

# Murray Smith Engaging Characters Fiction Emotion And

Thank you utterly much for downloading **Murray Smith Engaging Characters Fiction Emotion And**. Maybe you have knowledge that, people have look numerous times for their favorite books subsequent to this Murray Smith Engaging Characters Fiction Emotion And, but stop occurring in harmful downloads.

Rather than enjoying a good PDF once a cup of coffee in the afternoon, on the other hand they juggled behind some harmful virus inside their computer. **Murray Smith Engaging Characters Fiction Emotion And** is understandable in our digital library an online right of entry to it is set as public in view of that you can download it instantly. Our digital library saves in multipart countries, allowing you to get the most less latency era to download any of our books considering this one. Merely said, the Murray Smith Engaging Characters Fiction Emotion And is universally compatible similar to any devices to read.

*Murray Smith Engaging Characters  
Fiction Emotion And*

2019-09-21

## CARLEE EMILIANO

**Screening Characters** Oxford University Press  
Seeing It on Television: Televisuality in the Contemporary US 'High-end' Series investigates new categories of high-end drama and explores the appeal of programmes from Netflix, Sky Atlantic/HBO, National Geographic, FX and Cinemax. An investigation of contemporary US Televisuality provides insight into the appeal of upscale programming beyond facts about its budget, high production values and/or feature cinematography. Rather, this book focuses on how the construction of meaning often relies on cultural discourse, production histories, as well as on tone, texture or performance, which establishes the locus of engagement and value within the series. Max Sexton and Dominic Lees discuss how complex production histories lie behind the rise of the US high-end series, a form that reflects industrial changes and the renegotiation of formal strategies. They reveal how the involvement of many different people in the production process, based on new relationships of creative authority, complicates our understanding of 'original content'. This affects the construction of stylistics and the viewing strategies required by different shows. The cultural, as well as industrial, strategies of recent television drama are explored in *The Young Pope*, *The Knick*, *Stranger Things*, *Mars*, *Fargo*, *The Leftovers*, *Boardwalk Empire*, and *Vinyl*.

**Storytelling in the Media Convergence Age** Dramatists Play Service, Inc.

*The Fascination of Film Violence* is a study of why fictional violence is such an integral part of fiction film. How can something dreadful be a source of art and entertainment? Explanations are sought from the way social and cultural norms and practices have shaped biologically conditioned violence related traits in human behavior.

Seeing It on Television Bloomsbury Publishing USA

*Dangerous Art* takes up the problem of judging works of art using moral standards. When we think that a work is racist, or morally dangerous, what do we mean? James Harold approaches the topic from two angles. First, he takes up the moral question on its own. What could it mean to say that a work of art (rather than, say, a human being) is immoral? He then steps back and examines how moral evaluation fits into the larger task of evaluating artworks. If an artwork is immoral, what does that tell us about how to value the artwork? By tackling the issue from both sides, Harold demonstrates how many of the reasons previously given for thinking that works of art are immoral do not stand up to careful scrutiny. While many philosophers of art have simply assumed that artworks can be evaluated morally and proceeded as though such assessments were unproblematic, Harold highlights the complexities and difficulties inherent in such evaluations. He argues that even when works of art are

rightly condemned from a moral point of view, the relationship between that moral flaw and their value as artworks is complex. He instead defends a moderate, skeptic version of autonomism between morality and aesthetics. Employing figures and ideas from ancient Greece, classical China, and the Harlem Renaissance, as well as William Styron's novel *The Confessions of Nat Turner*, he argues that we cannot judge artworks in the same way that we judge people on moral grounds. In this sense, we can judge an artwork to be both wicked and beautiful; nothing requires us to judge an artwork more or less valuable aesthetically just because we judge it to be morally bad or good. Taking up complex issues at the intersection of art and ethics, *Dangerous Art* will appeal to philosophers and students interested in art, aesthetics, moral philosophy, and philosophy of mind.

History by HBO Oxford University Press

*Characters* - those fictional agents populating the fictional worlds we spend so much time absorbed in - are ubiquitous in our lives. We track their fortunes, judge their actions, and respond to them with anger, amusement, and affection - indeed the whole palette of human emotions. Powerfully drawn characters transcend their stories, entering into our imaginations and deliberations about the actual world, acting as analogies and points of reference. And yet there has been remarkably little sustained and systematic reflection on these creatures that absorb so much of our attention and emotional lives. In *Engaging Characters*, Murray Smith sets out a comprehensive analysis of character, exploring the role of characters in our experience of narrative and fiction. Smith's analysis focuses on film, and also illuminates character in literature, opera, song, cartoons, new and social media. At the heart of this account is an explanation of the capacity of characters to move us. Teasing out the various dimensions of character, Smith explores the means by which films draw us close to characters, or hold us at a distance from them, and how our beliefs and attitudes are formed and sometimes reformed by these encounters. Integrating these arguments with research on emotion in philosophy, psychology, evolutionary theory, and anthropology, *Engaging Characters* advances an account of the nature of fictional characters and their functions in fiction, imagination, and human experience. In this revised, twenty-fifth anniversary edition of *Engaging Characters*, Smith refines and extends the arguments of the first edition, with a substantial new introduction reviewing the debates on emotion, empathy, and film spectatorship that the book has inspired.

**Characters in Fictional Worlds** Routledge

This title considers how the architecture that enables human cognitive processing interacts with cultural and historical contexts. Organised into five parts (Narrative, History, and Imagination; Emotions and Empathy; The New Unconscious; Empirical and Qualitative Studies of Literature; and Cognitive Theory and Literary Experience), the volume considers case studies from a wide range of historical periods and national

literary traditions.

**Until I Saw Your Smile** Walter de Gruyter

Although fictional characters have long dominated the reception of literature, films, television programs, comics, and other media products, only recently have they begun to attract their due attention in literary and media theory. The book systematically surveys today's diverse and at times conflicting theoretical perspectives on fictional character, spanning research on topics such as the differences between fictional characters and real persons, the ontological status of characters, the strategies of their representation and characterization, the psychology of their reception, as well as their specific forms and constellations in - and across - different media, from the book to the internet.

**Resist!** Bloomsbury Publishing USA

Thinking on Screen: Film as Philosophy is an accessible and thought-provoking examination of the way films raise and explore complex philosophical ideas. Written in a clear and engaging style, Thomas Wartenberg examines films' ability to discuss, and even criticize ideas that have intrigued and puzzled philosophers over the centuries such as the nature of personhood, the basis of morality, and epistemological skepticism. Beginning with a demonstration of how specific forms of philosophical discourse are presented cinematically, Wartenberg moves on to offer a systematic account of the ways in which specific films undertake the task of philosophy. Focusing on the films *The Man Who Shot Liberty Valance*, *Modern Times*, *The Matrix*, *Eternal Sunshine of the Spotless Mind*, *The Third Man*, *The Flicker*, and *Empire*, Wartenberg shows how these films express meaningful and pertinent philosophical ideas. This book is essential reading for students of philosophy with an interest in film, aesthetics, and film theory. It will also be of interest to film enthusiasts intrigued by the philosophical implications of film.

*Ethics at the Cinema* University of Chicago Press

The television industry is changing, and with it, the small screen's potential to engage in debate and present valuable representations of American history. Founded in 1972, HBO has been at the forefront of these changes, leading the way for many network, cable, and streaming services into the "post-network" era. Despite this, most scholarship has been dedicated to analyzing historical feature films and documentary films, leaving TV and the long-form drama hungry for coverage. In *History by HBO: Televising the American Past*, Rebecca Weeks fills the gap in this area of media studies and defends the historiographic power of long-form dramas. By focusing on this change and its effects, *History by HBO* outlines how history is crafted on television and the diverse forms it can take. Weeks examines the capabilities of the long-form serial for engaging with historical stories, insisting that the shift away from the network model and toward narrowcasting has enabled challenging histories to thrive in home settings. As an examination of HBO's unique structure for producing quality historical dramas, Weeks provides four case studies of HBO series set during different periods of United States history: *Band of Brothers* (2001), *Deadwood* (2004-2007), *Boardwalk Empire* (2012-2014), and *Treme* (2010-2013). In each case, HBO's lack of advertiser influence, commitment to creative freedom, and generous budgets continue to draw and retain talent who want to tell historical stories. Balancing historical and film theories in her assessment of the roles of *mise-en-scène*, characterization, narrative complexity, and sound in the production of effective historical dramas, Weeks' evaluation acts as an ode to the most recent Golden Age of TV, as well as a critical look at the relationship between entertainment media and collective memory.

*The Way Hollywood Tells It* Springer

How do we understand types of cinema that offer experiences of

discomfort, awkwardness or disquieting uncertainty? This book examines a number of examples of such work at the heart of contemporary art and indie film. While the commercial mainstream tends to offer comforting viewing experiences □ or moments of discomfort that exist largely to be overcome □ *The Cinema of Discomfort* analyses films in which discomfort is offered in a sustained manner. Cinema of this kind confronts us with material such as distinctly uncomfortable sexual encounters. It invites us into uncertain relationships with awkward and sometimes unlikable characters. It presents us with challenging behaviour or what are presented as uncomfortable realities. It often refuses information on which to base judgments. More discomfortingly, cinema of this kind tends to provoke uncertainty at the level of what emotional responses we are encouraged to have towards difficult, sometimes controversial, characters or events. *The Cinema of Discomfort* examines a number of case-studies, including *Palindromes* by Todd Solondz (US) and *Dogtooth* from Yorgos Lanthimos (Greece), along with other examples from Austria, Sweden, the UK, the US and Germany. Offering close textual analysis of the manner in which discomfort is generated, it also asks how we should understand the appeal of such work to certain viewers and how the existence of films of this kind can be explained, as products of both their socio-cultural context and the more particular institutional realms of art and indie film.

*Thinking on Screen* Univ of California Press

The volume *Regeln der Bedeutung* ('Rules of meaning') marks the launch of REVISIONEN, a projected series of some eight volumes on basic concepts of literary theory. The series aims to reflect on central concepts of literary studies which have become questionable or problematic in the course of recent debates and to open up new perspectives on them in order to make them available for research in a new manner. Such concepts include, for example, 'meaning', 'literature', 'interpretation'. The series takes an interdisciplinary approach, drawing not only on literary theory but also on art history, music, philosophy, linguistics, and psychology.

*The Oxford Handbook of Cognitive Literary Studies* Routledge  
Bringing together twenty-five years of work on what he has called the "historical poetics of cinema," David Bordwell presents an extended analysis of a key question for film studies: how are films made, in particular historical contexts, in order to achieve certain effects? For Bordwell, films are made things, existing within historical contexts, and aim to create determinate effects. Beginning with this central thesis, Bordwell works out a full understanding of how films channel and recast cultural influences for their cinematic purposes. With more than five hundred film stills, *Poetics of Cinema* is a must-have for any student of cinema.

*Poetics of Cinema* Oxford University Press

How does a novel entice or enlist us? How does a song surprise or seduce us? Why do we bristle when a friend belittles a book we love, or fall into a funk when a favored TV series comes to an end? What characterizes the aesthetic experiences of feeling captivated by works of art? In *Hooked*, Rita Felski challenges the ethos of critical aloofness that is a part of modern intellectuals' self-image. The result is sure to be as widely read as Felski's book, *The Limits of Critique*. Wrestling the language of affinity away from accusations of sticky sentiment and manipulative marketing, Felski argues that "being hooked" is as fundamental to the appreciation of high art as to the enjoyment of popular culture. *Hooked* zeroes in on three attachment devices that connect audiences to works of art: identification, attunement, and interpretation. Drawing on examples from literature, film, music, and painting—from Joni Mitchell to Matisse, from Thomas Bernhard to Thelma and Louise—Felski brings the language of

attachment into the academy. *Hooked* returns us to the fundamentals of aesthetic experience, showing that the social meanings of artworks are generated not just by critics, but also by the responses of captivated audiences.

*Hooked* Oxford Handbooks

Wars have played a momentous role in shaping the course of human history. The ever-present specter of conflict has made it an enduring topic of interest in popular culture, and many movies, from Hollywood blockbusters to independent films, have sought to show the complexities and horrors of war on-screen. In *The Philosophy of War Films*, David LaRocca compiles a series of essays by prominent scholars that examine the impact of representing war in film and the influence that cinematic images of battle have on human consciousness, belief, and action. The contributors explore a variety of topics, including the aesthetics of war as portrayed on-screen, the effect war has on personal identity, and the ethical problems presented by war. Drawing upon analyses of iconic and critically acclaimed war films such as *Saving Private Ryan* (1998), *The Thin Red Line* (1998), *Rescue Dawn* (2006), *Restrepo* (2010), and *Zero Dark Thirty* (2012), this volume's examination of the genre creates new ways of thinking about the philosophy of war. A fascinating look at the manner in which combat and its aftermath are depicted cinematically, *The Philosophy of War Films* is a timely and engaging read for any philosopher, filmmaker, reader, or viewer who desires a deeper understanding of war and its representation in popular culture.

*Existentialist Cinema* University of Chicago Press

THE STORY: After thirty-two years, a marriage shatters into pieces. Acclaimed journalist Gus leaves Honor, a poet, wife and mother, for Claudia, a bright young journalist not much older than his and Honor's twenty-four-year-old daughter, Sophie. In *Claire Denis* Springer Nature

Characters are central to our experiences of screened fictions and invite a host of questions. The contributors to *Screening Characters* draw on archival material, interviews, philosophical inquiry, and conceptual analysis in order to give new, thought-provoking answers to these queries. Providing multifaceted accounts of the nature of screen characters, contributions are organized around a series of important subjects, including issues of class, race, ethics, and generic types as they are encountered in moving image media. These topics, in turn, are personified by such memorable figures as Cary Grant, Jon Hamm, Audrey Hepburn, and Seul-gi Kim, in addition to avatars, online personalities, animated characters, and the ensembles of shows such as *The Sopranos*, *Mad Men*, and *Breaking Bad*.

*Film Structure and the Emotion System* Cambridge University Press

In *Projecting a Camera*, film theorist Edward Branigan offers a groundbreaking approach to understanding film theory. Why, for

example, does a camera move? What does a camera "know"? (And when does it know it?) What is the camera's relation to the subject during long static shots? What happens when the screen is blank? Through a wide-ranging engagement with Wittgenstein and theorists of film, he offers one of the most fully developed understandings of the ways in which the camera operates in film. With its thorough grounding in the philosophy of spectatorship and narrative, *Projecting a Camera* takes the study of film to a new level. With the care and precision that he brought to *Narrative Comprehension and Film*, Edward Branigan maps the ways in which we must understand the role of the camera, the meaning of the frame, the role of the spectator, and other key components of film-viewing. By analyzing how we think, discuss, and marvel about the films we see, *Projecting a Camera*, offers insights rich in implications for our understanding of film and film studies.

*The Empathic Screen* Indiana University Press

An engaging look at Alfred Hitchcock's work from all angles, culled from an authoritative source of Hitchcock film commentary.

*The Palgrave Handbook of the Philosophy of Film and Motion Pictures* Oxford University Press on Demand

This volume is comprised of new essays on a wide range of topics by both film scholars and philosophers who share the commitment to conceptual investigation, logic consistency, and clarity of argument and characterizes analytic philosophy.

*Screen Stories* Rowman & Littlefield Publishers

This volume examines Brazilian films released between 1995 and 2010, with special attention to issues of race, ethnicity and national identity. Focusing on the idea of the nation as an 'imagined community', the author discusses the various ways in which dominant ideas about *brasilidade* (Brazilian national consciousness) are dramatised, supported or attacked in contemporary fiction and documentary films.

*Contemporary Hollywood Cinema* Oxford University Press

This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum. It boasts contributions from philosophers and film theorists alike, with many essays employing pluralist approaches to this interdisciplinary subject. Core areas treated include film ontology, film structure, psychology, authorship, narrative, and viewer emotion. Emerging areas of interest, including virtual reality, video games, and nonfictional and autobiographical film also have dedicated chapters. Other areas of focus include the film medium's intersection with contemporary social issues, film's kinship to other art forms, and the influence of historically seminal schools of thought in the philosophy of film. Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject.