



Notes

Chapter 1

1. Anthony J. Niez and Norman N. Holland, "Interactive Fiction," *Critical Inquiry* 11 (1984): 111.

2. Articles on readers and hypertexts include Stuart Moulthrop and Nancy Kaplan, "Something to Imagine: Literature, Composition, and Interactive Fiction," *Computers and Composition* 9, no. 1 (1991): 7-24; Moulthrop and Kaplan, "They Became What They Beheld: The Futility of Resistance in the Space of Hypertext Writing," in *Literacy and Computers: The Complications of Teaching and Learning with Technology*, ed. Susan Hilligoss and Cynthia L. Selfe (New York: Modern Language Association, 1991), 105-32; Michael Joyce, "Siren Shapes: Exploratory and Constructive Hypertexts," *Academic Computing* 3, no. 4 (1988): 10-14, 37-42; J. Yellowlees Douglas, "Plucked from the Labyrinth: Intention, Interpretation, and Interactive Narratives," in *Knowledge in the Making: Challenging the Text in the Classroom*, ed. Bill Corcoran, Mike Hayhoe, and Gordon M. Pradl (Portsmouth, N.H.: Boynton/Cook, 1994), 179-92; Douglas, "Gaps, Maps, and Perception: What Hypertext Readers (Don't) Do," *Perforations* 3 (spring-summer 1992): 1-13.

3. Jurgen Fauth, "Poles in Your Face: The Promises and Pitfalls of Hyperfiction," *Mississippi Review* 2, no. 6 (September 1995): <<http://orca.st.usm.edu/mrw/backweb.html>>.

4. Thomas Swiss, "Music and Noise: Marketing Hypertexts," review of Eastgate Systems, Inc., *Post Modern Culture* 7, no. 1 (1996): <<http://jefferson.village.virginia.edu/pmc/text-only/issue.996/review-4.996>>.

5. Espen J. Aarseth, *Cybertext: Perspectives on Ergodic Literature* (Baltimore: Johns Hopkins University Press, 1997), 49.

6. Aarseth, *Cybertext*, 3.

7. See Thomas Etter and William Chamberlain, *Racter* (Northbrook, Ill.: Mindscape, 1984); James Richard Meehan, "The Metanovel: Writing Stories by Computer," Ph.D. diss., Yale University, 1976.

8. Aarseth, *Cybertext*, 49.

9. Aarseth, *Cybertext*, 27.

10. Janet H. Murray, *Hamlet on the Holodeck: The Future of Narrative in Cyberspace* (New York: Free Press, 1997), 74.

11. Murray defines digital environments as procedural, participatory (these first two terms making “up most of what we mean by the vaguely used word interactive”)—spatial, and encyclopedic, making them both explorable and extensive (*Hamlet on the Holodeck*, 71).

12. Jay David Bolter, *Writing Space: The Computer, Hypertext, and the History of Writing* (Hillsdale, N.J.: Lawrence Erlbaum Associates, 1991), 122.

13. Bolter, *Writing Space*, 121.

14. I use the term *narrative* here as it is most commonly used, to mean an account or story, as distinct from its more specific use as a structuralist term denoting the way and means by which the plot of a text is communicated. Some critics, most notably Aarseth, betray confusion with the term, despite his reasonably sophisticated discussion of narratology in *Cybertext*, most notably on p. 85, where he confuses narration and narrative.

15. Sven Birkerts, *The Gutenberg Elegies: The Fate of Reading in an Electronic Age* (Boston: Faber and Faber, 1994), 158.

16. Robert Coover, “The End of Books,” *New York Times Book Review*, June 21, 1992, 1; emphasis added.

17. Laura Miller, “www.claptrap.com,” *New York Times Book Review*, March 15 1998, 43.

18. Coover, “The End of Books,” 25.

19. See, for example, Wen Stephenson, “Over the Edge: A Postmodern Freefall into Cyberspace,” *Atlantic Unbound*, December 4, 1997.

20. Elizabeth L. Eisenstein, *The Printing Revolution in Early Modern Europe* (London: Cambridge University Press, 1983), 8.

21. Wolfgang Iser, *The Act of Reading: A Theory of Aesthetic Response* (Baltimore: Johns Hopkins University Press, 1978), xi.

22. For a discussion on differences between writing for disk and for the World Wide Web, see the interview with Michael Joyce in “The End of the Story,” interview by Ralph Lombreglia, *Atlantic Unbound*, November 1996.

Chapter 2

1. Douglas Adams, introduction to *Douglas Adams’ Starship Titanic: The Official Strategy Guide*, by Neil Richards (New York: Three Rivers Press, 1998), 8.

2. Review of *Douglas Adams’ Starship Titanic*, *Kirkus Reviews*, September 1, 1997.

3. The analysis was conducted by metallurgist Timothy Foecke, as part of a team of marine forensic experts investigating the disaster headed by

naval architect William Garzke. See “For Want of Rivets, *Titanic* Was Lost, Scholars Speculate,” *Boston Globe*, January 28, 1998, A10.

4. I rely on *readers*, rather than the more customary *users* or *players*, when referring to digital narratives, as these texts require readings of letters, diaries, menus, and other written materials used in their plots, just as they also require those navigating through them to “read” or interpret characters’ motivations and intentions—a far cry from the usual ax swinging and gunslinging required of users in interactive games.

5. Victor Nell, *Lost in a Book: The Psychology of Reading for Pleasure* (New Haven: Yale University Press, 1988), 2.

6. Stephen Manes, review of *Riven*, *New York Times*, November 4, 1997.

7. Joyce, conversation with author, November 1986. Jay David Bolter, Michael Joyce, and John B. Smith are the creators of Storyspace hypertext authoring software for Macintosh and Windows (Cambridge, Mass.: Eastgate Systems, 1991).

8. Jorge Luis Borges, “An Autobiographic Essay,” in *The Aleph and Other Stories: 1933–1969*, trans. Norman Thomas Di Giovanni (New York: Dutton, 1970), 249–50.

9. Eisenstein, *Printing Revolution*, 84.

10. For a survey of different definitions of hypertext, see J. Yellowlees Douglas, “Social Impacts of Computing: The Framing of Hypertext—Revolutionary for Whom?” *Social Science Computer Review* 11, no. 4 (1993): 417–28.

11. Murray, *Hamlet on the Holodeck*, 212.

12. Michael Heim, *The Metaphysics of Virtual Reality* (New York: Oxford University Press, 1993), 30.

13. Richard Howard, foreword to *The Pleasure of the Text*, by Roland Barthes, trans. Richard Miller (New York: Hill and Wang, 1975), vii.

14. For the most thorough and comprehensive example of this, see George Landow, *Hypertext: The Convergence of Technology and Literary Theory* (Baltimore: Johns Hopkins University Press, 1992).

15. Jacques Derrida, *Of Grammatology*, trans. Gayatri Chakravorty Spivak (Baltimore: Johns Hopkins University Press, 1976), 84.

16. Paul Saenger, “The Separation of Words and the Physiology of Reading,” in *Literacy and Orality*, ed. David R. Olson and Nancy Torrance (Cambridge: Cambridge University Press, 1991), 209.

17. Richard Ziegfeld, “Interactive Fiction: A New Literary Genre?” *New Literary History* 20 (1989): 358.

18. See, for example, J. Yellowlees Douglas, “Wandering through the Labyrinth: Encountering Interactive Fiction,” *Computers and Composition* 6, no. 3 (1989): 93–103; and Bolter, *Writing Space*.

19. Plato, *Phaedrus*, trans. Walter Hamilton (London: Penguin, 1973), 97.

20. In this particular instance, an early version of *afternoon* found its way into my hands by that reliable analog version of the information superhighway, Sneaker Net. I was given a copy of Michael Joyce's hypertext along with a beta test copy of Storyspace, and tracked the living, breathing author down through the White Pages.

21. Vannevar Bush, "As We May Think," *Atlantic* 176, no. 1 (1945): 101–2.

22. James M. Nyce and Paul Kahn, "A Machine for the Mind: Vannevar Bush's Memex," in *From Memex to Hypertext: Vannevar Bush and the Mind's Machine*, ed. James M. Nyce and Paul Kahn (New York: Academic Press, 1992), 63.

23. Bush, "As We May Think," 105.

24. Jean-Paul Sartre, *What Is Literature?* trans. Bernard Frechtman (London: Philosophical Library, 1949).

25. Robert C. Holub, *Reception Theory: A Critical Introduction* (London: Methuen, 1984), 24–25.

26. Iser, *The Act of Reading*, 101.

27. Sartre, *What Is Literature?* 24.

28. Iser, *The Act of Reading*, 66.

29. This passage was used in tests conducted by psychologists in testing reading comprehension. See Paul T. Wilson and Richard C. Anderson, "What They Don't Know Will Hurt Them: The Role of Prior Knowledge in Comprehension," in *Reading Comprehension: From Research to Practice*, ed. Judith Orasanu (Hillsdale, N.J.: Lawrence Erlbaum Associates, 1986), 34.

30. Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics* (New York: Methuen, 1983), 121.

31. The example is modeled after experiments in Alison Black, Paul Freeman, and P. N. Johnson-Laird, "Plausibility and the Comprehension of Text," *British Journal of Psychology* 77 (1986): 58.

32. See Deidre Sperber and David Wilson, "Mutual Knowledge and Relevance in Theories of Comprehension," in *Mutual Knowledge*, ed. N. V. Smith (London: Academic Press, 1982), 42–59; Black, Freeman, and Johnson-Laird, "Plausibility," 51–62.

Chapter 3

1. Walter J. Ong, *Orality and Literacy: The Technologizing of the Word* (London: Methuen, 1982), 102–3.

2. Jay David Bolter, "Topographic Writing: Hypertext and the Electronic Writing Space," in *Hypermedia and Literary Studies*, ed. Paul Delany and George P. Landow (Cambridge: MIT Press, 1991), 105.

3. George P. Landow, "Hypertext, Hypermedia, and Literary Studies: The State of the Art," in Delany and Landow, *Hypermedia and Literary Studies*, 3.

4. Theodor Holm Nelson, *Literary Machines* (Bellevue, Wash.: OWL Systems, 1987), 1.

5. John M. Slatin, "Reading Hypertext: Order and Coherence in a New Medium," *College English*, 52, no. 8 (1990): 876. More recent definitions of hypertext also emphasize the medium's multilinear and multisequential aspects. See Landow, *Hypertext*, 4.

6. I use the term *medium* in a way analogous to its use in painting—where artists work with oil, pastels, watercolors, or etchings, the different tools causing them to render vastly different effects. At the same time, painting generally is also a medium, as the term is used to refer to media like radio, television, and film. Similarly, as used here, the medium for hypertext fiction is different from that used in creating and reading digital narratives—and digital environments are also the medium in which writers like Joyce and Moulthrop create interactive narratives.

7. Murray, *Hamlet on the Holodeck*, 133.

8. See Slatin, "Reading Hypertext," 871. See also Frank Smith, *Understanding Reading: A Psycholinguistic Analysis of Reading and Learning to Read*, 3d ed. (New York: Holt, Rinehart and Winston, 1982), 76–77.

9. Slatin, "Reading Hypertext," 871.

10. Bolter discusses tables of contents as print examples of hierarchical maps in *Writing Space*, 22.

11. Bolter, *Writing Space*, 124.

12. Student Andrew Sussman, quoted in Moulthrop and Kaplan, "Something to Imagine," 16.

13. Tom Trabasso, Tom Secco, and Paul Van Den Broek, "Causal Cohesion and Story Coherence," in *Learning and Comprehension of Text*, ed. Heinz Mandl, Nancy L. Stein, and Tom Trabasso (Hillsdale, N.J.: Lawrence Erlbaum Associates, 1984), 87.

14. Ziegfeld, "Interactive Fiction," 363.

15. Barthes, "Death of the Author," in *Image-Music-Text*, trans. Stephen Heath (New York: Hill and Wang, 1977), 148.

16. Lippman is quoted in Stewart Brand, *The Media Lab: Inventing the Future at MIT* (New York: Viking, 1987), 46–49.

17. I discuss the Mood Bar™ as interface more fully in "Virtual Intimacy™ and the Male Gaze Cubed: Interacting with Narratives on CD-ROM," *Leonardo* 29, no. 3 (1996): 207–13.

18. Aarseth, *Cybertext*, 49.

19. Murray argues, "If we ask the interactor to pick from a menu of things to say, we limit agency and remind them of the fourth wall. Some CD-ROM stories give the interactor the task of deciding the mood or tone of a spoken response rather than picking a statement from a list of possible things to say. This is a more promising route because it seems less mechanical, although the mood selector is often a menu on a slider bar that is outside the story" (*Hamlet on the Holodeck*, 190–91).

20. *Titanic's* narratives suggest that you have jumped tracks by, for

example, barring access to the First Class lounge or Café Parisien through your steward's telling you repeatedly that both rooms are closed and showing you the door. Narratives like *Gadget* bar your exit from the story's railway stations and museums until you milk all the requisite clues from each scene. Others, such as *Midnight Stranger*, shuttle the reader into empty comedy clubs and restaurants where there is nobody to interact with, while narratives like *Who Killed Taylor French?* hustle you along with gentle prods from your assistant, chewings out by a police superior, and a loudly ticking clock signifying how little time remains before you need to swear out a warrant for your suspect's arrest.

21. In *The Last Express*, discussed at length in chapter 7, however, there is no "dead zone": anywhere you wander on the train at any time provides opportunities for interactions with other characters. If, for example, you do not choose to sleep during the small hours, you can still interact with characters on board the Orient Express—if they are also awake—and suffer the repercussions of sleep deprivation the following day.

22. Michael Joyce, "Selfish Interactions: Subversive Texts and the Multiple Novel," in *Of Two Minds: Hypertext Pedagogy and Poetics* (Ann Arbor: University of Michigan Press, 1995), 144.

23. B. K. Britton, A. Piha, J. Davis, and E. Wehausen, "Reading and Cognitive Capacity Usage: Adjunct Question Effects," *Memory and Cognition* 6 (1978): 266–73.

24. Bolter, *Writing Space*, 144.

25. Stuart Moulthrop, "Reading from the Map: Metonymy and Metaphor in the Fiction of Forking Paths," in Delany and Landow, *Hypermedia and Literary Studies*, 127.

26. Peter Brooks, *Reading for the Plot: Design and Intention in Narrative* (New York: Vintage, 1985), 23.

27. Moulthrop, "Reading from the Map," 128.

28. Bolter, *Writing Space*, 143.

29. Joseph Frank, "Spatial Form in Modern Literature," in *Essentials of the Theory of Fiction*, ed. Michael Hoffman and Patrick Murphy (Durham: Duke University Press, 1988), 85–100.

30. See W. J. T. Mitchell, "Spatial Form in Literature: Toward a General Theory," in *The Language of Images*, ed. W. J. T. Mitchell (Chicago: University of Chicago Press, 1980), 284. See also Jeffrey R. Smitten, "Spatial Form and Narrative Theory," in *Spatial Form in Narrative*, ed. Jeffrey R. Smitten and Ann Daghistany (Ithaca: Cornell University Press, 1981), 19–20.

31. Richard Lanham, "The Electronic Word: Literary Study and the Digital Revolution," *New Literary History* 20 (1989): 269.

32. Bolter, *Writing Space*, 124–25.

33. Ziegfeld, "Interactive Fiction," 352.

34. Slatin, "Reading Hypertext," 872.

35. Lawrence Durrell, *The Alexandria Quartet* (London: Faber and Faber, 1962), 249.
36. Durrell, *The Alexandria Quartet*, 555.
37. Barthes, *Pleasure of the Text*, 9.
38. Michael Joyce, *afternoon, a story* (Cambridge, Mass.: Eastgate Systems, 1990), "asks."
39. Coover, "The Babysitter," in *Pricksongs and Descants* (New York: Plume, 1969), 239.
40. Jorge Luis Borges, "The Garden of Forking Paths," in *Fictions*, trans. Anthony Kerrigan (London: John Calder, 1985), 91.
41. Moulthrop, "Reading from the Map," 124.
42. Bolter, *Writing Space*, 143.

Chapter 4

1. Louis Gianetti, *Understanding Movies*, 5th ed. (Englewood Cliffs, N.J.: Prentice-Hall, 1990), 113.
2. James Monaco, *How to Read a Film: The Art, Technology, Language, History, and Theory of Film and Media* (New York: Oxford University Press, 1981), 322–23.
3. Jerome Bruner, *Actual Minds, Possible Worlds* (Cambridge: Harvard University Press, 1986), 17.
4. A. Michotte, *The Perception of Causality* (New York: Basic Books, 1963), 375.
5. Fritz Heider and Marianne Simmel, "An Experimental Study of Apparent Behavior," *American Journal of Psychology* 57 (1944): 23–41.
6. Bruner, *Actual Minds, Possible Worlds*, 18.
7. Alan M. Leslie and Stephanie Keeble, "Do Six-Month-Old Infants Perceive Causality?" *Cognition* 25 (1987): 265–88.
8. Jeremy Campbell, *Winston Churchill's Afternoon Nap: A Wide-Awake Inquiry into the Human Nature of Time* (London: Paladin, 1989), 267–68.
9. See, for example, John Black and Gordon H. Bower, "Episodes as Chunks in Narrative Memory," *Journal of Verbal Learning and Verbal Behavior* 18 (1979): 309–18.
10. Campbell, *Winston Churchill's Afternoon Nap*, 269. See also Roger C. Schank, *Dynamic Memory: A Theory of Reminding and Learning in Computers and People* (Cambridge: Cambridge University Press, 1982), 14.
11. Monaco, *How to Read Film*, 73.
12. Slatin, "Reading Hypertext," 877.
13. Using Storyspace or Javascript "cookies," however, writers can attach conditions to links, requiring readers to have visited specific screens or segments of text before they can even see some navigational options.

While these scripts or Boolean strings do contain text of a sort, they generally are not intended to be seen by readers.

14. Rimmon-Kenan, *Narrative Fiction*, 127.
15. Wolfgang Iser, "The Reading Process: A Phenomenological Approach," in *Reader-Response Criticism: From Formalism to Post-Structuralism*, ed. Jane P. Tompkins (Baltimore: Johns Hopkins University Press, 1980), 285.
16. Laurence Sterne, *The Life and Opinions of Tristram Shandy*, 1759 (London: Penguin Books, 1967), 127.
17. Bolter, *Writing Space*, 140.
18. Bolter, *Writing Space*, 141.
19. Teun van Dijk, *Macrostructures: An Interdisciplinary Study of Global Structures in Discourse, Interaction, and Cognition* (Hillsdale, N.J.: Lawrence Erlbaum Associates, 1980), 9–11.
20. Roger C. Schank and Robert P. Abelson, *Scripts, Plans, Goals and Understanding: An Inquiry into Human Knowledge Structures* (Hillsdale, N.J.: Lawrence Erlbaum Associates, 1977), 37–39.
21. Bolter, *Writing Space*, 143.
22. Slatin, "Reading Hypertext," 872.
23. Moulthrop, "Reading from the Map," 128.
24. Brooks, *Reading for the Plot*, 93–94.
25. Bruner, *Actual Minds, Possible Worlds*, 36.
26. Frank Kermode, "Secrets and Narrative Sequence," in *On Narrative*, ed. W. J. T. Mitchell (Chicago: University of Chicago Press, 1981), 88.
27. Brooks, *Reading for the Plot*, 94.
28. Borges, "Garden of Forking Paths," 89.
29. Borges, "Garden of Forking Paths," 92.
30. Trabasso, Secco, and Van Den Broek, "Causal Cohesion," 87; Barbara Herrnstein-Smith, *Poetic Closure: A Study of How Poems End* (Chicago: University of Chicago Press, 1987), 36.
31. Moulthrop and Kaplan, "Something to Imagine," 16.
32. David Riesman, *The Lonely Crowd: A Study of the Changing American Character* (New Haven: Yale University Press, 1950), 259.

Chapter 5

1. Brooks, *Reading for the Plot*, 20.
2. Brooks, *Reading for the Plot*, 22.
3. Aristotle *Poetics*, trans. S. H. Butcher, in *Critical Theory since Plato*, ed. Hazard Adams (New York: Harcourt Brace Jovanovich, 1971), 52.
4. Frank Kermode, *The Sense of an Ending: Studies in the Theory of Narrative Fiction* (New York: Oxford University Press, 1966), 7, 17.
5. Kermode, *Sense of an Ending*, 17.
6. Smith, *Understanding Reading*, 77.

7. Brooks, *Reading for the Plot*, 23.
8. Brooks, *Reading for the Plot*, 52.
9. Kermode, *Sense of an Ending*, 19.
10. Herrnstein-Smith, *Poetic Closure*, 30.
11. Rick Barba, "*The Last Express*": *The Official Strategy Guide* (Rocklin, Calif.: Prima Publishing, 1997), 1, hereafter cited as *Official Strategy Guide*.
12. Barba, *Official Strategy Guide*, 1.
13. Bolter, *Writing Space*, 144.
14. Ziegfeld, "Interactive Fiction," 363.
15. Michael Joyce, conversation with the author, October 1991.
16. Brooks, *Reading for the Plot*, 280–81.
17. Joyce, *afternoon*, "1/".
18. Joyce, *afternoon*, "2/".
19. Herrnstein-Smith, *Poetic Closure*, 36.
20. Michael Joyce, conversation with the author, October 1991.
21. Stuart Moulthrop, "Hypertext and 'the Hyperreal,'" *Hypertext '89 Proceedings* (Pittsburgh: Association for Computing Machinery, 1989), 262.
22. Frank, "Spatial Form," 85.
23. David Mickelsen, "Types of Spatial Structure in Narrative," in Smitten and Daghistany, *Spatial Form in Narrative*, 74.
24. Joseph Kestner, "The Novel and the Spatial Arts," in Smitten and Daghistany, *Spatial Form in Narrative*, 128.
25. Ivo Vidan, "Time Sequence in Spatial Fiction," in Smitten and Daghistany, *Spatial Form in Narrative*, 133.
26. Frank, "Spatial Form," 88.
27. Mitchell, "Spatial Form in Literature," 272.
28. See, for example, Rimmon-Kenan, *Narrative Fiction*, 121.
29. Stanley Fish, *Is There a Text in This Class? The Authority of Interpretive Communities* (Cambridge: Harvard University Press, 1980), 318.
30. Fish, *Is There a Text*, 327.
31. Bolter, *Writing Space*, 136.
32. Jay David Bolter, "The Shapes of WOE," *Writing on the Edge* 2, no. 2 (1991): 91.
33. Johndan Johnson-Eilola, "'Trying to See the Garden': Interdisciplinary Perspectives on Hypertext Use in Composition Instruction," *Writing on the Edge* 2, no. 2 (1991): 104–5.
34. Umberto Eco, *The Open Work*, trans. Anna Cancogni (Cambridge: Harvard University Press, 1989), 15–16.
35. Brooks, *Reading for the Plot*, 23.

Chapter 6

1. Eco, *The Open Work*, 3.
2. Eco, *The Open Work*, 11.

3. Eco, *The Open Work*, 15.
4. W. K. Wimsatt, and Monroe C. Beardsley, "The Intentional Fallacy," in *The Verbal Icon* (Lexington: University of Kentucky Press, 1954).
5. Lionel Trilling, "Freud and Literature," in *The Liberal Imagination: Essays on Literature and Society* (New York: Viking, 1968).
6. Eco, *The Open Work*, 99.
7. Joyce, *afternoon*, "Hidden Wren."
8. Eco, *The Open Work*, 15.
9. Steve Rosenthal, "Douglas Engelbart," *Electric Word* 18 (1990): 21.
10. Eco, *The Open Work*, 102.
11. See J. Yellowlees Douglas, "'Nature' versus 'Nurture': The Three Paradoxes of Hypertext," *Readerly/Writerly Texts* 3, no. 2 (1996): 185–207.

Chapter 7

1. Miller, "www.claptrap.com," 43.
2. Birkerts, *The Gutenberg Elegies*, 163.
3. Britton et al., "Reading and Cognitive Capacity."
4. Q. D. Leavis, *Fiction and the Reading Public* (London: Chatto and Windus, 1932), 50.
5. Marie-Laure Ryan, *Possible Worlds, Artificial Intelligence, and Narrative Theory* (Bloomington: Indiana University Press, 1991), 150.
6. Bruner, *Actual Minds, Possible Worlds*, 17.
7. Hayden White, "The Value of Narrativity in the Representation of Reality," in Mitchell, *On Narrative*, 23.
8. R. D. Altick, *The English Common Reader: A Social History of the Mass Reading Public, 1800–1900* (Chicago: University of Chicago Press, 1957), 28–29.
9. Robert de Beaugrande and Benjamin N. Colby, "Narrative Models of Action and Interaction," *Cognitive Science* 3 (1979): 45.
10. Beaugrande and Colby, "Narrative Models of Action," 49.
11. Beaugrande and Colby, "Narrative Models of Action," 50.
12. John G. Cawelti, *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture* (Chicago: University of Chicago Press, 1976), 15.
13. Beaugrande and Colby, "Narrative Models of Action," 50.
14. Bert O. States, *Dreaming and Storytelling* (Ithaca: Cornell University Press, 1993), 112.
15. This feature is unique to Joyce's fiction and not to Web-based fiction generally, as both "Trip" and 253 feature micronarratives that exist at the level of one or two segments of text that are part of a larger macronarrative in each hypertext: Will the narrator ever track down his ex-girlfriend and return her two kids to her? What will become of the train hurtling toward Elephant and Castle—and will anyone survive the crash ahead?

16. Readers can, however, also navigate by means of a single text link on each screen that they view, although, once they choose the link, it vanishes.

17. See Greg Ulmer's "A Response to *Twelve Blue* by Michael Joyce," *Post Modern Culture* 8, no. 1 (1997): <<http://jefferson.village.virginia.edu/pmc/issue.997/ulmer.997.html>>.

18. This label was first suggested by a Vassar student of Joyce's, Josh Lechner, during a lecture I gave at Vassar in May 1994; Joyce takes up Lechner's label once more in "Ordinary Fiction," *Paradoxa* 4, no. 11 (spring 1999): 510–26.

19. Joyce, "Ordinary Fiction," 11–12.

20. Tom Wolfe, *The New Journalism* (London: Picador, 1972), 46–56.

21. E. M. Forster, *Aspects of the Novel* (New York: Harcourt Brace, 1927).

22. For details on the painstaking recreation of the Orient Express as it appeared on the brink of World War I, see "The Making of *The Last Express*: An Interview with Jordan Mechner and Tomi Pierce," in Barba, *Official Strategy Guide*; Charles Egan, "Render on the Orient Express," *New Media*, March 24, 1998, 25.

23. Only half the conversations, actions, and interactions readers can enjoy in *The Last Express* are relevant to either its macro- or its attendant microplots. See Barba, *Official Strategy Guide*, 1.

24. Murray, *Hamlet on the Holodeck*, 181.

25. You can, of course, be economical even with surplus: Joyce conveys ordinary-mindedness in only ninety-six segments of text in "Twelve Blue." Similarly, Rebecca Norton, Sophie de Bretheuil, Mahmud Makhta, and the four-woman harem he chaperones do not even play incidental roles in either macroplot or the microplots it entails in *The Last Express*. The harem and its escort, however, flesh out the narrative with minimal appearances at doors of compartments, flitting shadowlike in the compartment carriage-way as François plays, giggling and gossiping quietly behind closed doors.

26. Wolfe, *The New Journalism*, 49.

27. Sue Kelley, "A Literary Prize Gets Wired," *New Yorker*, September 14, 1998, 30–31.



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- . "Lost in the Funhouse." In *Lost in the Funhouse: Fiction for Print, Tape, Live Voice*. Garden City, N.Y.: Doubleday, 1968.
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