A STUDY ON NARRATOLOGY BY LOOKING AT HOW STORY
DEVELOPS, MOVES, AND MAKES MEANING THROUGH
STRUCTURE AND COGNITIVE PROCESSING IN
DIFFERENT DISCIPLINES

A Thesis
Presented
to the Faculty of
California State University, Chico

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
English

by
Catherine Gill
Summer 2016
A STUDY ON NARRATOLOGY BY LOOKING AT HOW STORY DEVELOPS, MOVES, AND MAKES MEANING THROUGH STRUCTURE AND COGNITIVE PROCESSING IN DIFFERENT DISCIPLINES

A Thesis
by
Catherine Gill
Summer 2016

APPROVED BY THE INTERIM DEAN OF GRADUATE STUDIES:

_________________________________
Sharon A. Barrios, Ph.D.

APPROVED BY THE GRADUATE ADVISORY COMMITTEE:

_________________________________
Tom Fox, Ph.D., Chair

_________________________________
Peter Kittle, Ph.D.

_________________________________
Robert S. Burton, Ph.D.
DEDICATION

This work is dedicated to my Heavenly Father, for the opportunities He has offered me and to my family and friends for their continued love and support, especially my parents.
TABLE OF CONTENTS

PAGE

Dedication .................................................................................................................. iii

Abstract ...................................................................................................................... iv

CHAPTER

I. Introduction ........................................................................................................... 1

    Story as a Fundamental Tool for Meaning Making and our Construction of Reality .............................................. 1

II. Literature Review ................................................................................................. 3

III. Working Memory Capacity, Attention Control, and Fluid Intelligence ................................................................. 35

    The Role that Working Memory Plays in the Construction of Narrative .................................................................... 35

IV. Cinderella ............................................................................................................ 48

    The Story of Cinderella as Timelessness and its Ability to Make Meaning Through Narrative Retelling .................. 48

V. Legal Discourse .................................................................................................... 63

    Narrative in Legal Discourse: The Journey that Stories Make from Structure to Meaning Making ....................... 63

VI. Conclusion .......................................................................................................... 74

Works Cited .............................................................................................................. 76
ABSTRACT

A STUDY ON NARRATOLOGY BY LOOKING AT HOW STORY DEVELOPS, MOVES, AND MAKES MEANING THROUGH STRUCTURE AND COGNITIVE PROCESSING IN DIFFERENT DISCIPLINES

by

Catherine Gill

Master of Arts in English

California State University, Chico

Summer 2016

The intention of this thesis is to discuss the ideas of narratology in reference to different disciplines, and to show how the topic of narratology moves through to help people develop and understand the world around them. To start the discussion, there will be a literature review that covers the theories around the structure of narrative followed by the cognitive development in making meaning in narrative. These theories will be used to discuss how story and the working memory aid in writing development, how meaning making is derived from classic tales such as Cinderella and lastly, how these different disciplines become tangible in areas like legal discourse.
CHAPTER I

INTRODUCTION

Story as a Fundamental Tool for Meaning Making and Our Construction of Reality

Story saturates almost every aspect of our lives and a good story invites us to travel through time and to different places. Story invites us into other people’s experiences, their feelings, and their thoughts. In many ways story is how we communicate, empathize, and understand each other and the world around us. Through this communication, story is able to draw out fundamentals of human interaction through the manipulation of human emotion and experience. Not only does story play on these fundamentals of human interaction, but it helps in making people better able to navigate in society. What are the components of story that allow for this experience of human interaction to occur? How is it that stories, whether real or fiction, almost always having us cheering for the “good guy” and booing for the “bad guy?” A good story enables us to embrace the triumphs, cry at the heart break, and question the characters and their choices. These powers of story fascinate me, especially in looking at story as an avenue of communication. We teach our children through stories; we understand our history through stories and interpret our world through their telling. That said, I believe it would be foolish of me to leave out the idea that there are always many sides to a story: each character has their own viewpoint and each reader interprets a story differently. There are
as many ways to interact with a story as there are stories in the world. Stories themselves come in oral traditions, in writing, and visual representations. And within each mode there are multitudes of genres. The field of narratology, the study of story, attempts to explain and pursues an exploration of the use and function of story.

Since story has this ability to saturate many genres and disciplines, it is interesting to explore how story moves in and out of our everyday life and activities. Story is not limited to the constraints of literature but is malleable to many different aspects of our lives. We will examine how story travels, is manipulated, interpreted, and makes meaning through disciplines like writing, fairy tales retold through film, and legal discourse. This examination will begin by looking at some components of theory. Gerard Genette will begin the discussion by looking at the structure of story and how this foundational component opens up the door for the cognitive processing of story. Which will move the discussion to looking at the cognitive sciences and their relationship to story processing through authors such as Marie-Laure Ryan, Mark Turner, Manfred Jahn, David Herman, and Jerome Burner. Each of these authors deal with a unique component of story processing and development. The discussion will move through cognitive mapping, double-scoping stories, internal and external stories, and meaning making. By looking at these authors and their work, it will allow us to develop an understanding of narrative theory and how it moves through different disciplines to convey meaning and construct realities.
CHAPTER II

LITERATURE REVIEW

For this literature review the reader will be introduced to some of the foundational concepts of structure in narrative as well as cognitive processing in narrative. The intention and use of these scholars is to draw connections between these two different components of narrative form. Narrative cannot exist without structure and structure cannot be understood without cognitive processing. There are constraints of both cognition as well as structure however, each one allows for the writer and the audience to suspend realities in different ways. Therefore, these scholars present avenues to show correlations between their ideas and how structure allows for cognitive processing. This in turn shows how they function in the context of story and will allow this thesis to move into more tangible examples of how story works in society and culture, which will be explored later in this thesis.

The first component of story is structure, and Gerard Genette is a pioneer in building a theory of structure behind the concepts of narratology. In his book *Narrative Discourse: An Essay in Method*, Genette works through foundational concepts of narrative such as: order, duration, frequency, mood, and voice. Genette explains there are three meanings to narrative: first a colloquial or common usage, which is explained as “oral or written discourse that undertakes to tell of an event or series of events.” Next is the “Analysis of narrative … the study of the totality and situations taken in themselves,
without regard to the medium, linguistic or other, through which knowledge of that totality comes to us.” And lastly, the oldest definition “refers once more to an event: not, however, the event that is recounted, but the event that consists of someone recounting something: the act of narrating taken in itself” (25). These definitions display the progression of narrative understanding moving from just looking at the narration itself to the events being recounted. By looking at the components that Genette discusses in his book, there is not always a clear distinction between each idea as they bleed into each other and refer back to ideas that build to accumulate an overall narrative structure.

Narrative structure starts by referring to the order that a story is portrayed and told. A story can be told backwards and experienced backwards but, it cannot be read backwards. There is a difference between the actual written text (oral narration or visual representation) of the story and sequencing of the story. While a story can only be told in certain orders, a crucial component to a story’s order is its relationship to time. Genette explains that “the temporality of written narrative is to some extent conditional or instrumental; produced in time, like everything else, written narrative exists in space and as space, and the time needed for ‘consuming’ it is the time needed for crossing or traversing it, like a road or field. The narrative text, like every other text, has no other temporarily than what it borrows, metonymically, from its own reading” (34). This means that while narrative exists in its own context, the order in which a story is presented relies on the time it takes to move through the story. A story can contain multiple tracks that move back and forth between past and present. This movement creates anomalies in the order that have to be accounted for by the writer as well as the readers. To account for these anomalies, Genette introduces the idea of anachronies, which he explains to be the
study of “temporal order of a narrative is to compare the order in which events or
temporal sections are arranged in the narrative discourse with the order of succession
these same events or temporal segments have in the story, to the extent that story order is
explicitly indicated by the narrative itself or inferable from one or another indirect clue”
(35). The reader and the author work together to understand the order of the story, and
this in turn leads to an understanding of the narrational order in which the story is told.
This narrational order accounts for the movement between time frames and allows for an
understanding of why this change in time is important to the overall narrative of the story.
This in turn creates the temporal understanding of time and how it is functioning with the
narrative. There are many different ways that story uses time to present itself. Genette
further describes anachronies as essentially a way for story to move against time: “An
anachrony can reach into the past or the future, either more or less far from the “present”
moment (that is from the moment in the story when the narrative was interrupted to make
room for the anachrony)” (48). This temporal distance is called an anachrony’s reach, and
this reach is achieved through prolepsis, analepses, or ellipsis. A prolepsis is something
that exists before it actually does, a “narrative maneuver that consists of narrating or
evoking in advance an event that will take place later” (40). An analepses moves from
present to past similar to a flashback or backstory, “any evocation after the fact of an
event that took place earlier than the point in the story where we are at any given
moment” (40). Finally, an ellipsis is a leap forward in time without any return, skipping
over a moment or period in time. The story moves constantly circling back and forth
between the past and the present. And, as this movement occurs the reader and/or the
audience perception of what is going on in the story has changed. As readers learn about
the past, their understanding about the present changes. This how order and time work together to create the temporal understanding of story. This not only lends to the reader’s interpretation of time and understanding of the story but to how the story contains time within itself, which leads to what Genette explains as duration.

To measure duration in a story it must be based off the experience of time in the story itself. A story’s duration is measured in its own time frame. To attempt to put the constraints of the time in which we are reading it is impossible, as the story itself functions in its own created time and space. Genette explains that there is rhythm to a narrative and it comes in four narrative movements: summary, scene, pause, and ellipsis. Summary serves as the piece between scenes. A scene is a moment of action; scene and summary function hand in hand, the summary functions as “a waiting room” with the scene delivering the “decisive action” (110). A pause is a break in the story. Pauses can be irrelevant to the story or can be descriptive, depending upon its function and intention. Ellipsis is first introduced in order as a leap forward in time; in duration it functions as a measurement of time. Ellipses present themselves as definite and indefinite, characterizing and hypothetical. The indefinite do not designate the amount of time that has passed in jumps between the story, whereas definite ellipses designate the amount of time. A characterizing ellipsis will convey how time has passed between these jumps in a story and hypothetical ellipsis deal with theoretical jumps in the story. These jumps allow for the movement in time and the pauses in time. This movements allows for summary and scene development that work with the cognitive or theoretical pauses, explanations, and experiences of the events and characters in a story. Therefore, these jumps or
movements in time also allow for the reader and characters to experience repetition in the story. This repetition is what Genette calls frequency.

Genette explains that it is through singular and iterative representations that frequency is developed in a story. These representations include determination, specification, extension, and the game of time. Looking first at what singular or singulative frequency is, Genette defines this as “… defined not by the number of occurrences on both sides but by the equality of this number” (115). What this means is that the recurrence of an event matches the amount of times it has been recounted. For the singular frequency it is the story’s ability to create equality between instances rather than a great number of instances. Genette continues to explain that this is where the “… singularity of the narrative statement corresponds to the singularity of the narrated event …” (114). Genette explains iterative representations as a “… type of narrative, where a single narrative utterance takes upon itself several occurrences together of the same event (in other words, once again, several events considered only in terms of their analogy) …” (117). This means that an event or experience is recounted through several different viewpoints or experiences. This is where iterative frequency can seem to take on the role of description, because the repetition of the frequency of an event can be accounted for in multiple ways, allowing for several competing or corresponding descriptions. These iterations can include generalizing or external iterations and internal or synthesizing iterations. Generalizing or external iterations can be understood as the events ability to operate within a given scene and also extend beyond to the external. This means that the novel can reach outside of itself or to scenes that have already passed in the timeline of the novel or the history in which the novel is set. In contrast, internal or
synthesizing iterations do not extend over a time period but repeat within the short time period of a specific scene; these seem to capture the meaning of the scene itself.

Frequency in reference to singular and iterative occurs both within individual scenes and extends beyond them and impacts the larger story through one small event. Frequency outside of a particular scene can impact the individual events. Determination, specification, and extension all work together to create iterative frequency. Determination limits time and understanding, such as the limits of language and the social or cultural understanding of specific time frames. Specification deals with “rhythm of recurrence” within a specific time span, such as “one day out of seven.” Extension is the amount of time covered by the determination and specification, a synthetic unit or representation such as “the account of a Sunday in the summer covers a synthetic duration that could be twenty-four hours but can just as easily be limited to about ten hours, from getting up to going to bed” (127). Lastly, the game of time encapsulates the idea that “we can characterize the temporal stance of a narrative only by considering at the same time all the relationships it establishes between its own temporality and that of the story it tells” (155). Stories are constantly in motion and frequency continues to move the story as well as the reader. The repetition allows the story to grow and develop on its own; by using repetition the story is able to refer back to prior events to build on new events. The movement here leads to the next idea of mood because as a story moves it creates perspective.

Mood in a story can be seen in two ways. First the function of narrative is intended to “report” fact (real or fiction) and in this sense mood can only be expressing a fact or serving as a sign of something already perceived. This means that it is not the
intention of narrative to “create order, express a wish, or state a condition …” However if we allow for a “metaphoric extension (and therefore the distortion), we can meet the objection by saying that there are not only differences between affirming, commanding, wishing, etc., but there are also differences between degrees of affirmation; and that these differences are ordinary expressed by modal variations …” (161). Therefore, by allowing metaphoric extension, the narrative can move; it can take on the attributes that are affirming, commanding, wishing, etc. This metaphoric extension can be perceived through the idea that the narrative makes choices to regulate and deliver the information in a story creating its own distance. Genette explains that, “Narrative ‘representation,’ or, more exactly, narrative information, has its degrees: the narrative can furnish the reader with more or fewer details, and in a more or less direct way, and can thus seem (to adopt a common and convenient spatial metaphor, which is not to be taken literally) to keep at a greater or lesser distance from what it tells” (162). This means that as distinctions are drawn between how and what a story tells the reader develops a relationship based on the development of distance between people, events, and places in the story. This distance allows for a development of understanding and meaning making in a story. As Genette explains, it is through the narrators’ construction that distance is created,

… that the narrative mentions it [a place or description] only because it is there, and because the narrator, abdicating his function of choosing and directing the narrative, allows himself to be governed by ‘reality,’ by the presence of what is there and what demands to be ‘shown.’ (165)

As the writer creates a story, the narrative directs what needs to be ‘shown,’ the narrative has created its own reality of places, people, and events that need to be incorporated to make the story move and progress. Therefore narrators rely their ‘reality’ to the reader,
and it by the degree in which they relay this ‘reality,’ a distance is created. This distance can bring the reader closer or move them further from the story depending on what the information that is shown does to the story. The information relayed by this created distance also begins to layout the difference between telling and showing and how the reader recognizes that difference. Showing versus telling is seen in the relationship between two factors the “quality of the narrative information and the absence of the informer -- in other words the narrator” (166). This means that “showing can be one way of telling, and this way consists of both saying about it as much as one can, and saying this ‘much’ as little as possible … in other words, making one forget that it is the narrator telling” (166). The degree of distance establishes a suspension of disbelief established with distance that can again draw the reader in closer or push them further away. Moving with the idea that distance can create the suspension of disbelief with the perspective of showing and telling the reader begins to look at ideas surrounding focalization, alterations, and polymodality. Focalization is the view and understanding from which the story is told and it encompasses non-focalized, internal focalization, and external focalization. A non-focalized narrative is a narrative that has no focalization, therefore, no clear point of view or understanding from which the narrative is being told. Internal focalization contains three ideas surrounding a fixed focalization (everything passes through one person's perspective); variable focalization (this perspective changes among different characters); and multiple focalization (this is multiple perspectives where an event may be retold many times from different characters’ points of view). External focalization is when the “hero” performs in front of the audience, without the audience every really knowing his real feelings. Focalizations tell the reader where to look in a
story and allow for alterations. Alterations cannot exist without focalizations because these are caused by changes in the focalization. Genette explains that changes in focalizations are infractions and that:

... alterations to these isolated infractions, when the coherence of the whole still remains strong enough for the notion of dominant mode/mood to continue relevant. The two conceivable types of alteration consist either of giving less information than is necessary principle, or of giving more than is authorized in principle in the code of focalization governing the whole. (195)

This means that even though there is a change in the story, the mood remains the same; new information has been introduced but the infraction has been so small that it has not impacted the mood of the events. Lastly, the idea of polymodality is mood based upon the narrator and the hero. This relationship rests on the hero and narrator’s ability to take on different perspectives or for different characters to portray the given attributes of an intended character or event. All these factors influence mood in different ways and “narrative always says less than it knows, but it often makes known more than it says” (198). This means that it is through the simple shifts in perspective and the small changes in narrative structure that the reader understands the movements of the character. Character dynamics do not always develop in or through their dialogue but through their actions and movements as well.

After looking at mood the reader moves to understanding voice. Voice, according to Genette, is

... the mode of action, ... of the verb considered for its relations to the subject-- the subject here being not only the person who carries out or submits to the action, but also the person (the same one or another) who reports it, and, if need be, all those people who participate, even though passively, in this narrating activity. (213)
Voice creates understanding as well as action within the novel. Voice not only shows who has control of the narrating action for the scene or event but also sets the tone for the sequence of events. Voice is dependent on time because the voice can set the tone of the narrated event. This means that based upon the time sequence of the novel and events, the voice can change. This change can impact both how the event is relayed as well as remembered, impacting the other attributes already discussed such as frequency and order. Therefore, the time of the narrating helps to determine the understanding of voice and action in the novel:

... it is almost impossible for me not to locate the story in time with respect to my narrating act, since I must necessarily tell the story in a present, past, or future tense. This is perhaps why the temporal determinations of the narrating instance are manifestly more important than its spatial determinations. (215)

Therefore, the temporal understanding of time of the narrative is just as important as the spatial time of the narrative, perhaps even more important because the temporal perspective of time of the narrative is what allows the story to move through different contexts. There are four different frames that time operates in: subsequent, prior, simultaneous, and interpolated. Subsequent is “... the classical position of the past-tense narrative ...” (217). This type of narrative exists in and out of time; this means that the time frame of the plot as well as the narrative present themselves with a type of timelessness. To explain further, the

... use of a past tense is enough to make a narrative subsequent, although without indicating the temporal interval which separates the moment of the narrating from the moment of the story. In classical ‘third-person’ narrative, this interval appears generally indeterminate, and the question irrelevant, the preterite marking a sort of ageless past: the story can be dated ... without the narrating being so. (220)
This again plays on the ideas of timelessness, because a narrative can and will be set in a certain period of time, however, the temporal components of the story can move beyond that time frame. Prior narrating is a “… predictive narrative, generally in the future tense, but not prohibited from being conjugated in the present” (217). These types of narrative “… almost always postdate their narrating instances, making them implicitly subsequent to their stories” (219). So this type of narrative often functions as a second plot to the story, meaning that it is not the primary story of a narrating instance. As Genette explains “The common characteristic of these second narratives is obviously that they are predictive in relation to the immediate narrating instance but not in relation to the final instance” (220). The next is the simultaneous narrative which is a “… narrative in the present contemporaneous with the action …” (217). This type of narrative can move in two opposite directions and is dependent upon the story or narrative discourse. The last is the interpolated narrative which is “… between the moments of the action …” (217). This type of narrative is the most complex because it requires different types of narration. It is common in the epistolary novel and makes the letter a medium of narrative as well as a medium of the plot. As Genette explains that,

… the extreme closeness of story to narrating produces here, most often, a very subtle effect of friction … between the slight temporal displacement of narrative of events … and the complete simultaneousness in the report of thoughts and feelings. (217)

Voice brings in the emotional response to an event, highlighting the extremes of an experience as well as creating a change in how time is experienced in a novel. Our moods affect how we remember an experience and our perception of time is based off the extremes of that experience; a bad day seems to last forever and a good day passes too
quickly. Realistically the time has not changed; the day has still passed in its twenty-four hour frame. However the events of that twenty-four hours is recounted by a different experience of that time.

Narrative structure plays a key role in developing meaning and intent in narrative. That meaning and intent is derived through a person’s cognitive development. Looking at an article by Jerome Bruner, “The Narrative Construction of Reality,” the reader can begin to see how narrative construction plays a key role in how the mind understands story as well as reality. Bruner discusses how the components of narrative create meaning not only in relation to story but also how story allows us to understand and function in reality. He presents ten features of narrative in reference to cognitive processing; however this cognitive processing can only happen if there is an understanding of narrative text construction as a whole. Bruner frames the ideas of knowledge acquisition and meaning making in reality as a domain. Domains are specific to certain skill sets and knowledge. He continues on to explain that:

… principles and procedures learned in one domain do not automatically transfer to other domains…Each particular way of using intelligence develops an integrity of its own a kind of knowledge-plus-skill-plus-tool integrity- that fits in to a particular range of applicability. It is a little reality of its own that is constituted by the principles and procedures that we use within it. (2)

Therefore, what Bruner is working at here is that each domain or area requires a certain type of learned skill and that those skills are not always transferable; nonetheless, his argument continues on to show how narrative can be a bridge to this transfer. He first discusses the idea of cultural communication both within a given culture and to cultures outside of a given culture. He explains that “… cultural products, like language and symbolic systems, mediate thought and place their stamp on our representations of
reality” (4). Simply put, this means that our culture and its symbols influence and help us interpret our realities; consequently, Bruner leads us to the idea of story and how we construct human interaction through the use and understanding of narrative. He explains that,

We organize our experience and our memory of human happenings mainly in the form of narrative-stories, excuses, myths, reasons for doing and not doing, and so on. Narrative is a conventional form, transmitted culturally and constrained by each individual’s level of mastery … (4)

As a result, we relate, understand, and communicate with each other based on the telling and listening of narratives. Part of what Bruner is getting at here is that in many other areas of study, empirical analysis is very effective in understanding and qualifying data; however this is not true of human interaction. There is no empirical analysis of how we construct and understand reality as it is done on an individual level and acquired through different means — story being a predominant one. Bruner points out that the main concern of this essay is “not how narrative as a text is constructed, but rather how it operates as an instrument of mind in the construction of reality” (6). Therefore, in reading this piece there needs to be understanding of structural components of narrative and how they are functioning, which is where Genette fits into these ideas. As we move through this discussion, pieces of Genette’s ideas will be incorporated to see how the structure of the narrative is allowing for the conversation of cognitive development to be established.

Now, to discuss the ideas surrounding the construction of reality, Bruner moves the reader into his ten features of narrative.

Narrative diachronicity is the first component of meaning making and is defined as “... a narrative is an account of events occurring over time” (6) meaning that a
narrative must progress through time in order to develop. Bruner explains that there are many components that contribute to the perception of time in a story, “It is time whose significance is given by the meaning assigned to events within its compass” (6). Therefore, the reader and characters find significance in time based upon the events surrounding it. This means that the amount of “time” spent around certain events in a narrative will generate some understanding of the event’s importance for the reader and the characters. Genette discusses this idea in his conversation of duration, he mentions the mechanics of time in a narrative starting with readership and how long it actually takes to read a story. However, his discussion progresses to deal with the idea of time in the story and the events. Events in a story seem to take on their own time. These events take on time in two ways: 1) as the cycle of the novel, meaning that a story within the context of its novel will always happen in the same context and span of time, and 2) how the characters experience time and events. This is the second layer of time experience in a novel; where the character experience within the novel helps to designate the pace and progression of the novel. Genette elaborates on this with the idea of order and that the experience of time in the novel is closely related to this order. In Genette’s theory, order deals with how and when the events take place in the narrative. This means they could be told in chronological order, as a memoir, an epistolary narrative, or many other means. Consequently, the way events of a story are told can affect how the reader sees and understands the story. Bruner’s perspective here is that order and duration are only the outcome of the “mental model” (6). He explains that “what underlines all these forms of representing narrative is a “mental model” whose defining property is its unique pattern of events over time” (6). What this means is that as these sequences of duration and order
play out in the text, the order in which the events take place allow for the meaning to be developed. The cognitive analysis of these events is in many ways directly correlated to how the reader experiences the events. There is cognitive analysis in how the writer or storyteller relays the events and also how the reader or audience understands them. The textual tools of ideas like order and duration are just that, tools to help develop understanding and communication between mental models.

The second part to meaning making is, “particularity; narratives take as their ostensive reference particular happenings” (6), this means most narratives focus on a specific set of events or moments in a character or characters’ lives. This means that the narrative seems to operate in its own time frame; attempting not only to create or recreate an event but also attempting to recreate the emotional experiences of that event for the audience. Therefore, the reader not only experiences the event out of time but also experiences time as the characters are experiencing time. As Bruner explains,

Particularity achieves its emblematic status by its embeddedness in a story that is in some sense generic…it is by virtue of this embeddedness in genre, to look ahead, that narrative particulars can be “filled in” when they are missing from an account. The “suggestiveness of a story lies, then, in the emblematic nature of its particulars, its relevance to a more inclusive narrative type. But for all that, a narrative cannot be realized save through particular embodiment. (7)

There is a dialogue being displayed here, most narratives focus on a specific moment in time, a very specific event and time frame in the duration of events either in history or a person’s life. And, in turn Bruner is explaining that in part, this is what makes the narrative powerful because these events can be exploited to make larger meaning and inferences, nonetheless, they can only be understood if it is understood that they are events removed from a larger context of story, i.e., the big picture to the small picture and

vice versa. Therefore, as the reader experiences the intimacy of this spot in time, the
structure of how that narrative is presented is what creates the opportunity for the reader
to experience this idea of particularity. Moving to look at Genette, the ideas of duration
and order continue to apply here; however, adding to the development of particularity
would be the idea of mood. Mood is created by the narrative choice of regulating and
sharing information as well as the way in which this information is shared, such as
character experiences and interactions. As the reader experiences these ideas they are
presented with different focalizations, which make specific experiences within the story
stand out more or less. Therefore, as this isolated event is being retold it is also
attempting to create a specific mood and/or reaction in its audience that develops in the
narrative and can be carried out of the narrative to create meaning.

The third element Bruner discusses is, “intentional state entailment; narratives
are about people acting in a setting, and the happenings that befall them must be relevant
to their intentional states while so engaged- to their beliefs, desires, theories, values, and
so on” (7) this means there must be intention behind the story and its actions. A reader
experiences story through the characters’ state of being, and these states are established
by the events that happen to the character. However, the event for the character must
align in some way with what the character is going through or experiencing on an
emotional level. Bruner also clarifies that,

… intentional states in narrative never fully determine the course of events, since a
character with a particular intentional state might end up doing practically anything.
For some measure of agency is always present in narrative, and agency presupposes
choice- some element of ‘freedom’. If people can predict anything from a
character’s intentional states, it is only how he will feel or how he will have
perceived the situation…instead is the basis for interpreting why a character acted
as he or she did. Interpretation is concerned with ‘reasons’ for things happening, rather than strictly with their ‘causes’…. (7)

This shows that intentional states and events work together to determine character actions and experience. The intentional states help the reader to determine how the experiences of the characters are impacting them; this includes such things as events as well as interactions between characters.

Hermeneutic composability is the fourth component presented by Bruner and is defined as, “... a difference between what is expressed in a text and what the text might mean, and furthermore that there is not unique solution to the task of deterring the meaning for this expression” (7). A text or story can have multiple levels and what can be interpreted from story is sometimes different from the intended meaning and this intended meaning is constantly shifting. Bruner explains that the use of hermeneutic here is implying, “that there is a text or a text analogue through which somebody has been trying to express a meaning and from which somebody is trying to extract a meaning” (7). Therefore, to make meaning we rely on what has comes before, we rely on our past experiences and the understanding we have gained from these experiences, as Mark Turner mentions in his discussion of double-scope stories. The reader is accounting for the current world while relating and interpreting another world. This in turn creates a circle as Bruner explains one where we are constantly referring back to text to make meaning out of text. Bruner explains that a story “… can only be ‘realized’ when its parts and whole can, as it were, be made to live together” (8). This means that as the reader comes to understand the individual parts and events of a story, they can only derive meaning from it if they are able to make all the parts into a whole. These ideas of
hermeneutic composability relates to all the sections of Genette’s discussion of structure of a story. Bruner continues to explain that the

… act of constructing a narrative, moreover, is considerably more than ‘selecting’ events either from real life, from memory, or from fantasy and then placing them in an appropriate order. The events themselves need to be constituted in the light of the overall narrative… made to be ‘functions’ of the story. (8)

Therefore, meaning and structure run hand in hand. Order, duration, and frequency all relate to time and the sequencing of events. These are the things that are expressed in text and create meaning in the text through character interactions when put in the appropriate order. Mood and voice are results of these components of time and sequencing; it is through the creation of mood and the voice of characters that the reader is able to create meaning in the constructed events. And, Bruner states that the “… telling of a story and its comprehension as a story depend on the human capacity to process knowledge in this interpretive way” (8). The reader relates structure and function to meaning in narrative.

The fifth concept is, “canonicity and breach; for to be worth telling, a tale must be about how an implicit canonical script has been breached, violated, or deviated from in a manner to do violence to… the ‘legitimacy’ of canonical script” (11). A story must change if it wants to move through time, if it wants to challenge the given ideas it must break with tradition and grab the attention of the reader. Maybe put more simply: a story must challenge a given set of ideas and perhaps present it in a new way. Bruner explains, “… the function of inventive narrative is not so much to ‘fabulate’ new plots as to render previously familiar ones uncertain or problematical, challenging a reader into fresh interpretive activity… ‘to make the ordinary strange’” (12). When this challenge occurs, it allows for anomalies in a given text. These anomalies are what allow a text to
move through culture and society. As a story takes on a new identity it becomes relevant again even if the main ideas are the same; characters set in a different frame of reference bring a new perspective to an old tale. The settings and character of these new renditions may be more progressive, more modern and apply the same themes to more relevant social issues.

The sixth idea that Bruner presents is referentiality and is explained as, “...narrative ‘truth’ is judged by its verisimilitude rather than its verifiability” (13). This means simply that if the truth in the story is strong enough, more often than not the reader will settle for that as truth rather than seek verification of it. Stories do not always reflect the truth of reality, they are not always set in realistic landscapes. There are multiple ways that stories are based off our reality, the limits of the imagination are based off of the interpretation of real experience with people, places, and events. However, it is the manipulation and use of human experiences that allows for these imagined worlds to be an accepted version of truth; helping the reader to look at the bigger picture of how a story makes meaning through a character’s encounters with events and circumstances. Regardless if a story is set in outer space or under the ocean, the trials and challenges that the characters face and overcome are relatable to the audience. This ability to relate is what allows for the imagination of story to become translatable. Whether we are in a galaxy far, far away or in Wonderland, the trials, journeys, and relationships the reader experiences is what allows the story to gain footing in realistic terms.

The seventh concept discussed for meaning making is, “genericness; there are several “recognizable ‘kinds’ of narrative: farce, black comedy, tragedy, the Bildungsroman, romance, satire, travel saga, and so on... ‘genre is much less of a
pigeonhole than a pigeon.’ That is to say, we can speak of genre both as a property of a text and as a way of comprehending narrative” (14). Genre is tool that helps the reader define what kind of story they are embarking upon. Genre is something that helps people understand their world. Genre functions in a circle; genre is created within culture and created within text and, it is the text creating and the culture making meaning from text that puts it into a genre. We understand text based on our world and we understand our world based on text. Bruner continues to explain that, “genres seem to provide both writer and reader with commodious and conventional ‘models’ for limiting the hermeneutic task of making sense of human happenings- ones we narrate to ourselves as well as ones we hear others tell us” (14). Stories in genre tell us not only the human interactions but what our response to these interactions should be. It is human nature to tell stories so that we can relate to each other, “even if genres specialize in conventionalized human plights, they achieve their effects by using language in a particular way” (Bruner 14). Genres are like domains, they have their own languages and rules for story presented within them. Therefore, the reader and writer must learn to navigate multiple genres, this navigating creates a blending that helps to make meaning in multiple ways. As Marie-Laure Ryan discusses cognitive mapping which allows the audience to draw correlations between the relations of people, events, and places.

Bruner’s eighth idea is, “normativeness; narrative is normative “because its ‘tellability’ as a form of discourse rests on a breach of conventional expectation, narrative is necessarily normative. A breach presupposes a norm” (15). Bruner citing Kenneth Bruke explains that, “the pentad consists of an Agent, an Act, a Scene, a Purpose, and an Agency, the appropriate balance among these elements being defined as a “ratio”
determined by cultural convention” (16). However, this has to be disrupted to make a story move, to create tension and meaning for the reader. It is the break in norm that draws the reader in, it ignites their curiosity. However, “the normativeness of narrative, in a word, is not historically or culturally terminal. Its form changes with the preoccupation of the age and the circumstances surrounding its production” (16). This means that a narrative in most occasions has a shelf life, nonetheless, if a narrative addresses the break in a norm well, it may surpass its time and culture. By suppressing time and culture the story is perpetuated through societies where new renditions are created that enable new meaning to be derived. Bruner explains that when this ratio of story “becomes unbalanced, when conventional expectation is breached, Trouble ensues. And it is Trouble that provides the engine of drama, Trouble as an imbalance between any and all of the five elements of the pentad” (16). Therefore, as this “Trouble” comes to light it allows for the narrative to reach outside of its cultural bounds.

Context sensitivity and negotiability is the ninth idea and is defined as “… focusing the assimilation of narrative to our own context and understanding, this shows how we adapt narrative to fit a context outside of its intended place. Bruner explains that, Indeed, the prevailing view is that the notion of totally suspending disbelief is at best an idealization of the reader and, at worst, a distortion of what the process of narrative comprehension involves… we assimilate narrative on our own terms, however much we treat the occasion of a narrative recital as a specialized speech act. (17)

This means that narrative is meant to be understood and interpreted based on our cultural experience, it also helps to build culture and create new understanding. Bruner continues to explain that, “… it is the very context dependence of narrative accounts that permits cultural negotiation which, when successful, makes possible such coherence and
interdependence as a culture can achieve” (18). Therefore, as narrative takes its place within the bounds of its story, it is specific to time and place, to genre and that context allows for reader negotiability. This assimilation is based on relational dynamics of characters and how they experience the events around them.

The tenth concept is narrative accrual and Bruner explains that,

… narratives do accrue… the accruals eventually create something variously called a ‘culture’ or a ‘history’ or, more loosely, a ‘tradition’ … homely accounts of happenings in our own lives are eventually converted into more or less coherent autobiographies centered around a Self acting more or less purposefully in a social world. (18)

Our stories turn into history, sometimes with refined details and other times they seem to be a blurry haze. However, when our individual stories go into a self history they also go into a larger history. The narrative accrual then assess or presents not only the history of the individual but how it is connected with its surrounding world and culture. How their world or culture impacted their experience of individual events, help them to develop their identity within a larger context.

Bruner finishes with a larger perspective that stories operate as societal tool kit and are symbolic systems in a culture. Stories are how we develop cultural understandings. Bruner states that, “…we must accept the view that the human mind cannot express its nascent powers without the enablement of the symbolic systems of culture” (20). Ultimately stories not only create meaning but develop culture.

As Bruner has laid the groundwork for meaning making in narrative processing, the discussion moves to look at David Herman’s selection of essays in his book *Narrative Theory and the Cognitive Sciences*. These essays build on Genette's ideas of structure, expanding them to include an analysis of how narrative functions on a
cognitive level and brings components of Bruner’s analysis of meaning making. In the introduction Herman explains how narrative study came about and its structuralist background and leads into ideas about how story functions to create meaning:

... narrative can be seen to facilitate intelligent behavior. Stories support the (social) process by which the meaning of events is determined and evaluated, enable the distribution of knowledge of events via storytelling acts more or less widely separated from those events in time and space, and assist with the regulation of communicative behaviors, such that the actions of participants in knowledge-yielding and -conveying talk can be coordinated. (8)

Stories require cognitive action. They are not just constructed based on a formula but are constructed using ideas to convey ideas in order to create meaning. Story is social, evaluates meaning, and draws connections between the reader, writer, and narrator. Therefore, by looking at a selection of essays from this book we will further develop on Genette’s ideas of structure facilitating meaning making. By looking at essays that deal with cognitive mapping, double scope stories, internal and external stories, and how meaning is developed, cognitive relationships to story are developed.

Marie-Laure Ryan in “Cognitive Maps and the Construction of Narrative Space,” discusses maps in both the literal and figurative sense. This addresses the ideas of how a reader approaches narrative space both in the sense of physical objects as well as character interactions. Ryan explains that,

... a cognitive map is a mental model of spatial relations … this definition presents sufficient versatility to reach into narrative territory. The space represented by the map can indeed be real or imaginary. The representation can be based on embodied experience (moving through space, seeing, hearing, smelling, the world), or on the reading of texts. (215)

To further explain cognitive maps, Robert Kitchin provides this definition, in his article “Cognitive Maps: What Are They and Why Study Them?”.
Cognitive mapping is a process composed of a series of psychological transformations by which an individual acquires, stores, recalls, and decodes information about the relative locations and attributes of the phenomena in his everyday spatial environment. (1)

By mapping the spatial relationships, physical or psychological, an individual can begin to understand and make meaning out of their surrounding circumstances. Narrative maps appear in many modes, they are there to help the reader understand the world of the story. This means that items in the map can be used to define spatial areas and/or a space for narrative events to occur; as Ryan explains, “[t]he text can be a graphic map, or a verbal evocation. The verbal evocation can be narrowly focused on space (directions, descriptions, travel guides) or treat space as a stage for narrative events” (215). Maps can develop in a multitude of ways depending upon the intention of the teller and the understanding of the reader/listener. Ryan continues to explain that,

[i]n the map strategy, space is represented panoramically from a different perspective ranging from the disembodied observer situated on an elevated point. Space is divided into segments, and the text covers the segments according to a systematic algorithm: east to west and north to south; left to right; or front to back. (218)

Each representation of space is displayed differently in reference to the given story and series of events: “The text can either sketch the map all at once to set the stage for the action, or distribute information relevant to its construction throughout the narrative” (Ryan 219). The spatial relations between characters and places can be established in one quick setting or the dynamic of that relationship can be developed as needed. Each of these approaches to spatial recognition has a different effect on the reader’s ability to establish a cognitive map of the space as well as the characters relationship to the space. Ryan continues to explain that, “… the most widely practiced alternative is to unfold the
map gradually, by linking the disclosure of spatial information to the actions of characters or by interleaving short descriptions with the report of narrative events” (219). This draws attention to the idea that relationship and development of a cognitive map is closely related to the character interactions with the space and each other. As Ryan explains here, the readers:

… ‘focus their interest in the fictional world on the characters rather than, for instance, fictional time or space or narrative situations.’ Mental models of narrative space are centered on the characters, and they grow out of them…Readers need mental maps to follow the plot, but they construe these maps on the basis of the plot. Out of the movements of characters we construct a global vision that enables us to situate events. (236-237)

This reinforces the ideas that the cognitive maps the reader draws are first based on character interactions, including a character’s interaction with the space and with other characters and events. Kitchin explains that the “…broadest definition [of] a cognitive map is the ‘cognitive apparatus that underlines…behavior.’” (2). While maps help to draw the spatial relations, maps also develop character through the distinguishing of these spatial relations. So, as the readers construct maps, they begin to see the bigger picture or global vision of the story that allows for the world of the story to fall into place. So, as this larger story falls into place, Ryan elaborates that, “While this global vision is constructed through a bottom-up activity, it provides top-down guidance to the explorer of the textual world. This interplay of bottom-up and top-down processes is the cognitive implementation of the hermeneutic cycle” (237). Therefore, the meaning making that comes from stories goes through a continual cycle of textual interpretation and understanding. As the reader experiences the elements of mapping by laying out the story world they are better able to understand the relationships of the character reference to
their environment as well as in reference to themselves as the reader. Mapping is the first layer in making meaning from story. Mapping lays the groundwork for connections between characters, events, and experience.

“Double Scope Stories” by Mark Turner discusses how we manipulate stories and bring them in and out of our realities, building off the basic premise of theoretical mapping. These integrations can be fictional or real (memories, etc.), but when they are retold they are usually competing with an already existing narrative (reality, past, or memory). Turner explains, “Cognitively modern human beings have a remarkable, species-defining ability to pluck forbidden mental fruit—that is, to activate two conflicting mental structures and to blend them creatively into a new mental structure” (117). This means that we take stories and combine them, either recalling the past in the present and the fictional into reality among many other paradigms. Humans can run multiple stories at one time. Turner argues, “human ability to conjure up mental stories that run counter to the story we actually inhabit” (117). This ability to conjure stories creates opportunities for escape as Turner explains,

We might have expected evolution to build our brains in such a way as to prevent us from activating stories that run counter to our present circumstances, since calling these stories to mind risks confusion, distraction, disaster … A human being trapped inescapably in an actual story of suffering or pain may willfully imagine some other, quite different story, as a mental escape from the present. (118)

Stories can distort reality or help make sense of it and our abilities to pull in stories or to recreate them sets us apart and allows us an escape from our current realities. Not only does this afford the opportunity to reconstruct reality but also to experience it again. Turner continues on to explain that, “…someone who is inhabiting the real story of the present and who is simultaneously remembering a different story can partition them, so as
to monitor each without becoming confused about which items belong to which stories” (118). This is another component of human ability and meaning making. The stories are working in the context of the current reality; a story does not allow for the entirety of an escape. Storytellers are still in their reality, and forces within that reality are present to help them remember the difference between the two. As Turner states, “Running two stories mentally, when we should be absorbed by only one, and blending them when they should be kept apart, is at the root of what makes us human” (120). Memory is part of the root that creates the human element and it plays a part in this development of competing stories. There is necessity in pulling stories from the past to talk about the present. Turner explains that,

We can make sense of story in the immediate environment with the support of memory. This support can range from routine, invisible assistance to nuanced conscious remembrance of a particular memory that guides us in conceptualizing the present story. (120)

Therefore, inhabiting two stories, or a blended story, at once is an opportunity for using story to make sense of the present situation. Even in false or fictive stories, meaning can still develop as Turner further explains that a “… blended story, that false story, new meaning develops. That new meaning turns out to deliver to us the deep truth for the actual human situation. Plucking the forbidden fruit brings new insight and knowledge” (126). Creating something new whether real or fiction creates new insight and meaning for understanding story and the surrounding world. However, to create this meaning there are elements of mapping, selective projection, and emergent structure that come into play. There is a mapping between the elements of two stories, “Blending two stories always involves at least a provisional mapping between them. The mapping typically
involves connections of identity, analogy, similarity, causality, change, time, intentionality, space role, part-whole, or representation.” Selective projection means that different elements of the stories are projected to create the blend in a story. And, lastly emergent structure integrates stories that come

… from three sources: composition, completion, and elaboration. Composition is putting together elements from different conceptual arrays. Completion is the filling in of partial patterns in the blend. Elaborating the blended story occurs when we develop it according to its principles. (127)

By using these ideas and/or principles a story is able to not only be constructed but blended. This blending is what allows for meaning making in story comparison and experience to develop. Through the use of these ideas Turner continues to explain that,

Human beings are able to invent concepts like punishment, revenge, and retribution. These concepts are the result of blending. In each case, there is an earlier scenario in which a character does something that is regarded as an offense, and a later scenario in which something is done to that person. If we took the two scenarios as separate, we would have two actions, and the second one could be regarded as a gratuitous offense, no different from the first. But when we integrate these two scenarios into one, we compress the two actions into one balanced unit. (127)

On a very basic level the reader sees how this idea of blended plays out in everyday story. This builds on the idea of how we use mapping to develop our understanding of story. As discussed earlier, mapping is what allows us to draw connections between relationships; therefore, as a story is layered through different scenarios and experiences, theoretical maps are being created to develop the meaning and understanding of those stories.

Building from mapping and double-scope stories moves to how we interpret and relay stories. The internal and external process that story undergoes to be retold. The retelling of a story requires that it undergoes an internal process to develop understanding and interpretation in story.
Manfred Jahn explains in, “‘Awake! Open Your Eyes!’ The Cognitive Logic of External and Internal Stories” that external stories are “encounters in novels, anecdotes, movies, and plays” (195) things and/or events outside of our individual experience. However these external stories are contrasted and partnered with internal stories. Internal stories are “the stories which are stored in memory and performed in the mental theater of recollection, imagination, and dream” (195). Internal stories are the stories that we experience as an individual, however, like mentioned earlier, the idea of internal and external are partnered together, one cannot exist without the other. For the person to experience story, they have to internalize something that has perhaps always been external. In turn for a story to become external, it must come from an individual and presented externally to a different audience than the one who experienced it. The ideas of internal and external stories take narrative out of being evaluated solely as a communicative and entertainment experience and opens it up for a psychological analysis of experience with story. Jahn explains that,

There are a number of observers who view stories and storytelling as psychological and cognitive forces rather than as forms of communication or entertainment. Thus Eric Berne, a psychoanalyst, argues that a person’s life plans are ‘scripted’ on fairytales. Daniel C. Dennett, a philosopher, claims that ‘everyone is a novelist’ writing his or her life story. Paul Ricoeur, a literary theorist, argues that life and identity are ‘in quest of narrative.’ Roger C. Schank, Artificial Intelligence pioneer (and co-inventor of the ‘script’ concept), suggests that human memory is a database of stories. Finally, Mark Turner, a cognitive critic, holds that ‘most of our experience, our knowledge, and our thinking is organized as stories.’ (198)

We understand our world through story, through the personal experience of our own internal stories and the processing of external stories. Therefore, as we process a story it goes through a series of internal and external understanding to develop and create meaning. As we process external stories to be internal and vice versa, we begin to create
our own stories of our world around us. Part of what makes this development of story movable is that “[e]xternal and internal stories, in particular, are highly indeterminate when viewed in isolation and prone to shift status erratically as soon as contextual factors come into play” (200). This means that as different people encounter different stories, different meanings are derived from them as they are processed. Not only do the factors of their reality come into play but also their own past experiences and understanding.

However these stories welcome

… exceptions and even allots them a comfortable niche in the greater narratological scheme of things. This is the niche of ‘games,’ ‘alterations,’ ‘infractions,’ ‘metalepses,’ or ‘scandals,’ whose exceptional status becomes discernible precisely against the pattern of the cardinal rule which they violate. (211)

Stories create tension by pushing against their anticipated structure. When they do this a person experiences stories and internalizes them and then externalizes them, their experience is built on the different variations of story. These variations challenge the canonical aspects of the story norm, which allows the story to move through places and people. The story becomes sharable again and again as it continues to be relevant to the culture, time, and place.

David Herman’s discussion in “Stories as a Tool for Thinking” ties together the different ideas of structure and cognition in narrative. Herman explains that, “the powers of cognition come from abstraction and representation: the ability to represent perceptions, experiences, and thoughts in some medium other than that in which they have occurred, abstracted away from irrelevant details … we can make marks or symbols that represent something else and then do our reasoning by using those marks” (167). Stories are the avenue for this change in cognition. They can be told in such a way that
makes them familiar and new at the same time. Herman continues on to explain that, “…humans exploit elements of narrative structure with the predominant purpose of cuing interlocutors, viewers, or readers to reconstruct a sequence of states, unplanned events, and deliberately initiated actions” (169). Narrative is something that people not only use to understand their world but use it as a tool to communicate. Herman explains that narratives allow for many components already discussed, such as spatial difference and cognitive mapping. These components work together to establish storyworlds as well as a connection to reality.

They enable tellers and interpreters to establish spatiotemporal links between regions of experience and between objects contained in those regions. Narratives also allow people to adopt relatively distant or intimate (and relatively fixed or variable) perspectives on the storyworlds they evoke. (Herman 168)

Stories make people map, however this mapping evokes not just an understanding of narrative context but forces the reader to look into their culture to map between the storyworld and the real world. Still Herman explains, “storyworlds, in turn, are inhabited by participants about whose physical as well as mental behavior tellers and interpreters are licensed to make a vast number of inferences” (169). This means that the understanding that is developed is based upon the interactions of the character and the reader and “…narrative comprehension requires situating participants within networks of beliefs, desires, and intentions” (169). This means that for a story to create meaning for the reader it must pull at something deeper than just character interactions. They must pull at “beliefs, desires, and intentions” whether the ideas presented are opposite of the reader or the same drawing on sympathies or discord creates “Trouble,” as we discussed with Bruner. And, Herman explains that,
Narrative bridges self and other, creating a network of relations between storytellers, the participants whose experiences they recount, and the larger environment embedding those experiences, including the setting afforded by the activity of storytelling itself. (184)

This means that as “Trouble” develops it is also building relations between the story world, the reader, and the reader’s reality.

After discussing these components of theory we will move into some tangible areas where narrative functions to create meaning. The structure of story is the necessary foundation to look at the development of meaning making and story processing. Through story processing, such as internal and external stories, double scope stories, and cognitive mapping; meaning can be derived in story. There will be three parts to this discussion of narrative. By looking at an example of how we tell story we will first look at the role narrative plays in writing development and the working memory. Next, we will look at how story is used to interpret and make meaning, which in turn allow story to move through cultures, focusing on the continual retelling of Cinderella. Lastly, we will see how this telling of story and interpreting of story come together in a more realistic setting, this will be done by looking at how a story travels in legal discourse.
CHAPTER III

WORKING MEMORY CAPACITY, ATTENTION CONTROL AND FLUID INTELLIGENCE

The Role that Working Memory Plays in the Construction of Narrative

First we will look at how narrative and the idea of working memory function together to help develop writing. Working memory functions as an example of how we create and tell story. Memory is used continually throughout our cognitive processing. Without the use and application of memory, we would not be able to develop and learn. Memory is not just a place to store special moments, but it is our cognitive tool that allows us to manipulate and understand the world around us. Looking at a task like writing, memory plays a crucial role in our development of writing and conveying narrative. Its role starts with the basics of using the alphabet and speech to contributing to the creating and conveying of complex ideas through the written word. The working memory plays a crucial role in this development as well as the construction and use of narrative. When discussing story in this context the definition of story will be very broad, this means that it could include the traditional idea of story and storytelling to individual uses of small stories and experiences that focus on an individual’s ability to learn and write. Through this section, there will be a discussion of the working memory followed
by a discussion of learning and the working memory. These ideas will move toward a
discussion of the correlation between how the components of working memory and
learning develop writing based on the use of narrative in both structure and cognition.

The working memory, simply put, is the part of the memory that draws
connections between the short term memory and the long term memory. The working
memory draws correlations between the old and new encouraging learning and cognitive
development; it helps to understand our world around us based on past experiences and
understanding. Learning is like building blocks where the long term memory is the
foundation, the short term memory presents new blocks, and the working memory makes
them work together to create a structure. Ran Hassin, John Bargh, Andrew Engell, and
Kathleen McCulloch explain in their article, “Implicit Working Memory,” that the
“working memory is not for ‘memorizing’ per se but, rather, it is in the service of
complex cognitive activities such as language processing, visuospatial thinking,
reasoning and problem solving, and decision making” (1). This means that working
memory plays a role in decisive action and analysis of situations and events. The working
memory requires the attributes of mapping as discussed earlier with Ryan. When the idea
of mapping is coupled with the ideas of Bruner and Herman, meaning making develops
through visuospatial thinking, reasoning and problem solving as well as decision making.
By embracing concepts first discussed by Bruner such as hermeneutic composability,
canonicity and breach, and referentiality, the creator of narratives is able to use the
working memory to create meaning out of immediate situations. Each of these ideas by
Bruner presents a concept of friction, something that takes the story or experience out of
its original understanding or presentation. When the domain of understanding for this
story is broken, the working memory is able to pull from the narrative writers’ past experience and correlate it with this new experience to create meaning. As this meaning is created it moves to further develop the ideas of Herman who distinguishes between these ideas of memorization and understanding as well. Herman states that, “…‘preprocessing the world saves processing the representation of the world. Put another way, the greater our understanding of the organization we maintain outside, the less we have to memorize’” (167). This means that if the writer is able to develop meaning and understanding, they do not have to memorize how to write but because they understand how to write the writing will develop with greater cognitive depth.

To further support how the development of memory and meaning making takes place it is important to consider the aspect of attention and intelligence. Richard Heitz, Nash Usworth, and Randall Engle, in their chapter “Working Memory Capacity, Attention Control, and Fluid Intelligence,” incorporate how attention and intelligence span plays a role developing cognition and in turn writing. They explain first that there are two types of intelligence: general-crystalized (Gc) and general-fluid (Gf). (62). They continue to explain that, “Gf reflects one's ability to reason abstractly and perform well in novel environments, whereas Gc corresponds to abilities and knowledge accumulated over time…” (62). Put simply, Gf deals with new information and processing while Gc deals with already gained knowledge. Another important difference between these types of intelligence is that Gf can account for the uncontrollable factors of outside events or influence while Gc focuses on factual knowledge. Thomas Newkirk in his book Minds Made for Stories: How We Really Read and Write Informational and Persuasive Texts, discusses the importance of story for understanding in writing development. Story in
many ways allows for a correlation between these two types of intelligence. Newkirk explains that “We struggle with writers who dispense with narrative form and simply present information … because we are given no frame for comprehension” (19). Therefore, if a writer only operates with an intelligence based in factual knowledge (Gc), then they cannot account for the realm of emotional understanding and readability that story brings for an audience or reader. Allowing for new information to be processed that brings in relatable factors and uncontrollable factors, meaning that the author is operating in intelligence based in Gf, they are able to base the facts in story and in turn make something that the audience can pull from for a frame of comprehension. Where these differences in intelligence lead us in the discussion of memory is to the idea of attention. An event that requires an intelligence that can account for the unexpected (Gf) requires more attention from the person experiencing the event. The article by Heitz et al. continues to explain that,

… attentional control is voluntary, effortful cognitive act that serves to maintain information through activation of relevant brain circuitry, inhibit the irrelevant and distracting information that impinges on us at any one time, and suppress prepotent response tendencies that are task irrelevant. (63)

In other words, we make a cognitive effort to focus our attention on a given task and we divide our attention based on the situation and necessity. As the article continues to explain “The attention required in a vigilance task is somewhat different than that required on, say, a divided-attention task, in which participants must perform two tasks simultaneously” (63). Therefore, as fluid intelligence develops, the attention span of an individual grows. By learning to divide attention based on task importance, the writer expands memory capacity. Heitz et al. continues to explain that “…attention can be put to
use in a variety of ways, but the act of voluntarily employing attention always relies on capacity-limited executive control.” Therefore, what this shows is that working memory develops around attention, and the attention is limited to capacity. Attention is also limited or designed around the person’s ability to establish or determine importance of an event and the attention required. What this means for narrative is that there are specific functions of development that require certain amounts of attention in order for them to be conveyed. However, one of the interesting things about narrative is that as this develops, the capacity of working memory grows and tasks that require specific amounts of attention become tasks that require less attention. This change in attention and focus allow for deeper cognitive thought and development in writing.

After gaining a basic knowledge of what the working memory does and how it functions, what does this mean for learning and creating narratives. As already explained, the use of memory is how we learn; the working memory is how we process ideas and concepts. It is in this process that we create meaning in what we learn. This in turn allows us to recall the information from our long term memory and utilize it in the current information we are processing in our working memory. Through the use of these memories, we draw correlations between concepts; there is a relationship between the old and new. The information we have stored in our long term memory, according to the article “Knowledge, Processing, and Working Memory: Implications for a Theory of Writing” by Deborah McCutchen, explains that “Effective retrieval structures result from knowledge that is ‘strong, stable, well-practiced, and automated, so that it can be employed for encoding without additional resource demands” (14). What this means is that the information transferred from the long term memory to the working memory not
only needs to be meaningful but necessary for everyday use; therefore, it is knowledge that is well practiced and in essence done without much thought. In the article “Meaningful Learning: The Essential Factor for Conceptual Change in Limited or Inappropriate Propositional Hierarchies Leading to Empowerment of Learners,” Joseph Novak explains that there are two different types of learning. One type of learning is rote learning and the other is meaningful learning. Rote learning is “where new knowledge is arbitrarily and non-substantively incorporated into cognitive structure.” In contrast, meaningful learning is “where the learner chooses conscientiously to integrate new knowledge to knowledge that the learner already possesses” (549). What Novak explains is that there are concepts we learn in rote learning that are only applicable in the circumstance in which they are learned. And, we cannot transfer that knowledge to another concept even if it is applicable because the learning was not meaningful. Whereas meaningful learning is transferable because we have been able to incorporate the concepts with other already learned concepts. The differences for rote learning versus meaningful learning can be viewed as a domain which Bruner discusses as isolated pieces of knowledge. However, Herman expands this discussion of meaning making in “Stories As a Tool for Thinking.” Even though learning can be domain specific, Herman explains that stories are designed to convey an event, and the reader as well as the audience, is able to analyze a scene, set of characters, or sequence of events. Therefore, as the reader encounters stories it allows for these ideas of domain to come out of the box a little, allowing for a set of tools to cross over into another set tools. Through this crossing over the reader is able to make meaning out of story that impacts their personal life and is a way to connect the story to real life. So, as stories are established for an individual, the
internal and external processing of story, as discussed by Jahn, is developed in the long-term memory allowing for knowledge gaining through processing of new experiences that move through the working memory for meaning making. Therefore, as a narrative develops, storytellers draw on past experiences to create meaning out of their individual experiences, and they also process story from the external to the internal and then back to the external to bring a fresh perspective on meaning and understanding of a story in their given context. What this means specifically for writing according to Gribble et al, “‘The Teacher Said My Story was Excellent’: Preservice Teachers Reflect on the Role of the ‘External’ in Writing.” is that it makes the “notion of composition… an act of personal ‘meaning-making’: writing, like learning, is a meaning-making process that facilitates the learner’s ability to ask questions, discover connections, and find answers” (291). Newkirk locates this idea in narrative:

... when we employ narratives —and approach experience as caused and comprehensible —we gain a measure of control. We take a stand against randomness and fatalism and in favor of a world that makes sense. As creatures living in time, we rely on forms that help us understand our passage through time. (34)

In order for our passage through time to make sense we have to relate in a way that corresponds to our culture and frame of reference. Narrating or reading narratives has to involve meaning making in order for it to take place on higher cognitive levels with the working memory; it has to involve meaning making and story to communicate in an efficient and effective way.

What this description of learning and its relationship to writing now leads us to discuss is the difference between the skilled writer and the novice writer. The difference between the novice writer and the skilled writer begins with how they learn.
Looking at differences in rote or meaningful learning, the development of their writing is displayed and from this development it leads to the level at which they are able to write, as well as the cognitive capacity of their writing. A writer's development is directly correlated with their ability to convey story in cognitive depth. In most of the research done on the working memory and writing, writers are referred to as either skilled or novice and this assessment is based upon the use and development of the individual's working memory. The article “What Makes a Skilled Writer? Working Memory and Audience Awareness during Text Composition,” by Denis Alamargot et al., explains that a skilled writer is one that,

With practice, low-level processes (graphomotor execution, linguistic formulation) are gradually automated, while high-level processes (content planning, text revision) are controlled by increasingly sophisticated strategies. As a result, the development of writing expertise consists in moving away slightly from an iterative procedure of sentence formation, towards an adaptive strategy of composition, focusing on the… text’s global coherence. (505)

Meaning that as a writer grasps the basic skills of writing, they develop the ability to make a more cohesive whole out of their writing. This cohesive whole allows them to draw on skills that have a deeper cognitive processing and understanding. Therefore as the deeper cognitive processing takes place and the skilled writer no longer needs to focus on things like spelling, they are more able to develop ideas that convey a deeper understanding of cognition. This in turn allows them to communicate narrative and human experience in more complex terms. The article then continues on to explain that novice writers’ “abilities boil down to being able to translate their ideas directly into words, paying no attention to the text as a whole and failing to take the audience into account”(506). These writers operate under certain types of knowledge, that is domain
knowledge and pragmatic knowledge; once again, as Bruner discusses, domain knowledge is a knowledge that is limited to a specific set of tools. Alamargot et al. explains that pragmatic knowledge is being able to take the theoretical (domain knowledge) and show how to make it work in reality, to move the tool set to work with another tool set. The novice writer is able to write based off domain knowledge and this is referred to as a “knowledge-telling strategy.” Once again moving back to Bruner: what this means is the novice writer is very good at retelling information focusing on a given domain of writing style and storytelling. With this limited domain the novice writers have not yet acquired the skills to consider concepts such as long term memory experience or even more complex aspects such as audience. Therefore, the novice writer is limited on how complex a narrative they can develop. However, the skilled writer is able to take domain knowledge and then write with pragmatic knowledge, this is referred to as a “knowledge-transforming strategy.” Meaning that the skilled writer can write not only based on the concepts of a given field but they can also plan, edit, and make considerations for their readers in the process of their writing, making their domain knowledge develop and adapt. As Alamargot et al., explains, “Skilled writers can transform their ideas and the manner in which they are expressed by anticipating their impact on the reader” (506). He continues to explain that the “working memory capacity is an influencing factor, in that it determines the number of processes that can be fired simultaneously and, as a consequence, the type of writing strategy that can be adopted” (506). Meaning that as a skilled writer creates a narrative they can take into account worlds outside of their reality, they can blend genres, and create complicated character dynamics. Building on this idea, Newkirk stats that, “Reading and writing are a form of
travel, through time, and writers need to create the conditions for attention” (72). As the writer focuses on creating their story, they travel with their narrative and in turn are able to create a more powerful experience for the audience. This ability only comes with skill in writing and gaining the basic domain knowledge of how to write then learning to translate this into other ideas, worlds, places, and genres. It takes a skilled writer to develop the changes in attention to keep the reader traveling through time. Therefore, as the writer’s skill develops so do their ideas and their ability to tell a story. And, this story is based on new and past experiences stored and processed in the memory.

As we have moved through these different ideas about working memory, components of narrative theory have weaved their way in; nonetheless, there are more components of narrative theory that contribute to the development of learning, memory, and writing that should be discussed. After considering these ideas and the functions of working memory it is safe to say that memory is vital to the understanding of the world around us, and the creation of narrative cannot exist without memory. Genette’s discussion of structure in narrative shows the depth of understanding the writer has to compose and manipulate language and presentation in story. Next, David Herman’s chapter “Stories as a Tool for Thinking” discusses how stories develop cognition, and lastly Jerome Bruner’s article “The Narrative Construction of Reality” present ideas that support how these stories contribute to the development of writing and use of knowledge.

Genette’s discussion of narrative focuses on structure of narrative, he discusses the writing components of how a narrative comes into form. There are certain ideas of structure that a narrative should do in order to allow the reader to progress through a story. In structure the idea of working memory comes into play when we look
at the level of capacity in the cognitive design of the structure of a narrative event. The components of order, duration, frequency, mood, and voice display the basic outline of Genette’s structure of narrative. However, the complexity of development in each of these relies heavily on the writer’s ability to use their working memory and its cognitive capacities. These pieces of structure can be very simple and would display a lower developed cognitive capacity of the working memory. The more complex these components of structure become, the more developed the cognitive capacity of the writer is. This development of working memory allows for the reader to move beyond simple story design to begin to create complex character and spatial reactions. The structure of story is based on the writer’s ability to create believable and relatable events either through character interaction or narrational description and direction.

Herman’s chapter “Stories as a Tool for Thinking” the reader sees how not only experiencing a story but creating one will help to develop cognitive capacities. Herman’s perspectives on the idea of story construction acting like a cognitive artifact shows the role that the story actually plays in a culture and place. What this means is that while the development of writing is taking place as well as the telling of a story, the story begins to take a shape that allows it to create meaning outside of itself, and this is when it becomes a cognitive artifact. Herman builds on this by explaining that, “…natural artifacts, can also be exploited in cognitively beneficial ways …” (167). Here Herman in referring to natural artifacts such as the stars being used as navigational charts. However, the idea can be applied to writing and it can be viewed as natural artifact because writing is something that is produced. Language and communication are man-made, but they are also something that moves through time making it fit and break the definition of a
cognitive artifact; which is why some stories can become an artifact and others cannot. The stories that develop culture and help to establish norms are ones that become cognitive artifacts because they are looked to for direction. Therefore, where the components of cognition play a role is the authorial intent and reader experience. Still, the intent and experience cannot be created unless the reader has developed the working memory to a point where their construction of narrative moves to a more complex cognition capacity. When the cognitive development is complex humans have the ability to “…exploit elements of narrative structure with the predominant purpose of cuing interlocutors, viewers, or readers to reconstruct a sequence of states, unplanned events, and deliberately initiated actions” (169). What this means is as the writer develops in skill, he can better manipulate the component of story allowing for the friction discussed earlier. This friction in turn allows for deeper cognitive development in the writer as well as the reader. Still, none of this could be developed or created with first use of the working memory and writing development. To move from basic sentence structure and plot line to complex interactions between characters, events, and settings the working memory must develop its capacity to process and store information; to make tasks that are at first complex, more simple.

Lastly, looking at Jerome Bruner’s piece on the idea of domains and the memory’s capacity to separate those and store information, not only shows how narrative helps with learning and writing but also development of new ideas. Bruner discusses that domains are specific areas of knowledge that can be learned and that stories can be an avenue for learning and converging the ideas of different domains. As Bruner explains, domain knowledge and stories link
… man and his knowledge-gaining and knowledge-using capabilities to the culture of which he and his ancestors were active members. But it brings profoundly into question not only the universality of knowledge from domain to another, but the universal translatability of knowledge from one culture to another. (3)

By developing writing and story in a way that reaches many domains, the reader shows a complex cognitive capacity that not only grasps the foundations of structure but also the use of artifacts. Therefore, writing and story development also shows how these other components of story are used to develop new domain knowledge and understanding. As the writer develops the basic domain for structure, they then learn how to manipulate that structure to create more complex cognitive capacities that force the reader to experience the story in a different way. By the writer moving an internal story to the external the reader has a new experience and understanding for a given story. Through this new experience, new meaning is derived and this leads to looking at the telling of story itself and how different variations create different understandings. Through the manipulation of setting and character development an old story can convey a new perspective.
CHAPTER IV

CINDERELLA

The Story of Cinderella as Timelessness and Its Ability to Make Meaning Through Narrative Retelling

Cinderella is one of the most well-known fairy tales told. It is a tale that has been shared repeatedly and continues to be told. In looking at this classic tale the reader can see multiple versions that have broken tradition in their telling, however, throughout these retellings the narrative has maintained the integrity of the story itself. Even though the story may be presented in different time frames and contexts the plot never seems to change. This story seems to have a type of transcendence. It was created for a specific audience in a specific time, culture, and place. Yet, this story has moved not only through time but culture and place as well. To further understand this we are going to look at three different film versions of this tale; *Pretty Woman, Ever After: A Cinderella Story,* and *Cinderella* (Disney 2015). Through these three different renditions we will consider how a story moves through time and how these renditions of the tale helped that movement. The films will be discussed by looking at the ideas of narratology and the ideas around fairytales and mobility studies. Mobility allows for the story to move; showing that not only are people mobile but material objects are as well. The immaterial ties to the movement of fairytale because it is the stories that are moving through a retelling and the avenue or theory that makes this movement possible is
narratology. It is through the author’s intention and the audience’s reaction that the story is moved through culture. Specifically, Cinderella has become a timeless tale. First, Cinderella became mobile by oral tradition and then was perpetuated by the idea that story can teach. And, it has lasted because the story has the unique ability to keep its plot but change dynamics.

The standard definition of fairytale is from Graham Anderson in his book Fairytale in the Ancient World: “‘short, imaginative, traditional, tales with high moral and magical content’ The vagueness of definition can “provide us with the assumption that they are [fairy tales] somehow ‘timeless’ without actually being ‘old’” (1). What this definition highlights is that stories can transcend time if they have moral or magical content. This content influences the audience and their response to the story. Therefore, when the reader experiences a story that is timeless, like Cinderella, they are expecting a predictable plot line but a change in the characters and their dynamics. Coupled with this, the audience is expecting to experience some kind enlightenment, some kind of moral or character building experience that allows them to consider the story into their own life. Each of these renditions of Cinderella do this in their own way. They do this by capturing a theme. Each of these retellings show two main themes: one is that dreams can come true and the second is that Cinderella is a savior. The characteristic of her being a savior and also someone who needs to be saved is what makes her relatable and redeemable. Still, these themes manifest themselves in very different ways for each different version of Cinderella and yet the intention behind the themes remains the same.

The last line of the film, Pretty Woman, directed by Garry Marshall, captures an idea of dreams and setting. “Welcome to Hollywood! What’s your dream? Everybody
comes here; this is Hollywood, land of dreams. Some dreams come true, some don’t; but keep on dreamin’ — this is Hollywood. Always time to dream, so keep on dreamin.’”

This encapsulates the reality of this Cinderella story. In a broad sense, “dreams” in the Cinderella-sense, encourages someone to dream and in turn encourages people to strive for what they have dreamed for. Nonetheless, one component of the fairy tale is that it creates an unrealistic assertion of that dream: Prince Charming will not always be there. Fairy tales create the extreme of a reality, giving audiences authority to make a change or interpretation of that dream that helps it to better fit realistic expectations. And, in many ways this version of Cinderella makes that transition tangible by eliminating the magical elements that transform Cinderella. In this film, the magic qualities that transform her are money and human relationships, and, perhaps more accurately, the distinction between the relationship to money and the relationship to people. Part of the journey of this Cinderella is to act like a savior to Edward, the rich man who hires her as an escort. Near the end of the movie, Edward climbs up the fire escape and says, “So what happens after he climbs up and rescues her?” and Vivian (the Cinderella character) responds with “She rescues him right back.” It is this redeemable quality that she possess that allows her to be a savior, her humanity in a material world makes her stand out. Despite her career choice, her desire to accept people and see good in them makes her a redeemable character for the audience embracing the idea of a broken hero/heroine.

Next in *Ever After: A Cinderella Story*, directed by Andy Tennant, dreaming is displayed through the ideas of a Utopian society, because this film makes itself a historical drama, it attempts to draw on the issues of inequality, class separation, and discrimination of people. Danielle (the Cinderella character) quotes Thomas Moore’s
Utopia in this scene where she argues for the fair rights of education and criminal prosecution. She states,

If you suffer your people to be ill-educated, and their manners corrupted from infancy, and then punish them for those crimes to which their first education disposed them, what else is to be concluded, sire, but that you first make thieves and then punish them?

In this sentiment, Danielle challenges the right to fair treatment as well as the opportunity or the implications of education. Once again drawing on larger issues of social change to perpetuate the well known story, an opportunity to allow not only the character to develop in strength and presence but also to allow the story to take on different types of advocacy. Part of what makes this story and character redeemable is her actions to save the Prince of France, Henry. He is lost in his obligations to the crown and struggles with the desire to help his kingdom. Danielle saves him through her passion for life. In this exchange her ability to overwhelm him, to save him shows.

Henry: What is it that touches you so?

Danielle: I suppose it is because when I was young, my father would stay up late and read to me. He was addicted to the written word and I would fall asleep listening to the sound of his voice.

Henry: What sort of books?

Danielle: Science, philosophy ... I suppose they remind me of him. He died when I was eight. Utopia was the last book he brought home.

Henry: Which explains why you quote it.

Danielle: I would rather hear his voice again than any sound in the world.

Danielle: Is something wrong?
Henry: In all my years of study, not one tutor ever demonstrated the passion you have shown me in the last two days. You have more conviction in one memory than I have ... in my entire being.

Once again, Henry must save Danielle by delivering her from a life of servitude, however, she in turn saves him right back.

*Cinderella*, Disney’s 2015 edition, seems to move yet in another direction by not only empowering dreams but actions as well. This new Cinderella seems to perpetuate the idea that dreams will come true only if your attitude and actions deserve it.

As the fairy godmother states in the closing lines of the film,

> And so Kit and Ella were married. And I can tell you as her fairy godmother that they were counted to be the fairest and kindest rulers the kingdom had known. And Ella continued to see the world not as it is, but as it could be if only you believe in courage and kindness and occasionally just a little bit ... of magic.

While these ideas are empowering they are not without their fault and unrealistic setting; courage and kindness will not always achieve the end goal and magic does not exist. However, these are the qualities that qualify this story as fairy tale, and this version embraces all the necessary components of a fairy tale as outlined in the earlier definition. And, it also makes a statement to society but in a different way. While the first two renditions of the tale attempt to bring Cinderella into a more tangible or realistic female character, this version makes her unique in her world but separate from ours. This Cinderella is seen as strong through passive resistance. She once again is a Cinderella who will be saved but throughout the film her kindness and strength continually redeem the characters through the story. She also plays the role of the savior with the Prince, Kit. She challenges him on his perspectives to ruling and what should be done. In the forest
while on a hunt, he saves Ella who is on a runaway horse. However, Ella’s horse was spooked because she was chasing the stag away from the hunting party. And, in the midst of attempting to change the Prince’s mind, they share this exchange.

Prince Charming: Whoa, whoa, whoa! Are you all right?

Ella: I'm all right but you've nearly frightened the life out of him.

Prince Charming: Who?

Ella: The stag.

Prince Charming: But we were hunting, you see. It’s what’s done.

Ella: Just because it’s what’s done, doesn’t mean it’s what should be done.

Prince Charming: You’re right …

Through Ella’s insight and challenge, the Prince changes his mind and the hunt ended. Not only does this Cinderella help to save the Prince but is an advocate for those without a voice. Therefore, as these different renditions operate in different time frames and cultures, the qualities of Cinderella remain the same. The overarching perspective that true love can create equals is displayed first through the idea that dreams can come true and secondly through the use of a savior. And to look at story the first component to consider is how is the story structured.

The first essential element to this story is in its structure. Genette explains that in order for a story to be a story it needs to have structure, it needs to follow a given set of rules and expectations. Therefore, a story must endeavor to tell about an event or a series of events. For Cinderella to be Cinderella it must have specific elements of plot structure. Graham explains that there must be the conception of a persecuted heroine, magical help, meeting the prince, a proof of identity, and marriage. Cinderella must go through each of
these events in order for her to be Cinderella. It is in this structure that the idea of
timelessness begins to be created. Each of these events builds off the other, while also
referring back in time to things that have happened in Cinderella’s past. Therefore, as the
story builds up around ideas like duration and frequency, the reader uses these instances
to make meaning out of the story. The repetition of Cinderella’s persecution and then the
break in her day-to-day life with the introduction of the prince not only creates an idea of
hope but also of change. It implies that there are anomalies that allow for a story to
progress and in turn create meaning for the characters as well as the audience. This comes
back to the idea of timelessness, and that the basic plot does not change, which is what
makes the setting and character dynamics so important to the structure of the story.

The story is able to account for these anomalies is through ideas such as order,
duration, and voice. *Ever After: A Cinderella Story* tugs at the idea of order when the
audience is introduced to a fairy tale that is being told as a piece of history. This simple
approach to the telling of this fairy tale makes this move in structure and anachrony. It
takes the audience out of a current time frame for the intention of challenging or
interrupting the temporal processing of the story. Voice comes out in the *Pretty Woman*
edition of this story, by the simple fact that not only does this film give a new voice to
Cinderella, but it pulls in some of the interesting class and social dynamics of a given era.
Voice gives a group the singular identity through the character of Vivian. While the story
is fictionalized and dramatized the reality of these different lifestyles is tangible to the
audience. Duration in many ways deals with reality construction of a given narrative.
And, this is where the newest rendition, *Cinderella*, by Disney comes into play;
Cinderella is a film that seems to operate in its own time frame, community/culture, and
place. It is difficult to discern the country or time frame that this story takes place as it presents a mix of cultures and time spans. This means that as the audience experiences the film they are forced to separate themselves from reality and to experience the story in its own context. The audience must use the structure of the story to follow its plot line and the structure of a story allows for plot lines to develop and for the story to unfold.

The basic plot line of this story is represented in the idea of timelessness. However, for characters to move through the stories there must be anomalies to the plot, small changes here and there that allow for the story to establish its own identity within the conceptions of timelessness. So, as the plot line creates this idea of timelessness, the characters and settings change. The plot of a tale has an influence on the audience, how they perceive and understand the story. However, the time, place, and setting have just as much influence on the stories. Each of these films places the story of Cinderella in a different time and place. For Pretty Woman it is set in the 90s’ in LA and Hollywood, the place where dreams come true. For Ever After: A Cinderella Story it is set in France sometime between the 13th and 14th century and plays on the ideas of a Utopian society. And, lastly Disney’s latest rendition, Cinderella, is set back in the land of make believe, not exceedingly clear on the era, kingdom, or country but in equal turn abundantly clear that the audience has stepped into a fairy tale through its magical and fantastic qualities. As the plot line for each of these stories contains the same elements of structure, it deviates by creating relatable themes that are presented in a different light. First, for Cinderella to be a redeemable character she must be savable and in turn willing to save. And secondly, dreams do come true, in Hollywood, in Utopia; and if you have courage and kindness. However, these ideas seem farfetched to translate to real life. Plot
dynamics create extremes and James Phelan and Peter Rabinowitz in their chapter “Time, Plot, and Progression” explain that,

Plot dynamics … refer to the instabilities and complications related to characters, events, and their interconnections. Narratorial dynamics refer both to what we call tensions arising from discrepancies of knowledge, understanding, and values among author, narrator, narrative audience, and to the ongoing relationships established by the author’s use of the resources of narration. (59)

Therefore, as the reader experiences the plot dynamics, narratorial dynamics come into play. These dynamics help the reader in the process of making meaning out the story. Narrational dynamics help the audience in taking a story based in an unrealistic setting and making it applicable to their reality. This is done not necessarily based on the setting of the film but the events and character interactions that take place. As Phelan and Rabinowitz continue to explain that narrative

Explicitly re-conceptualizes the notion of a narrative’s ‘shape’ so that it includes not only the events and their interconnections but also the trajectory of the authorial audience’s judgements, interests, and responses, including the various interactions among them. (58)

People and/or an audience cannot separate themselves from their experiences and how that experience influences the understanding of a story. When we sit down to watch a film and it takes us on a journey we set aside our own perception of reality and adopt a temporary but alternate reality. However, there are moments in films that resonate with us as individuals, they tap into our personal realities and suddenly we find a connection in the story, and that connection allows the reader to remove the story from this alternate reality and place it in their current reality. As Mimi Sheller explains in her article “The New Mobilities Paradigm for a Live Sociology,”

... electronic media allow people to construct ‘imagined worlds’ in their everyday lives: under the influence of radio, television, cassettes and videos, newsprint and
telephone, more people than ever before imagine routinely the possibility that they will live and work in places other than where they are born. (793)

What this shows is that as we learn to suspend our realities in a story, it also opens up the opportunity to see a world outside of our own. Therefore, through the redeemable qualities of Cinderella and the notion that dreams can come true, the audience is able to translate this into a tangible function in their own lives. They may not get to live in a place or marry royalty but encourages the idea that we all have dreams and we are all redeemable through love. While these are beautiful and perhaps fanciful notions, they are real human emotions that create connection between story and audience which in turn allow for meaning making and movement of story through retelling.

After considering structure and plot dynamics and the influence they play in meaning making, the discussion moves to look at how these tools of storytelling make meaning through the ideas of cognitive narratology. The plot helps to convey the themes of a redeemable character and dreams coming true, and these themes once again are what allow the audience to make meaning from a story. Bruner suggests this idea of meaning making from texts is a form of normativeness and referentiality in story as well as a form of context sensitivity and negotiability. Bruner explains that the “… normativeness of narrative, in a word, is not historically or culturally terminal. Its form changes with the preoccupations of the age and the circumstances surrounding its production.” (16). Cinderella and each of these films fit into this category because they are constantly adapting a rendition of the tale to fit the desires and/or constraints of a given society. The story plays on the “preoccupations of the age” either in character, setting, or culture. For Pretty Woman she is a character a little rough around the edges, not a sheltered princess,
and is displayed to the glamor and glitz of high society. In Ever After: A Cinderella Story, she is a female who should be judged on what she can offer the world and how she can change it. The film puts a woman in an environment and place that in reality would have been almost impossible to overcome and watch her overcome. In Cinderella there is an interesting turn back to the fairy tale but with a strong female lead. Ella, is a Cinderella that has grace, courage, and kindness who seems to strike a balance between these attributes to overcome.

Next we move to the larger themes of redeemable qualities and that dreams can come true by looking at Bruner’s idea of referentiality. Referentiality deals with the idea that, “Narrative ‘truth’ is judged by its verisimilitude rather than its verifiability” (13). This means that each of these stories engage with their settings and characters in such a way that the story can seem like truth, and the ideas and/or themes of story can be translated as actual truth for the audience experiencing the story. As Phelan and Rabinowitz explain in their chapter “Narrative Values, Aesthetic Values” that we, the audience,

… make aesthetic judgements both as we read again and once we have finished the narrative and can look back on it as a whole. Purpose these judgements follow from their interpretive and ethical judgements and, indeed, from our experience of the overall progress (as it is unfolding and as it gets completed). In this respect, aesthetic judgments are made by actual hearings about the quality of our participation… (160).

As the audience negotiates the story they make judgements, and then once the experience of the story is over, they make larger judgements. These judgements are not only about the story itself but their experience within and around the story. This idea of judgement builds on Bruner’s discussion of context sensitivity and negotiability. These focus on the assimilation of narrative to our own context and understanding. Bruner explains that, “…
it is the very context dependence of narrative accounts that permits cultural negotiation which, when successful, makes possible such coherence and interdependence as a culture can achieve.” (18). Therefore, as Cinderella works and moves with each culture, through its normativeness, referentiality, and audience judgements, it can become understood within an individual as well as a cultural context. It is through the stories’ ability to negotiate through relatable themes of redemption and dreams that culture and people allow the story to perpetuate. The story provides opportunity to impart wisdom and an attempt to develop character in the people who experience the story. Therefore, based on the audience judgements the determination of meaning development in the story will be carried out.

While this captures how the audience makes meaning out of the story, what is it about the use of narrative that allows this story to move through time and culture. By continuing the discussion of meaning making and by looking at Bruner’s discussion of narrative accrual, Cinderella’s timelessness is brought to light with the use of friction and spatial mobility. These concepts allow the imagination and the experience of story to develop while also challenging the given understanding of the characters and story. And, once again these concepts build on the ideas of meaning making and audience experience in relation to these narrational dynamics. First to look at the ideas of mobility and what it means for something to move. Sheller in her article explains that, “Mobilities research encompasses not only study of corporeal movement of objects, but also imaginative travel, virtual travel, and communicative travel, enabling and coercing (some) people to live more ‘mobile lives’.” (793). By starting with mobilities, Sheller explains that the study of movement does not just deal with the idea of physical movement but virtual
movement as well. Stories allow for this kind of virtual travel. This virtual travel allows them to set aside some aspect of themselves and live the life of the character they see played out in front of them. Sheller continues to explain that the

… spatial mobility of humans, non-humans, and objects: the circulation of information, images and capital … brings together some of the more purely ‘social’ concerns of sociology with the ‘spatial’ concerns of geography and the ‘cultural’ concerns of anthropology or communications research, while inflecting each with the relational ontology of the co-constitution of subjects, spaces, and meanings. (791)

In other words, the places we go (real or virtual) are understood and determined by how we interpret the world around us. Our relationship to those surroundings is based not only on the influence that space has on us but also our personal and cultural experiences. Our world is understood through internal and external stories, as Jahn explains. Stories move from external to internal and in this sense are constantly fluid, as someone experiences an external story they internalize it and make meaning out of it based on their own experiences. Through this meaning-making process that external story becomes their own story and in turn becomes an internal story that they can then share again and make it a new external story. This draws at the very thread of what develops spatial mobility, especially on a virtual or cognitive level. The idea of spatial mobility in this article focuses on physical space and distinctions in social class. When we look at narrative there are many components of this mobility taking place and they manifest themselves in many ways, as mentioned with external and internal stories. To look closer at the ideas of spatial mobility, especially in reference to narrative it is important to consider cognitive mapping. As Ryan explains,

… a cognitive map is a mental model of spatial relations. But this definition presents sufficient versatility to reach into narrative territory. The space represented
by the map can indeed be real or imaginary. The representation can be based on embodied experience (moving through space, seeing, hearing, smelling, the world), or on the reading of texts. (215)

This definition encourages the idea that reading develops an understanding of spatial relationships and not just in the physical sense, but that spatial relations can help the audience negotiate the novel world as well as the real world. As Ryan continues to explain, “… a mental model of narrative space developed through the drawing of a map is no less legitimate as a response to the text than an interpretation formed after discussing a book with friends or revising the text mentally after other input” (232).

Therefore, this again leads back to the idea of meaning making in narrative, the spatial relationships and cognitive maps serve as tools to help develop the story. They aid in developing the plot line and character relations which in turn leads to a development of ideas that are then relatable to the real world. As the audience moves through these motions of spatial relations they are forced to analyze the actions and sequences of the book, allowing the audience to make meaning of character connections and other plot dynamics. This process of meaning making is what allows the story to move. Therefore, if we look at Bruner’s discussion of narrative accrual, he explains that “narratives do accrue… the accruals eventually create something variously called a ‘culture’ or a ‘history’ or, more loosely as ‘tradition’” (18). This means that as narrative finds its place in society, through movement and meaning making, it can create its own time in space with its own culture, history, and traditions, which when looking earlier at the structure of Cinderella is something that Genette and Anderson outline for the fairy tale; that it must create its own identity. As Bruner continues to explain that “the perpetual construction and reconstruction of the past provide precisely the forms of canonicity that permit us to
recognize when a breach has occurred and how it might be interpreted.” (20). Therefore, because these different renditions of Cinderella develop a breach of the traditional tale they are more mobile and have a greater development of spatial dynamics.

These renditions allow for new character development, for Cinderella to become more relatable and in turn a more redeemable character. By developing stronger themes that deal with real human plights, experiences, and emotions, by placing the familiar within different plot dynamics and character development, these stories have changed. These retellings have created new dimensions of virtual travel that allows for spatial negotiations in meaning making and understanding. These negotiations have in turn allowed for these different renditions of Cinderella to accrue, to create their own tradition and culture within their own time and place.
CHAPTER V

LEGAL DISCOURSE

Narrative in Legal Discourse: The Journey that Stories Make from Structure to Meaning Making

Up until this point we have discussed narrative in frames that are commonly thought of for the use of story. Both the experiencing of writing and of fairy tale are areas that you would expect to see the ideas of narratology. Given the strong claims about the relationship between story and cognition that Bruner and the contributors to Herman’s collection gives, we would expect to see narrative structure shape texts in many different contexts. This chapter will explore one such context by examining the role of story in legal discourse. Greta Olson in her article “Narration and Narrative in Legal Discourse,” explains that the “… law perpetually attempts to hide its storytelling qualities in the interest of preserving its autonomy from other disciplines and defending its seemingly exclusive reliance on abstract norms and logical reasoning” (2). However, the premise of presenting in a courtroom or writing a report is to recount, to narrate, the events that transpired. Additionally, the influence of prior court cases are also stories that affect the current decisions in a courtroom. Olson continues to explain that,

… while law may give the appearance of autonomy and rationality, it is never free from the narratives that lend it sense: ‘No set of legal institutions or prescriptions exists apart from the narratives that locate it and give it meaning.[…] Once understood in the context of the narratives that give it meaning, law becomes not merely a system of rules to be observed, but a world in which we live.’ (8).
Therefore, the audience can only make meaning out of a story that fits into their cultural context, which is derived not only for experience but history as well and that is related through story. Consequently, looking at how narratology functions in realistic settings outside of aesthetic genres, legal discourse presents an opportunity to see how the components of story and narrative function in a real world setting.

The data for this chapter comes from in-depth interviews with Mike Ramsey, district attorney for Butte County, and Rick West the assistant district attorney for Butte County. In the interview, they explain the journey that a story makes from a police report to a courtroom presentation. This interview shows how components of story work together to make meaning out of the events and evidence. Ramsey and West’s discussion of narrative in the legal context shows how relevant story is in our culture. The development of this presentation of story starts with writing and language development and shows the motions that the authorial audience can take to aid in the development of meaning making for a given story. This interview progresses from language use, to writing development, and finally meaning making through evidence and story presentation.

However, before considering the components of this interview, we will first look at the role of narrative structure in reference to legal discourse. Olson explains that,

Documents such as charges of indictment, formal disciplinary complaints, legal briefs, appellate judgements, and legal commentaries contain narrative elements, as do orally transmitted opening and closing statements, cross-examinations, and judges’ announcements of the sentence. (1)

In order to determine events in a legal proceeding, the documents and participants have to tell a story. Olson continues on to explain that, “‘Narration’ in legal discourse most
commonly denotes the contest of stories that transpires in adversarial or, with different actors, in inquisitorial trials” (1). There are always competing plotlines in a story and for a courtroom presentation; it is a conscious attempt to tell the same story in at least two different ways. While this makes the plots compete, it plays with ideas of structure when looking at Genette and his discussion of mood and voice. The manipulation of story presentation at this basic level becomes noticeable in legal discourse. Since these are competing plotlines that are attempting to relay the same or similar sequence of events, and perhaps have a tendency to lean more on actions and motives of the plot rather than actual events, the mood and voice of the telling become absolutely essential to the structure of the story. This in turn becomes the crux of meaning making and the experience of a jury or judge based on how this telling is displayed. Mood sets the stage for understanding characters; it regulates how and in which way information is shared with its audience. Therefore, in a competing narrative sequence, like a courtroom presentation, the mood holds a strong pull on how the audience will determine validity. Olson says that, “Legal narratives are moreover the subject of law; in common, civil, and mixed legal systems, the re-construction of what happened to whom or to what is central to a given sequence of events’ being adjudged in juristic terms” (1). The presentation of these events, actions, and motives lies heavily on the reconstruction of a story and how the evidence is used to build that story as well as present it. Olson explains, “On the discourse level, the act of narrating is central to legal proceedings: the facts of a case are related with varying rhetorical intensity depending on the type of trial and legal system and the stage of the trial in which the narrational act occurs” (1). Not only does this statement show how mood influences the courtroom, but also how voice acts in on this
narrational activity. Genette explains that voice not only carries out the action of a sequence but is understood and interpreted by the person explaining/relaying the event or action. The person has just as much sway or weight with the audience as the event. For audience and those in a courtroom this has to do with credibility and reliability of those giving testimony as well as those structuring the case or story. By looking first at legal discourse and structure, it becomes necessary to look at the writing components of a police report.

The interview starts with the question: how does the story of a police report make a journey from the police report to a courtroom presentation? Ramsey and West begin by discussing language, the language of police officers, courtrooms, and the general public. It first addresses the ideas of acronyms and abbreviations that police officers use. Ramsey points out an interesting turn in recent years in relationship to “cop talk;” he explains that media has begun to play a role defining speech for the police field. He says,

\[
\ldots \text{you take a lot of the acronyms, you take a lot of the police speak, and you convert it into lay language. Although of interest is that the public, with all of the cop shows that you have out there, the CSIs, the SVUs, the NCIs, and so forth, they have infused the public so much with a kind of cop talk that moves into their own talk and even police officers are starting to talk it.}
\]

Cop talk creates an interesting development in the courtroom and story presentation. The District Attorney (DA) finds that this development in language creates new resistance to the jury’s response to a retelling of a story. He now finds that a jury anticipates or expects him to meet these language requirements as he attempts to recount the events of a narrative. What this does for the audience or jury’s response to narrative is to integrate it into reality based off a fictional understanding of how this world and language operates.
Those experiencing the narrative outside of this given domain or genre, as Bruner discusses, are attempting to integrate to the real world through internal and external story processing that is not precisely based off real world experience. The internal and external story processing allows for meaning to be developed based off an individual’s experience, where the struggle lies with this language development is that the jury does not always have real world experience with cop talk therefore, they make meaning out of what they know. As Ramsey continues to explain the emotional and perhaps theoretical impact of the events and evidence being discussed can be impacted by this language requirement in the courtroom. Ramsey states that,

The public’s expectations are raised to the point where they feel that if you don’t talk like cop-talk shows talk, then perhaps you aren’t giving them the best information, the best story, that you’re somehow not being as professional as they are on the cop show. (Ramsey, M., Personal interview. 3 May 2016)

While this highlights the misconceptions that come from integrating real world and fiction, it also shows that in some ways when stories present a world that is foreign to us; we assume that the image portrayed is a true reflection of what takes place in the real world. And, as we move through internal and external stories, the audience makes meaning out of that experience. These stories have a power in creating meaning and understanding as Bruner discusses with the idea of intentional state entailment. As the audience experiences the show, they understand that the narrative is “about people acting in a setting, and the happenings that befall them must be relevant to their intentional states while so engaged —to their beliefs, desires, theories, values, and so on.” (7). To elaborate, the stories must relate to our understanding of social norms, they must pull on what we value and find morally important in society. The stories attack our sensitivities,
especially in a courtroom presentation, because it is our sensitivities that drive our
decision making processes. Still, to have a narrative to present in the courtroom it must
first start at a basic level of event recounting. The narrative must start at the police report,
which introduces yet another layer of language use and development.

Police reports are often technical and efficient; they have very little emotion
but rather are an attempt to recount specifically what happened in a very statistic data
analysis approach. However, this change of language from the media and the
expectations of the audience have influenced how police reports are being recounted.
West explains that as different medias have influenced the language understanding of
audience and police officers it.

… has sort of defeated what we’ve been trying to do over the last ten or fifteen
years, and that’s to get police officers to talk like laypeople and write like
laypeople. You don't have to write in the third person anymore and that kind of
thing. So at the beginning of training we try to get them to speak in a way that
everybody can understand and write in a way that everybody can understand …
(Ramsey, M., Personal interview. 3 May 2016)

Therefore, as the police reports develop there is a focus on language and story writing in
a way that communicates to an audience. As Ramsey explains further building off West’s
comment:

… [F]ollowing up on what Rick has said, the evolution of the narrative that form
police reports have always been done in the third person, very stilted language, for
example ‘your affiant then alighted from the vehicle to then contact the suspect at
the corner of …’ it’s so much better to say, ‘I got out of the car and talked with so
and so …’ (Ramsey, M., Personal interview)

and Ramsey continues to explain that the intent of moving away from this stilted
language is to make the process of translation easier. Essentially when they prepare a
narrative for a courtroom presentation they have to translate the police report, and

Ramsey explains that what they,

… try to do in getting what the officer has given us, is to then translate it to show our audience, particularly a jury, but even a judge, or any audience, is to try and put them there to run the video in the hearer’s head so that they can put it together in a way that they will understand and actually get a visual representation in their head as to what we’re telling them orally. (Ramsey, M., Personal interview. 3 May 2016)

Therefore, not only should the story tell what happened, but as the report makes this journey it should be able to be translated in such a way that it pulls its audience in so they are able experience the story, so they can visualize the story. As we consider how a report is written and the effect that this structure of writing has, it moves back to the section of discussing writing development and memory as well as structure and presentation discussed by Genette. Simply put, narrative should be an accounting of events as Genette explains in his discussion of mood. As the police officer writes the report the story development is growing, as he continues to write reports and to develop skills in this area, he will grow in his ability to write in language that effectively and efficiently tells a story about the sequence of events and the people involved. This development comes one from the practice of writing but also from his ability to draw off past writing experiences and correlate them with new ones as discussed earlier with use of the working memory. As the language and structure of this type of writing is mastered, the officer will be able to write a more dynamic accounting of what happened in that particular event. And, in turn, making translating and courtroom presentation more efficient and accurate; allowing for the language and structure to speak for itself as the investigator’s and attorney’s structure the presentations.
With this development of a stronger writer for that genre, it moves back into how this writing will help develop meaning for the story. A crucial element to the legal discourse is evidence, stories in this discourse are not built around the person but rather around evidence. Olson explains that, “… the contest of narratives begins much earlier than in the dramatic setting of the jury courtroom with the selections of evidence that contributes to the narratives presented in courtrooms” (3). Evidence not only makes the story plausible in most cases but also tangible. Evidence should tell a story, however, it is how the story is told that evidence can take on meaning. Nonetheless, evidence could be perceived as domain specific, meaning that it functions within its own genre and realm of understanding omitting those who do not have a knowledge of how it functions. This domain specific knowledge is why evidence must come with a story and therefore evidence plays the role of cognitive artifact. When the idea of cognitive artifact was first discussed David Herman is using it in reference to literature and story itself acting as this type of artifact. However, a cognitive artifact can be any object that inspires reflective thought either about the object itself or about the events surrounding the object. Still, the key to this idea is that the object forces its viewers, audience, judge and/or jury to consider on a cognitive level the impact and implications of this object and/or evidence. Ramsey explains in his interview that a police report supplies the pieces that allows them to put the story together. And, he continues to explain that for a judge or a jury “… you want to start with a narrative, a story, a theme that you will pick out of the thing …” It is evidence and testimony that supplies this theme, however, it takes time to develop the theme and it is the role of the investigator to help with story development. Not only does evidence solidify the story but its timing and placement in the narrative is crucial, the
same as an effective cognitive artifact. Investigators are essentially the translators; they are who puts the pieces of the story together, especially testimony and evidence. West explains that

… often times what our… investigator would do would be re-contact the victim and bring more out of that victim and get that victim into a place … where they’re able to respond to the questions that will come their way, in a way that is truthful yet compelling story. Often times there are inconsistencies in a case, and it’s that investigator’s job to straighten that out … (West, R., Personal interview. 3 May 2016)

Ramsey adds to the role of the investigators by explaining that they help put the story presentation together before the trial. They meet with the attorney and they go through the evidence to design the presentation and the story. Ramsey says that,

… before trial and in attempting to move that, storyline forward the investigator and the prosecutor get together and they look at all the evidence. And very important is the kind of collaboration, the talking back and forth as to how the various pieces of physical evidence may come in. (Ramsey, M., Personal interview. 3 May 2016)

To elaborate on the role of evidence acting as a cognitive artifact, and the role the investigator plays, Ramsey offered up this story about a murder case. He explains that this investigator had

… a missing body case. It was a no-body homicide. It was important that we kind of put the evidence on display and one of the pieces of evidence was actually a door. To which our storyline was that the victim had been standing in front of the door, and had been shot, and the bullets had passed through the victim’s body into the door, and part of the victim’s skull had come off, a piece of scalp had come off above the door. And so we could do it with pictures, but the investigator insisted, “No. We really need to put the door in evidence.” I said, “Well, what do you mean put a door in evidence? How are we going to do that?” The investigator, who had some construction skills or carpentry skills actually constructed a door frame to put the door on. And, put it there in the courtroom, so that we could show exactly what happened. But more important is the subliminal thought was that we had brought the crime scene into the courtroom, and it remained there throughout the testimony. It may have been kind of shoved over to the side, but it’s always in front of the jury… (Ramsey, M., Personal interview. 3 May 2016)
This door became the murder victim for that jury. The object becomes a person, encompassing a larger idea of meaning and cognitive thought about how to respond to this story. However, while a story is constructed around evidence and in this instance took the place of a person, it is only a witness that can bring the evidence in and solidify its validity. Therefore, these two components of story cannot exist without the other, a witness must exist to create a story and in turn evidence must also exists to develop the story further. Moving back to Olson and her discussion of legal discourse she states that, “on the one hand, law is rendered comprehensible through narrative. On the other hand, law is embedded in the cultural narratives that frame it.” (8). This presents the idea that narrative occurs in a cycle. These constructions in legal discourse also happen in cycle, the narratives that frame the ideas of judgement must pass through culture to create the frame of reference. Therefore, both the narrative and the narrative of legal discourse are in a constant cycle of development and meaning making. The cycle is first seen here with the idea that a witness cannot exist without evidence; neither can evidence without a witness. As this cycle develops, Bruner presents an idea that narrative is not only a form but a way of accounting for reality, “… a form not only of representing but of constituting reality …” (5). As an audience experiences these competing narratives they are reconstructing their reality, re-assessing their understanding of cultural stories and experiences. Bruner best explains how this functions in his idea of hermeneutic composability. People will derive meaning from stories they have already experienced in some form or another to determine “rightness” rather than just by using science or evidence, which again supports why evidence cannot exist without its witness, without its story. The meaning making that comes from this idea emerges from story experience; a
knowledge of cultural understanding and interaction that is not always quantifiable, but often times makes us qualified to make judgments on the actions and choices of others. And this is based on our reasoning, experience, and cognitive ability to assess a story both in writing, experiencing, and telling.

Looking at how a story travels in legal discourse is perhaps a tangible way to see how active story is in our lives. The legal system attempts in many ways to set itself apart from story, however, because of intricacies that develop in narrative our cultural understandings of how to be and act within the law cannot be separated from story. By looking at how narrative interacts with the law, all the components from our earlier discussion are relevant: how we develop our writing based on past and new experiences, on memories; how we interpret actions through attitudes and morals. These actions are a representation of how people interact in their given culture and society, and they are grounded in attributes of narratives like fairy tales such as Cinderella. The writing and the process of story presentation shows the movement of the narrative as well as the cognitive processing and understanding capabilities of the narrator and audience. These capabilities come from past experience with writing as well as cultural and traditional tales. These different paths of story show how we come to develop a system of understanding and judgement.
CHAPTER VI

CONCLUSION

Story has the unique ability to blend itself into culture. Through this discussion, story’s ability to travel and change has been seen through the individual’s ability to process and present story. Story is something that requires both individual interaction and group interaction: an individual must experience a story in order for it to be told, however a story must be told in order for it develop within a culture. Each of these topics require a multiplicity of story and this thesis conveyed this multiplicity by looking at what story is and what story means to an individual and culture in three radically different contexts. The paper shows how story moves through different disciplines and appears in our lives in many different ways. Through writing development people are able to develop deeper cognitive processing of how to make and manipulate story. The ability to understand and make meaning from story is discussed in fairy tales, and how the movement and character development of a story impacts how society develops understanding between real life relationships. And, lastly by looking at legal discourse and the journey that a story makes both in language and development as well as meaning, pull the process of writing and meaning making together in tangible ways. Therefore, these show that stories go through structure in the writing process, but it is through cognitive development that the story is built. It is based on how a writer is able to process and then in turn present their story world by working from the external to
internal and back to the external of cognitive and story making processing. So, as the
elements of memory and writing as well as fairy tales were discussed, the conversation
about legal discourse pulls together these elements of story, by seeing how it is processed
to make conclusions, judgements, and meaning for the actions and experiences of other
people and characters. Through this the reader is able to see not only the elements of
story that are so deeply embedded into their everyday lives but also how story is used to
convey human interaction and experience. Therefore, the reader is able to get a clear
sense of what goes into writing and understanding story and how people develop greater
cognitive processing. However, there are questions that could still be addressed; how
does story skew our understanding of reality, and what do we do with stories that do not
fit into these theories? These questions highlight some of the areas still to explore in story
and also the inability to pigeon hole story to continually fit into specific classifications or
genres. Stories are always expanding, developing and changing, making the theories and
perspectives continually expand and adapt for these changes. Through this discussion,
there was insight provided as to the cognitive processing that takes place to make
meaning out of story and to highlight how embedded story is to culture, norms, values,
and morals for a given society. Readers of this thesis can use this discussion as an
opportunity for analysis of their own experience with story, their own use of story and
their own interpretations. Stories and narratives do not just come in the form of a novel,
but it develops and comes through how we communicate and work through our
surroundings.
WORKS CITED
WORKS CITED


ERIC. Web. 1 May 2016.


Ramsey, Mike and Rick West. Personal Interview. 3 May 2015

