Editorial

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This special issue of CITAR Journal, coordinated by the Narrative and Audiovisual Research Group of CITAR, reflects a growing perception that, in the last decades, narrative - as symbolic tools for keeping, fixing and sharing ideas and experiences - overcame some philosophical hostility that some postmodern artists and thinkers brought against it in the 1960s and 1970s, to not only become pervasive and an essential tool of thought and empathy, but also the target of numerous new ideas and transformations. So while the classical and linear narrative paradigm is still strong, there is now a diversity of narrative supports, technological tools and even societal changes that require new ways of considering and creating audiovisual narratives.

Not only in cinema, but also in TV, videogames and other media, we are witnessing an intensive use of increasingly complex narratives, based on hypermediatic, rhizomatic, modular, branching and fragmented narratives. Narrative became all-encompassing, with a constant presence in the public and private space, including the pervasiveness of transmedia and interactive proposals, fragmented, through the rise of the web and the spread of mobile devices. Narrative even became the main concern of journalism and advertisement, and an unmissable buzzword in politics and international relations.

The five articles selected to appear in this issue all deal with some of the transformations that we are witnessing, be they cultural, technological or productive, under interdisciplinary perspectives, from cinema to interactive media and videogames, and raise new questions and possibilities that we believe can promote further discussions and open up new research ideas.

One clear conclusion we draw from all of them is that, even if we need new methodologies or case studies, the narrative structure and presentation is still at the center of the research, even if we approach very different domains, such as: film narratives and their transnational adaptations; television series; and videogames. These differences can have a subtle but strong impact on narrative reception and interpretation across cultures and across media

The first article, by Carlos Ruiz, starts with an overview of the key studies by David Bordwell and Edward Branigan to discuss film narration and its connection with the audience and specially the idea of "experience" in the act of communication that a film implies, instead of narrative comprehension, identifying gaps of research and understanding about this subject that still need to be explored further.

The second article, by Carmen Sofia Brenes, compares two different versions of the same film: the Argentinian *El Secreto de sus Ojos* (2009) and the American *Secret in Their Eyes* (2015). Using Paul Ricoeur proposals for text interpretation, the

researcher analyses the plot structure of both films and the way they convey emotions, and end up reflecting very different concepts of social justice according to different cultural spaces.

Eleni Sideri also approaches two different versions of the same narrative source, but now from a television series: the Scandinavian co-production *Bron*/*Broen* (2011-...) and the American production *The Bridge* (2013-2014). The focus, in this article, is more centred in the transnational aspect of each series, due to the narrative world implied in each one: the Swedish-Danish border, and the American-Mexican one, respectively. It's not only a question of co-productions – which is also essential to the Scandinavian project – but of cultural phenomena and the way narrative portrays characters and their multidimensional characterization.

The final two articles deal specifically with new technologies and the way they are being shaped both by the production system and the previous standards. In Sabrina Sauer's paper, the focus is how technology and the extensive use of searching technologies are shaping audiovisual narratives nowadays. Her article departs from a corpus of interviews with media artists to examine their creatives processes, and find how the different search parameters can shape different stories, what kind of findings they integrate or not in their projects and how material selection after all the research can have a deep impact in the final narrative and on audience's reaction.

Finally, Nelson Zagalo offers us an in-depth analysis of the sadness emotion in the videogame *Heavy Rain*. Departing from the prejudices that still exist against digital games as expressive media, Zagalo explores how some of the more recent games use film and game techniques in order to generate specific emotions in its players, analyzing both the character's non-verbal expressivity and the audiovisual artistic properties of the game.

Fátima Chinita closes this issue with a reading of *Impossible Puzzle Films: A Cognitive Approach to Contemporary Complex Cinema*, by Miklós Kiss and Steven Willemsen (2017), a brand-new and important study on complex narratives, their philosophy and structures, that can foster upcoming research.

We believe all these are important articles, able to provide us with a multidimensional perspective on narrative practice and research in the first quarter of the 21st century, acknowledging the challenges and opportunities of narrative in the contemporary mediascape, and providing us with new venues to explore and expand the already large cultural, artistic and social impact of narratives.

BIOGRAPHICAL INFORMATION

Maria Guilhermina Castro received both her graduation and her doctorate in Psychology from the University of Porto (Portugal) and did advanced training in Morenian Psychodrama. Since 1998 she teaches at the School of Arts of the Catholic University of Portugal, where she also coordinates the research project "Audiovisual Narrative and Creation". Guilhermina is Vice-president of AIM - Portuguese Association of Moving Image Researchers - and co-responsible for the working group "Audiovisual Narratives" of this association.

Jorge Palinhos is a writer and researcher. He has written and worked for theatre and cinema since 2003, and several of his works have been presented, published and awarded in Portugal and abroad. Currently he is finishing his PhD on Contemporary Drama and teaches Theatre in ESAP of Porto and Game Design in Polytechnics Institute of Bragança, he is a member of the research project Audiovisual and Narrative Creation and main researcher of the project Dramatic Architectures.

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