

Narration Levels

I Narration Levels. Diegesis. Metalepsis

Newman's work of applying multimedia sources to create dramatic readings of primary documents, augmented maps, historical images and 20th century audio clips of historical soundscapes mimics the intricacy and complexity of the Africanist presence in the Jamaican landscape that's beyond the white imagination---thus making them invisible in plain sight.

The mapping of such network narratives becomes more effective through enhancing the reader's imagination via suggestive soundscapes and geospatial work exactly because of the multiplicity of its diegetic levels—narratives recounted within stories, nuanced differences between the stories narrated from different subjectivities, stories shaped and reshaped by power....

The transitioning from one narrative level to another, the transgressions of ontological levels of representations, or the movement among multiple diegetic levels could be achieved by narrating---defined as metalepsis. "All these games, by the intensity of their effects, demonstrate the importance of the boundary they tax their ingenuity to overstep in defiance of verisimilitude---a boundary that is precisely the narrating (or the performance) itself: a shifting but sacred frontier between two worlds, the world in which one tells, the world of which one tells." Multimedia narration is a powerful mode of metalepsis as the usage of all sensory modes enables one to easily break through facades of the surface story, moving into a multiplicity of

interconnected worlds.

From a reception perspective, multi-sensory narration requires movement from the readers' side, instead of a static immersion. Fluidity is at times, against interpretation, as it is a Becoming. Interpretation tames and limits, making a narrative "manageable" or comfortable for the readers. Moving together with the text or performing a metalepsis across multiple diegetic levels with the text could be more productive.

II Multi-Sensory Narration. The Qualitative + the Quantitative

Digital humanities bring together the qualitative and the quantitative---the former so often dismissed as "soft skills" and the latter sometimes brutally categorized as "positivism". Narrative interfaces are essentially using external representations to augment human capacity by allowing us to surpass the limitations of our own internal cognition and memory. Interactivity is crucial for building visual tools that handle complexity---a single static view can show only one aspect of dataset, while for the combinations of datasets and tasks, an interactively changing display supports many possible queries.

Why are data and multi-sensory narratives more convincing than traditional forms of linear narration? The involvement of the senses is innately connected to the essence of cognition---which are spatio-temporal processing of, and application of concepts to sensory inputs.

A judgement can be seen as a special kind of cognition. The mind itself is like a data-processing machine, externally stimulated by raw unstructured sensory data as inputs, which are automatically organized or synthesized by the mind to yield novel structured cognitions as outputs. The cognitive spontaneity leads to structural creativity of the mind.