that Vivie as an actuary is something of a librarian in its most antique and ur-archival sense. Her mathematical analyses calculate insurance risks and premiums and direct her to county records in which deeds and property values and taxes are assigned, such documents being the modern progeny of the contents of ancient libraries, a primary purpose of which was to store on clay tablets inventories of many species of wealth. She might also be available as a conveyancer who oversees the transfer of ownership of property and money. In this view, Vivie might be guilty of being an acolyte for the doing of "business" of the same kind that interests her mother and Crofts—the amoral, or worse, pursuit of personal profit.

In interpreting *Superman's Tanner* in a garden or even wilderness, Stafford's identification of a "machine in the garden" topoi is an instigation of an interesting reading of the transformation of Tanner; one which Stafford does not identify. It would ramify Shaw's Tanner with the iconic mid-twentieth-century American road narrative made classic by Jack Kerouac—an odyssey of choosing freedom from an ignorantly corseted civilization. Tanner's road narrative can also imply its relationship to a non-mechanized/less-mechanical age that it is displacing and in some sense desecrating—though Shaw is all *for* this progress.

In his discussion of *Methuselah's* garden and library motifs, which are at base (although he has not identified them as such) archetypes, Stafford is positioned to encounter the archetypes and the deconstruction of the archetypes that represent the indispensable investments of human myth and history: gardens and wildernesses, and libraries and Babel. He doesn't do this. But he knows that we can. Otherwise the fascinating example of his reading of Shaw would not be so spontaneously compelling to us. Moreover, present so often in them, the vitality of these two axials can make even lesser plays by Shaw breathe.

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Marie-Laure Ryan and Jan-Noël Thon, eds. *Storyworlds across Media: Toward a Media-Conscious Narratology*. Lincoln and London: University of Nebraska Press, 2014. xi + 363 pp. $35.00 paper.

The last decade has seen a growing interest in fusing narratology and media studies, or more aptly, in applying narratological tools to an

ever-expanding corpus of both old and "new" media. As our daily life becomes more and more dependent on engaging with a proliferation of different media, "understanding media," as the dust jacket of this volume has it, "is key to understanding the dynamics of culture and society." Marie-Laure Ryan has been at the forefront of such developments in editing, solely and in conjunction with other scholars, a number of volumes that expand the scope of narratological concepts to a range of different media. After *Narrative across Media* (2004) and *Intermediality and Storytelling* (2010), the latter coedited with Marina Grishakova, the present volume, *Storyworlds across Media: Toward a Media-Conscious Narratology* (2014), coedited with Jan-Noël Thon, can indeed be seen, as the editors suggest, in terms of a "sequel" to Ryan's earlier publications—albeit with some significant differences. *Narrative across Media* provides comparative studies between the limitations and possibilities of different media, thereby illustrating and bolstering Ryan's claim that "media are not hollow conduits for the transmission of messages but material supports of information whose materiality, precisely, 'matters' for the type of meanings that can be encoded" ("Introduction" 1–2). *Storyworlds across Media* continues this work, showing that "the choice of medium makes a difference as to what stories can be told, how they are told, and why they are told. By shaping narrative, media shape nothing less than human experience" ("Story/Worlds/Media" 25). Both the 2004 and the 2014 volumes provide enlightening examples of how contemporary narrative theory can be applied to different medial contexts, while also exploring, conversely, how case studies of particular media can contribute, bottom-up, to the toolbox of narratological theory. This aim is even more explicit in *Storyworlds*, in that the volume as a whole seeks to provide the foundation for a *media-conscious narratology*.

The most obvious difference in the present volume is the shift from "narrative" to "storyworld," which, according to the editors, reflects the "new directions that the study of the multiple medial incarnations of narrative has taken in the meantime" as well as "the emergences of the concept of narrative 'world' not only in narratology but also on the broader cultural scene" (1). Furthermore, the scope of the term "across" is expanded to include not only the sense of comparing storytelling practices in different kinds of media environments, as in the earlier volume, but also the notion of transmedial storyworlds that are activated across different media environments (1–2).

This makes for an entire section on transmedia storytelling and transmedial worlds.

The volume is divided into three parts, each focusing on a different aspect of storyworlds across media in a bid to outline directions for inquiry for a media-conscious narratology. The first part, "Mediality and Transmediality," serves, in a sense, as a theoretical introduction to the book as a whole. It tests the applicability of a number of key narratological concepts—such as storyworld, narrator, representation of consciousness, and fictionality—across different medial environments. This section lays the groundwork for a number of cross-, trans-, or intermedial approaches to storyworlds, while also throwing up some of the theoretical problems concerning the applicability or validity of what the editors term "medium free, transmedially applicable, and medium-specific [narratological] terms and concepts" (5). Marie-Laure Ryan's contribution characteristically achieves an excellent introduction to the entire volume by providing working definitions for the key terms "storyworld" and "media," while also exploring specific analytical uses of these terms (25–49). Patrick Colm Hogan delves into the hotly disputed area of "narration" in drama (50–66). Hogan argues that drama, traditionally seen as mimetic, also has an important diegetic component. For Hogan, a case can be made for narration or even the existence of a "narrator" in all drama, since, as he puts it, "drama involves not only a storyworld—thus *what* is presented—but also a discourse, or a means of representing the storyworld and thus *how* that storyworld is represented" (50). However, Hogan's excellent reading of the working of emplotment in Shakespeare's *Macbeth*, while making a case for the diegetic elements of drama, does not in fact rest on accepting his core claim. A reader might dispense with the extra level of "nonpersonified narrator" or "implied author" (64) and simply ascribe the strategies of emplotment identified by Hogan to Shakespeare, the "real author." Indeed, for an in-depth account of the debate on narration/narrator in drama or on ideas of the "implied author" that Hogan seems to be making use of here, the interested reader will need to turn to other sources referenced in this essay.

Jan-Noël Thon's contribution on "subjective representation" in films, graphic novels, and computer games (67–102) turns to an element that has long been seen as one of the central achievements of narrative fiction: the representation of consciousness. While paying attention to the distinct forms and functions of the representation of consciousness across different media—for instance the primarily ludic functions in computer games—Thon's analysis shows that "the *subjective representation* of consciousness can be considered a genuinely transmedial phenomenon" (67).

Frank Zipfel, for his part, investigates whether the concept of fiction or fictionality itself can be considered a transmedial concept and why the notion of fictionality matters to audiences (103–25). He develops a multilayered approach—including the notions of fictional world, games of make-believe, and institutional practice—to show how fictionality can indeed "be seen as a common feature belonging to different art forms or media" while also "mak[ing] it possible to spell out the medium-specific differences of these various kinds of fictional artworks" (118). Although the concept of fictional world, in contradistinction to storyworld or even the concept of fiction, would need further elaboration, Zipfel's discussion of fictionality hints at such important questions as "how and why fictional works generate emotions" (107) and why audiences even "bother" with fictional works in the first place (109). Furthermore, by distinguishing between (potentially non-narrative) fictional worlds and storyworlds, his account arguably allows for "radically non-narrative accounts of fictionality" and opens up the potential applicability of the concept of fiction to poetry and painting (111). What the "worldness" of these non-narrative fictional worlds actually consists in,[1] and how it relates to other work on narrative worlds and narrative world-making, requires further discussion.[2] Werner Wolf's contribution on "Framings of Narrative in Literature and the Pictorial Arts" (126–47) concludes this part of the volume. By investigating how the cognitive frame "narrative" is evoked in both literature and art, Wolf highlights the medium specificity of a number of cognitive "keyings" or "framings" that lead recipients to "perceive a given artefact in a narrative framework" in the first place (126).

The volume's second part, "Multimodality and Intermediality," engages with the different kinds of relationships between media suggested by the concepts of multimodality and intermediality. The essays in this section contribute to the project of a media-conscious narratology by extrapolating from individual case studies—including multimodal novels, films, comics, and video games—to the larger theoretical questions that they raise. Wolfgang Hallet's essay (151–72) lays theoretical groundwork for analyzing the functions of different semiotic modes in multimodal novels. His in-depth case study of Reif Larsen's novel *The Selected Works of T. S. Spivet* fleshes out the notion that multimodality in novels

presents an approximation of the reader's everyday experience and cognition (163, 168) and that such multimodality therefore has a number of advantages over purely verbal forms of narration.

Three of the other essays in this section draw on the worlds of video games. Jesper Juul's investigation of the interplay between different levels of abstraction in video games, including the game rules and the fictional world of the game (173–92), argues that such levels of abstraction are not (merely) a "by-product of technological limitations" but central to the game's genre (190). Marco Caracciolo's comparison of experientiality in relation to distorted experience in literature and video games (230–49) explores the experiential engagement of recipients—specifically in the form of "empathetic perspective taking" (231)—in these two medial contexts. Caracciolo convincingly argues that "experientiality" is neither solely an attribute of a character nor, conversely, of the impact a story has on its flesh-and-blood reader (230), but "the tension that arises between the recipients' experiential background and the experiences that they attribute to characters based on the basis of textual cues" (231). Jeff Thoss develops a comparative study of the "performative media rivalry" between the comic book and screen version of *Scott Pilgrim*, which has a strong video game "twist" to it, showing how the storyworld of *Scott Pilgrim* draws heavily on video game conventions in the first place (211–29).

The shared and often conflicted history of film and comics is the focus of Jared Gardner's contribution. Gardner provides an insightful and yet concise history of these two modern multimodal narrative forms, while also discussing the political implications (and limitations) of these storytelling environments (193–210). Gardner sounds a cautionary note in the context of "utopian visions of the future of new media convergence" (208), which tend to see the latter, necessarily, as a "force for emancipation of narrative and its readers" (209). Furthermore, Gardner convincingly argues that while "media matter ... so does the institutional history of those media" (208)—a point that is relevant to any consideration of the political implications of old and new media alike.

The third part of the volume, "Transmedia Storytelling and Transmedial Worlds," focuses on the more recent phenomenon of "media convergence" (Jenkins, *Convergence Culture*) in or across transmedial storyworlds as represented by such franchises as *Doctor Who*, *Game of Thrones*, and *The Vampire Diaries*. This section contributes to an understanding of the theoretical

underpinnings of transmedia storytelling and transmedial worlds by providing an overview of transmedia storytelling practices (Jason Mittel; Colin B. Harvey). At the same time, chapters in this part of the volume explore the potential of the concept of storyworld not only to describe transmedial worlds (Van Leavenworth) but to investigate the relationship between "recipients," "users," or more generally "fans" and the world(s) created (Maria Lindgren Leavenworth; Lisbeth Klastrup and Susana Tosca). Jason Mittel's investigation of "Strategies of Storytelling on Transmedia Television" (253–77) begins with the important caveat that "transmedia is not a new phenomenon, born of the digital age," while acknowledging that new media have, however, led to differences in degree and kind of transmedia storytelling techniques (253–54). In a detailed case study of the television series *Lost* and *Breaking Bad*, Mittel analyzes the relationship between Jenkins' definition of transmedia storytelling as a process where "ideally, each medium makes its own unique contribution to the unfolding of the story" (Jenkins, "Transmedia 202") and the commercial and practical realities of transmedia television. His analysis reveals how transmedia storytelling strategies can differ in their approach—for example, by providing narrative extensions based on the canonical "What is?" or by offering more hypothetical extensions concerned with "What if?" (273 ff.).

Colin B. Harvey, meanwhile, develops a taxonomy of transmedia storytelling (278–94) based not on the types of media involved but the notion of what he terms "legally proscribed memory" (278). His discussion of the *Doctor Who*, *Highlander*, and *Tron* franchises showcases the way in which "legal directives affect the stories that are told and the ways which they are understood" as well as how the legally proscribed relationships, "rather than the particular medium deployed at any specific point, can help illuminate the particular character of transmedia storytelling in all its manifold forms (292). Tosca and Klastrup's case study of a transmedial marketing campaign around the TV series *Game of Thrones* (295–314) is noteworthy for its unique fusion of qualitative and quantitative data as well as for its perceptive findings in relation to fans' social media "sharing" practices. The investigation of fan engagement with transmedia worlds is also at the center of Maria Lindgren Leavenworth's contribution (315–31). Her analysis of fan fiction based on the storyworld of *The Vampire Diaries* demonstrates how the ideas of "canon" and "fanon" ("fan-produced, unsanctioned developments of plot and character that over time acquire legitimacy within the fan community" [315])

mutually influence and complement each other. Finally, Van Leavenworth's essay on "The Developing Storyworld of H. P. Lovecraft" (332–50) closes the volume by investigating how media-specific *limitations* can actually "engender central mythos themes" (334) as well as providing one final example of "the powerful position that storyworlds may occupy in our contemporary media ecology" (334).

The volume as a whole is a valuable resource to anyone interested in questions of multimodality, intermediality, and transmediality. It will be of interest to scholars in narratology, media studies, cultural studies, and game studies alike as it expands the corpus of examples used in research, taking as its focus the potential and limitation of different media for storytelling or world-making purposes. The shift in focus from "narrative" to "storyworld" opens up new research questions and allows for a number of different case studies to be productively included under this heading. While this inclusiveness is to be commended, further close analysis of the overlap and the distinctions between storyworld, fictional world, and transmedial world would add to the usefulness of these terms as analytical tools. As Ryan herself puts it in the context of defining "media": "It is better to work with a large collection of sharp tools that fulfil precise tasks than with a single blunt one" (27). Enlarging the required collection of tools will necessitate the investigation of other storytelling environments, and further research on storyworlds across media would benefit from a consideration of the specific affordances of newspaper stories, radio productions, documentaries, blogs, and social networking sites, among other kinds of narrative practices.

## NOTES

1. Klastrup and Tosca's definition of *transmedial* worlds, for instance, includes the dimension of "*mythos*" in what they term "the experience of 'worldness'" (296–97). As "the establishing story, legend, or narration of the world, with the defining struggles," *mythos* clearly includes the notion of "story"—primarily of the "backstory" (297) against which instantiations of other stories can take place.

2. Ryan, in this volume, defines "storyworld [as] a broader concept than fictional world because it covers both factual and fictional stories, meaning stories told as true of the real world and stories that create their own imaginary world, respectively" (33). Jesper Juul, in this volume, however, subscribes to a similar definition as Zipfel's—allowing for fictional worlds that *lack* a "narrative" or "story"—and makes excellent use of it in analyzing different levels of abstraction in video games.

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Irene de Jong. *Narratology and Classics: A Practical Guide.* Oxford: Oxford University Press, 2014. 240 pp. $35.00 paper.

In this introduction to narratology, Irene de Jong tries to cross disciplinary boundaries. As a classicist, she has been inspired by narratology; and now she wishes to reciprocate, to offer something in return for narratologists, namely to show information how much of narratology is relevant already for the study of classical texts. In other words, the book makes a strong statement for diachronic narratology, illustrating how almost all of the aspects and concepts of narratology can be demonstrated to be applicable to Greek narratives. These findings are somewhat paradoxical: On the one hand, a diachronic approach to narrative suggests a *modification* of categories, possibly an addition of narrative categories based on features which existed in Greek narratives but perhaps disappeared at later periods; on the other hand, what de Jong's book actually achieves is a corroboration of narratology's universalist qualities—basically, all her categories are illustrated by examples from Greek texts. The main thrust of the book is to pair passages from Greek and English literature, category by category. In Part II of the book, three passages from different genres are discussed in detail—one from epic poetry, one from historiography, and one from drama—thus arguing that the narratological approach to Greek antiquity extends across a wide spectrum of texts.

For non-classicists, this is an astounding work of criticism since narratologists as a rule have not been following classical studies closely and therefore will tend to be duly impressed with the mass and quality of criticism