of the 2009 La corónica International Book Award for scholarship in Medieval Hispanic Languages, Literatures, and Cultures

American Framing Paul Andersen,Jayne Kelley,Paul Preissner,2023-03-23 From its origins in the Midwest in the early nineteenth century, the technique of light timber framing-also known at the time as Chicago construction-quickly came to underwrite the territorial and ideological expansion of the United States. Softwood construction was inherently practical, as its materials were readily available and required little skill to assemble. The result was a built environment that erased typological and class distinctions: no amount of money can buy you a better 2 x 4. This fundamental sameness paradoxically underlies the American culture of individuality, unifying all superficial differences. It has been both a cause and effect of the country's high regard for novelty, in contrast with the stability that is often assumed to be essential to architecture. American Framing is a visual and textual exploration of the social, environmental, and architectural conditions and consequences of this ubiquitous form of construction. For architecture, it offers a story of an American project that is bored with tradition, eager to choose economy over technical skill, and accepting of a relaxed idea of craft in the pursuit of something useful and new-the forming of an architecture that enables architecture.

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