

Table of contents

 <https://doi.org/10.1075/lal.8.toc>

Pages v–viii of

Storytelling and Drama: Exploring Narrative Episodes in Plays

Hugo Bowles

[*Linguistic Approaches to Literature*, 8] 2010. ix, 216 pp.

© John Benjamins Publishing Company

This electronic file may not be altered in any way. For any reuse of this material written permission should be obtained from the publishers or through the Copyright Clearance Center (for USA: www.copyright.com).

For further information, please contact rights@benjamins.nl or consult our website at benjamins.com/rights

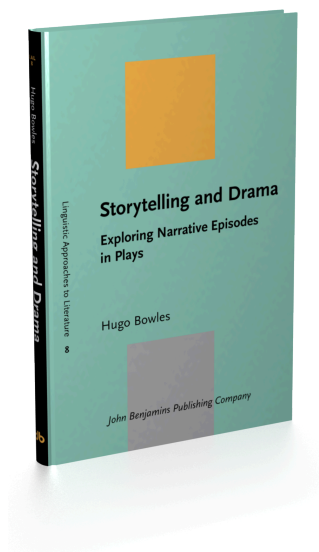


Table of contents

Acknowledgements	IX
Introduction	1
CHAPTER 1	
Narrative and dramatic discourse	7
1.0 Introduction	7
1.1 Dramatic discourse	8
1.1.1 The nature of dramatic discourse	8
1.1.2 Approaches to dramatic discourse	11
1.2 Defining narrative	13
1.2.1 Narrative and structure	13
1.2.2 Narrative and tellability	18
1.3 Tracking story tellability in plays	20
1.3.1 Speaker roles in scripted talk	21
1.3.2 Narrative style and involvement strategies	22
1.3.3 Creativity, foregrounding and deviation	26
1.4 Summary	29
CHAPTER 2	
An interactional approach to storytelling	31
2.0 Introduction	31
2.1 Storytelling as situated practice	31
2.2 Behaviour and talk	33
2.3 Conversation analysis of dramatic stories	34
2.3.1 Approaching the text	34
2.3.2 Characterising episodes and sequences	36
2.3.3 Analysing and interpreting turn-taking	38
2.3.4 Sequence organisation	42
2.3.5 Overlap, interruption and repair	44
2.3.6 Narrative features, strategies and styles	46
2.3.7 Roles and identities	47
2.4 Summary	47

CHAPTER 3

Analysing and classifying stories 49

- 3.0 Introduction 49
- 3.1 Interactional framework 49
- 3.2 Interactional mode 50
- 3.3 Local interactional function 53
- 3.4 Discourse role 55
 - 3.4.1 First time stories and retellings 55
 - 3.4.2 Story rounds and response stories 58
- 3.5 Communicative purpose 61
- 3.6 Interactional classification of stories 62
- 3.7 Summary 65

CHAPTER 4

Tellability: Discourse features and strategies 67

- 4.0 Introduction 67
- 4.1 Narrative organisation 67
 - 4.1.1 Story openings and closings 68
 - 4.1.2 Structuring the story 72
- 4.2 Tellability features and categories 75
 - 4.2.1 Tellability markers (1) – cohesive devices 77
 - 4.2.2 Tellability markers (2) – sense-making devices 82
 - 4.2.3 Attitude markers 86
- 4.3 Summary 91

CHAPTER 5

Small stories 93

- 5.0 Introduction 93
- 5.1 Gossip 94
- 5.2 Eye-witness reports 97
- 5.3 Dream-tellings 106
- 5.4 Involuntary memories 114
- 5.5 Summary 117

CHAPTER 6

Remembering and dreaming 119

- 6.0 Introduction 119
- 6.1 Reshaping memories 121
 - 6.1.1 Voluntary reshaping 122
 - 6.1.2 Involuntary reshaping 123

6.2 Verbal dreaming	126
6.2.1 Doing nostalgia	126
6.2.2 Pipedreaming	130
6.2.3 Fantasising	137
6.3 Summary	144
CHAPTER 7	
Challenging stories	145
7.0 Introduction	145
7.1 Constructing affiliation	146
7.2 Challenging the storyteller	151
7.2.1 Questions and answers	152
7.2.2 Story reformulation	158
7.2.3 Heckling	160
7.2.4 Counter-stories	164
7.3 Summary	169
CHAPTER 8	
Being the narrator	171
8.0 Introduction	171
8.1 Role	171
8.1.1 Narrator roles – types and representations	172
8.1.2 A case study in narrative role change (<i>The Collection</i>)	177
8.2 Identity	180
8.2.1 Transportable, situated and discursal identities	181
8.2.2 Constructing narrative identities – a case study (<i>Othello</i>)	183
8.3 Summary	193
CHAPTER 9	
Conclusions	195
9.1 The range of storytelling in plays	195
9.2 Addressivity, style and interactional classification	196
9.3 Soliloquy and story – the representation of experientiality	197
9.4 Big and small stories – identity and culture	198
9.5 Emotions and the limits of tellability	200
Bibliography	203
Index	211

