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## Front Matter

Narrative Culture Editors

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# narrative culture

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Films, recalling fairy-tale magic, transcend time and space, and play with their audience's sense of (un)reality and (im)possibility. In director Tarsem's live-action fairy-tale films *The Fall* and *Mirror Mirror*, the magic (but also realistic) compressions and extensions of time and space offer overlaps between heterospatiality (using multiple, diverse spaces) and heterotemporality (using multiple, diverse times). In both cases, Tarsem puts filmic magic and science—historical and current—to postmodern and implicitly resistant uses. The otherworldly realms of fairy tales make them a potential place and time for the play and work of a free mind.

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modern problems, and intervene in contemporary political storytelling by writing a new version of the foundational national past. As a result, transmedia with roots in the public domain offers an important curb against the encroaching media industry and facilitates folk creativity and civic interchange in a shared symbolic language.

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"The Fag End of Fāgogo" is a poetic essay by queer writer Taulapapa that situates his writing practice as a *fa'a'afine* artist within the Samoan tradition of storytelling, specifically the practice of *fāgogo*. It begins with part of a story, "Papatea," based on narratives of Samoan creation, using a space somewhere between the English and the Samoan languages, narrative structures, and literary conventions. The essay looks

at comparative Samoan, English, and US analyses of Samoan narrative practice in its traditional and contemporary forms. Fāgogo is a storytelling practice that differs greatly from official narratives like *tala* and *solo* of Samoan culture, which are concerned with establishing genealogical lines. Fāgogo practitioners were and are more often women, and the work has a feminist viewpoint. Taulapapa also looks at the political focus of contemporary fāgogo within the postcolonial context of the Pacific Islands and Oceania.

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The story of Kahalaopuna is a Hawaiian *mo'olelo*, a word that can mean story, tale, and history, with all of these definitions functioning simultaneously. These many levels of meaning are employed through a device called *kaona*, a Hawaiian oral and literary feature that allows any mo'olelo to speak to diverse audiences, conveying different meanings and varying depths to each. Although this story, "Kahalaopuna," was first published in English rather than Hawaiian (1883), we see how the author, Emma Beckley, used Hawaiian literary devices, especially kaona, to convey very different messages to her English-speaking and Hawaiian-speaking readerships.