

Murray Smith Engaging Characters Fiction Emotion And

Standalone novel of Sherwood Smith's epic fantasy Sartorias-deles universe • follow-up to acclaimed military fantasy Inda series • courtly politics, vast worldbuilding, and diverse characters "Smith should rank high on any list of military writers.... A first-rate author boldly at play." —SF Signal Emras is the most diligent of students, and she wants nothing more than to become royal scribe for the intelligent and beautiful Princess Lasva. And Emras gets her wish. But life becomes complicated in ways she could never have foreseen. For though Emras adores the princess, she has been charged with a secret mission for the queen: to search her new home for signs of the evil magical influence of Norsunder—a kingdom once thought legendary, but now known to be real. Emras knows nothing of magic, but finds a knowledgeable and willing tutor in the barbaric land of Marloven Hesea. Was the queen right? Is there a connection between Norsunder and Marloven Hesea? And if Emras was acting on orders from her queen, why is she now on trial?

Thrillers, tear jerkers, horror movies, melodramas--like so many movie terms, these genre designations immediately evoke characteristic kinds of emotional response. Yet emotion is a subject that film and literary theory have traditionally dealt with in only the most impressionistic and tangential fashion. *Engaging Characters* presents a precise discussion of the varieties of emotional response to films, integrating them into a larger theory of our engagement (or "identification") with characters in both cinematic and literary fictions. Films and filmmakers discussed include *The Accused*; Hitchcock (including detailed analyses of *The Man Who Knew Too Much* [1956] and *Saboteur*); Godard; Ruiz; Buñuel's *That Obscure Object of Desire*; Dovzhenko's *Arsenal* and Preminger's *Daisy Kenyon*; Bresson's *L'Argent*; Eisenstein's *Strike*; and Melville's *Le Doulos*. In *Engaging Characters*, Smith sets out a comprehensive analysis of character, exploring the role of characters in our experience of film and media. This revised, 25th anniversary edition refines and extends the arguments of the first edition, reappraising the debates on emotion, empathy, and film spectatorship that the book has inspired.

Download File PDF Murray Smith Engaging Characters Fiction Emotion And

This major collection of essays examines issues surrounding aesthetics and ethics.

Aesthetics and Ethics

Fiction, Emotion and the Cinema

The Last Day

Cognition, Emotion, and Aesthetics in Contemporary Serial Television

The Way Hollywood Tells It

Too much imagination was tantamount to lying?that's what my grandmother taught me. So when I first got the sense that someone was following me, I ignored it. Who'd waste time following me? Me, being Aurelia Kim Murray, a grad student from California with a passion for ballet and fencing, and a hopelessly romantic vision of the world. I had come to Europe to track down my grandparents' families but so far I'd had no luck. I couldn't explain the sense of urgency that drove me, even to myself. It has begun that day four months ago when my grandmother lay restlessly in her bed, her eyes glittering with fever as she gripped my hand. "Your mother is too gentle," she's whispered in her aristocratic Parisian French. "I cannot send her to steal the breach." Breach? What breach? With her family? With my grandfather's family? Neither Mom nor I knew anything about Grandmother's

family or the handsome man in the silver-framed photo that Gran always kept on her bedside table. "She wouldn't talk about her life before California," my mom has said, as we waited in yet another specialist's office, hoping to find out why, though Gran had recovered from her fever, she had not spoken since. Nothing had come of my search in Paris, or Vienna, and no matter how fast I walked along the grand boulevards, I knew I couldn't outpace my sense of failure. And that's when I met my first ghost. But seeing ghosts wasn't my biggest problem. I was being followed, and I was about to find out more about my lineage than I had ever imagined possible in my wildest, most fanciful dreams...or nightmares.

Although fictional characters have long dominated the reception of literature, film, 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 and across - different media, from the book to the internet."

A reconciliation between a mother and the daughter she gave away at birth. And

a successful film editor in her 40s who has defined herself through her political conscience. Living alone in a cold, stylish apartment she believes she has come to terms with her history, until a young woman called Billie arrives at her door. Billie acts in soap operas, doesn't believe in political action and wants a mother. Together these two fractured women confront the implications of distance; between then and now, between generations and between the one who gave away and the one who let go.

In the mid-1950s C.P. Snow began his campaign against the 'two cultures' - the debilitating divide, as he saw it, between traditional 'literary intellectual' culture, and the culture of the sciences, urging in its place a 'third culture' which would draw upon and integrate the resources of disciplines spanning the natural and social sciences, the arts and the humanities. Murray Smith argues that, with the ever-increasing influence of evolutionary theory and neuroscience, and the pervasive presence of digital technologies, Snow's challenge is more relevant than ever. Working out how the 'scientific' and everyday images of the world 'hang' together is no simple matter. In *Film, Art, and the Third Culture*, Smith explores this question in relation to the art, technology, and science of film in particular, and to the work of the arts and aesthetic activity more generally. In the first part of his book, Smith explores the general strategies and principles necessary to build a 'third cultural

naturalized approach to film and art - one that roots itself in an appreciation of scientific knowledge and method. Smith then goes on to focus on the role of emotion in film and the other arts, as an extended experiment in the 'third cultural' integration of ideas on emotion spanning the arts, humanities and sciences. While acknowledging that not all of the questions we ask are scientific in nature, Smith contends that we cannot disregard the insights wrought by taking a naturalized approach to the aesthetics of film and the other arts.

How Hollywood Uses, Shames, and Obscures Mental Diversity

Trainspotting

The Philosophy of War Films

The Oxford Handbook of Cognitive Literary Studies

Love Child

In the Hugo-award winning, epic New York Times Bestseller and basis for the BBC miniseries, two men change England's history when they bring magic back into the world. In the midst of the Napoleonic Wars in 1806, most people believe magic to have long since disappeared from England - until the reclusive Mr. Norrell reveals his powers and becomes an overnight celebrity. Another practicing magician then emerges: the young and daring Jonathan

Strange. He becomes Norrell's pupil, and the two join forces in the war against France. But Strange is increasingly drawn to the wild, most perilous forms of magic, and he soon risks sacrificing his partnership with Norrell and everything else he holds dear. Susanna Clarke's brilliant first novel is an utterly compelling epic tale of nineteenth-century England and the two magicians who, first as teacher and pupil and then as rivals, emerge to change its history.

"One of America's most notorious murder cases inspires this feverish debut" novel that goes inside the mind of Lizzie Borden (The Guardian). On the morning of August 4, 1892, Lizzie Borden calls out to her maid: Someone's killed Father. The brutal ax-murder of Andrew and Abby Borden in their home in Fall River, Massachusetts, leaves little evidence and many unanswered questions. In this riveting debut novel, Sarah Schmidt reimagines the day of the infamous murders as an intimate story of a family devoid of love. While neighbors struggle to understand why anyone would want to harm the respected Bordens, those close to the family have a different tale to tell?of a father with an explosive temper, a spiteful stepmother, and two

spinster sisters desperate for their independence. As the police search for clues, Lizzie's memories of that morning flash in scattered fragments. Had she been in the barn or the pear arbor to escape the stifling heat of the house? When did she last speak to her stepmother? Were they really gone and would everything be better now? Shifting among the perspectives of the unreliable Lizzie, her older sister Emma, the housemaid Bridget, and the enigmatic stranger Benjamin, the events of that fateful day are slowly revealed through a high-wire feat of storytelling.

For the first time this volume makes Jean-Pierre Meunier's influential thoughts on the film experience available for an English-speaking readership. Introduced and commented by specialists in film studies and philosophy, Meunier's intricate phenomenological descriptions of the spectator's engagement with fiction films, documentaries and home movies can reach the wide audience they have deserved ever since their publication in French in 1969.

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.

The Neuroscience Behind Storytelling Strategies

Jonathan Strange and Mr Norrell

Emotion and the Ethics of Engagement

The Science of Screenwriting

Coronets and Steel

British Science Fiction Cinema is the first substantial study of a genre which, despite a sometimes troubled history, has produced some of the best British films, from the prewar classic *Things to Come* to *Alien* made in Britain by a British director. The contributors to this rich and provocative collection explore the diverse strangeness of British science fiction, from literary adaptations like *Nineteen Eighty-Four* and *A Clockwork Orange* to pulp

fantasies and 'creature features' far removed from the acceptable face of British cinema. Through case studies of key films like *The Day the Earth Caught Fire*, contributors explore the unique themes and concerns of British science fiction, from the postwar boom years to more recent productions like *Hardware*, and examine how science fiction cinema drew on a variety of sources, from TV adaptations like *Doctor Who* and the Daleks, to the horror/sf crossovers produced from John Wyndham's cult novels *The Day of the Triffids* and *The Midwich Cuckoos* (filmed as *Village of the Damned*). How did budget restrictions encourage the use of the 'invasion narrative' in the 1950s films? And how did films such as *Unearthly Stranger* and *Invasion* reflect fears about the decline of Britain's economic and colonial power and the 'threat' of female sexuality? *British Science Fiction Cinema* celebrates the breadth and continuing vitality of British sf film-making, in both big-budget productions such as *Brazil* and *Event Horizon* and cult exploitation movies like *Inseminoid* and *Lifeforce*.

Love is electric. Power is deadly. Secrets haunt a family forever. When Sara O'Neill goes on the run, she believes the tiny town of Kowhiowhio is just the sanctuary she needs. Her family's old colonial house needs repair, but it's safe from the abusive husband she left behind. However, a hostile local holds a grudge and a dangerous presence haunting her new home threatens

Sara's chance at peace. How can she create a new life while dealing with ghosts from the old? For local electrician, Nate Adams, parenting his young daughter alone has not been easy - particularly in a town where he is still seen as an outsider. When he meets his new neighbour, he sees a chance at a new start for them both. Even with his help, can the house - or Sara's heart - be repaired? Someone doesn't want an O'Neill in Kowhiowhio. Sara's return is awakening secrets hidden for generations. Why has the house never had electricity? What was the fate of Sara's ancestors? Can she discover the ghost's story before it's too late? The truth will set...something...free.

Over the last few decades, character-based criticism has been seen as either naive or obsolete. But now questions of character are attracting renewed interest. Making the case for a broad-based revision of our understanding of character, *Character* rethinks these questions from the ground up. Is it really necessary to remind literary critics that characters are made up of words? Must we forbid identification with characters? Does character-discussion force critics to embrace humanism and outmoded theories of the subject? Across three chapters, leading scholars Amanda Anderson, Rita Felski, and Toril Moi reimagine and renew literary studies by engaging in a conversation about character. Moi returns to the fundamental theoretical assumptions that convinced literary scholars to stop doing character-criticism, and shows

that they cannot hold. Felski turns to the question of identification and draws out its diverse strands, as well as its persistence in academic criticism. Anderson shows that character-criticism illuminates both the moral life of characters, and our understanding of literary form. In offering new perspectives on the question of fictional character, this thought-provoking book makes an important intervention in literary studies.

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.

British Science Fiction Cinema

Theories of Character in Film, Television, and Interactive Media

Film Theory and Philosophy

Empathy

Engaging Characters

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.

In a world awash in screenwriting books, *The Science of Screenwriting* provides an alternative approach that will help the aspiring screenwriter navigate this mass of often contradictory advice: exploring the science behind storytelling strategies. Paul Gulino, author of the best-selling *Screenwriting: The Sequence Approach*, and Connie Shears, a noted cognitive psychologist, build, chapter-by-chapter, an understanding of the human perceptual/cognitive processes, from the functions of our eyes and ears bringing real world information into our brains, to the intricate networks within our brains connecting our decisions and emotions. They draw on a variety of

examples from film and television -- The Social Network, Silver Linings Playbook and Breaking Bad -- to show how the human perceptual process is reflected in the storytelling strategies of these filmmakers. They conclude with a detailed analysis of one of the most successful and influential films of all time, Star Wars, to discover just how it had the effect that it had.

Cognitive Film and Media Ethics provides a grounding in the use of cognitive science to address key questions in film, television and screen media ethics. This book extends past works in cognitive media studies to answer normative and ethically prescriptive questions: what could make media morally good or bad, and what, then, are the respective responsibilities of media producers and consumers? Moss-Wellington makes a primary claim that normative propositions are a kind of rigour, in that they force media theorists to draw more active ought conclusions from descriptive is arguments. Cognitive Film and Media Ethics presents the rigours of normative reasoning, cognitive science and consequentialist ethics as complementary, arguing that each seeks progressive elaboration on their own models of causality, and causal projections are crucial for any reflection on our moral responsibilities in the world. A hermeneutics of "ethical cognitivism" is applied in the latter half of the book, with essays each addressing a different case study in film, television, news and social media: cinema that sets out to inspire moral dissonance in the viewer, satirical and humorous depictions of family drama in film and television, the politics of the romantic comedy, formal aspects of screen media bullying in an era dubbed the "television renaissance," and contemporary problems in the conflation of news and social media. Cognitive Film and Media Ethics synthesises current research in social psychology, anthropology, memory studies, emotion and cognition, personality and media selection, and evolutionary biology, integrating wide-ranging concepts from the various disciplines that make up cognitive theory to

provide new vantages on the applied ethics of film and screen media.

This book posits an interconnection between the ways in which contemporary television serials cue cognitive operations, solicit emotional responses, and elicit aesthetic appreciation. The chapters explore a number of questions including: How do the particularities of form and style in contemporary serial television engage us cognitively, emotionally, and aesthetically? How do they foster cognitive and emotional effects such as feeling suspense, anticipation, surprise, satisfaction, and disappointment? Why and how do we value some serials while disliking others? What is it about the particularities of serial television form and style, in conjunction with our common cognitive, emotional, and aesthetic capacities, that accounts for serial television's cognitive, socio-political, and aesthetic value, and its current ubiquity in popular culture? This book will appeal to postgraduates and scholars working in television studies as well as film studies, cognitive media theory, media psychology, and the philosophy of art.

Cognitive Film and Media Ethics

Structures Film Experience Jean-Pierre

Story and Style in Modern Movies

A Novel

2059. The world has stopped turning. One half suffers an endless frozen night; the other, nothing but burning sun. Only in a slim twilit region between them can life survive. In an isolationist Britain, scientist Ellen Hopper receives a letter from a dying man. It contains a powerful and

dangerous secret. One that those in power will kill to conceal... Growing up in a rural recording studio, Halo Llewellyn is rarely star-struck, but when one of the visiting singers gives birth to Fred, she knows right away that he's special. As the golden child grows into the gilded man, she remains dazzled by his ambition and his talent. Up on stage, being screamed at by hundreds of teenage girls, Fred will always turn his spotlight on Halo in the crowd. But that's the problem with falling in love with your charismatic almost-brother - it can never be a secret. In the end, the whole world has to know.

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.

Mental Disorders in Popular Film discusses popular cinematic representations of characters with mental disorders or diversity, contextualizing these works in the Hollywood machine. These films demonstrate the many ways that Hollywood has used people with mental disorders as excuses to control or oppress diverse people and ideas.

A Naturalized Aesthetics of Film

Currents of Change

Philosophical and Psychological Perspectives

Exploring Cognition at the Movies

Poetics of Cinema

The Oxford handbook of cognitive literary studies' applies developments in cognitive science to a wide range of literary texts that span multiple historical periods and numerous national literary traditions. The volume is divided into five parts: (1) Narrative, History, Imagination; (2) Emotions and Empathy; (3) The New Unconscious; (4) Empirical and Qualitative Studies of Literature; and (5) Cognitive Theory and Literary Experience. Most notably, the volume features case studies representing not just North American and British literary traditions, but also Argentinian (Jorge Luis Borges, Julio

Cortazar), Chinese (Cao Xueqin), Colombian (Garcia Marquez), Dominican (Junot Diaz), German (Theodore Fontane), French (Marcel Proust, Gustave Flaubert), Indian (Mirabai, Rabindranath Tagore, Kamala Markandaya, Mani Ratnam, Tito Mukhopadhyay), Mexican (Fernando del Paso), Polish (Krystof Kieslowski), Puerto Rican (Giannina Braschi), Russian (Lev Tolstoi), South African (J.M. Coetzee), and Spanish (Leopoldo Alas). Moreover, the volume will cover a variety of periods (e.g., 0.

Largely through trial and error, filmmakers have developed engaging techniques that capture our sensations, thoughts, and feelings. Philosophers and film theorists have thought deeply about the nature and impact of these techniques, yet few scientists have delved into empirical analyses of our movie experience—or what Arthur P. Shimamura has coined "psychocinematics." This edited volume introduces this exciting field by bringing together film theorists, philosophers, psychologists, and neuroscientists to consider the viability of a scientific approach to our movie experience.

The way we communicate with each other is vital to preserving the cultural ecology, or wellbeing, of a place and time. Do we

listen to each other? Do we ask the right questions? Do we speak about each other with respect or disdain? The stories that we convey on screens, or what author Carl Plantinga calls 'screen stories,' are one powerful and pervasive means by which we communicate with each other. *Screen Stories: Emotion and the Ethics of Engagement* argues that film and media studies needs to move toward an approach to ethics that is more appropriate for mass consumer culture and the lives of its citizens. Primarily concerned with the relationship between media and viewers, this book considers ethical criticism and the emotional power of screen stories that makes such criticism necessary. The content we consume--from television shows and movies to advertisements--can significantly affect our welfare on a personal and societal level, and thus, this content is subject to praise and celebration, or questioning and even condemnation. The types of screen stories that circulate contribute to the cultural ecology of a time and place; through shared attention they influence what individuals think and feel. Plantinga develops a theory of the power of screen stories to affect both individuals and cultures, asserting that we can better respond

ethically to such media if we understand the sources of its influence on us.

In 1996 'Trainspotting' was the biggest thing in British culture. Brilliantly and aggressively marketed it crossed into the mainstream despite being a black comedy set against the backdrop of heroin addiction in Edinburgh. Produced by Andrew MacDonald, scripted by John Hodge and directed by Danny Boyle, the team behind 'Shallow Grave' (1994), 'Trainspotting' was an adaptation of Irvine Welsh's barbed novel of the same title. The film is crucial for understanding British culture in the context of devolution and the rise of 'Cool Britannia'. Murray Smith unpicks the processes that led to the film's enormous success. He isolates various factors - the film's eclectic soundtrack, its depiction of Scottish identity, its attitude to deprivation, drugs and violence, its traffic with American cultural forms, its synthesis of realist and fantastic elements, and its complicated relationship to 'heritage' - that make 'Trainspotting' such a vivid document of its time.

Contemporary Hollywood Cinema
Screening Characters

Character

Understanding Imaginary Beings in Literature, Film, and Other Media

Disquieting, Awkward and Uncomfortable Experiences in Contemporary Art and Indie Film

Across the academy, scholars are debating the question of what bearing scientific inquiry has upon the humanities. The latest addition to the AFI Film Readers series, *Cognitive Media Theory* takes up this question in the context of film and media studies. This collection of essays by internationally recognized researchers in film and media studies, psychology, and philosophy offers film and media scholars and advanced students an introduction to contemporary cognitive media theory—an approach to the study of diverse media forms and content that draws upon both the methods and explanations of the sciences and the humanities. Exploring topics that range from color perception to the moral appraisal of characters to our interactive engagement with videogames, *Cognitive Media*

Theory showcases the richness and diversity of cognitivist research. This volume will be of interest not only to students and scholars of film and media, but to anyone interested in the possibility of a productive relationship between the sciences and humanities.

A comprehensive overview of the film industry in Hollywood today, *Contemporary Hollywood Cinema* brings together leading international cinema scholars to explore the technology, institutions, film makers and movies of contemporary American film making.

Hollywood moviemaking is one of the constants of American life, but how much has it changed since the glory days of the big studios? David Bordwell argues that the principles of visual storytelling created in the studio era are alive and well, even in today's bloated blockbusters. American filmmakers have created a durable tradition—one that we should not be ashamed to call artistic, and one that survives in both mainstream entertainment and niche-marketed indie cinema. Bordwell traces the continuity of

this tradition in a wide array of films made since 1960, from romantic comedies like Jerry Maguire and Love Actually to more imposing efforts like A Beautiful Mind. He also draws upon testimony from writers, directors, and editors who are acutely conscious of employing proven principles of plot and visual style. Within the limits of the "classical" approach, innovation can flourish. Bordwell examines how imaginative filmmakers have pushed the premises of the system in films such as JFK, Memento, and Magnolia. He discusses generational, technological, and economic factors leading to stability and change in Hollywood cinema and includes close analyses of selected shots and sequences. As it ranges across four decades, examining classics like American Graffiti and The Godfather as well as recent success like The Lord of the Rings: The Two Towers, this book provides a vivid and engaging interpretation of how Hollywood moviemakers have created a vigorous, resourceful tradition of cinematic storytelling that continues to engage audiences around the world.

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.

Cognitive Media Theory

Essays at the Intersection

Diamond Star Halo

Screen Stories

Mental Disorders in Popular Film

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.

*The editors of **Ethics at the Cinema** invited a diverse group of moral philosophers and philosophers of film to engage with ethical issues raised within, or within the process of viewing, a single film of*

each contributor's choice. The result is a unique collection of considerable breadth. Discussions focus on both classic and modern films, and topics range from problems of traditional concern to philosophers (e.g. virtue, justice, and ideals) to problems of traditional concern to filmmakers (e.g. sexuality, social belonging, and cultural identity).

Engaging Characters Fiction, Emotion, and the Cinema Oxford University Press on Demand Examines the importance of empathy in a wide range of disciplines including ethics, aesthetics, and psychology.

Psychocinematics

Ethics at the Cinema

See What I Have Done

The Cinema of Discomfort

Fiction, Emotion, and the Cinema

The way we communicate with each other is vital to preserving the cultural ecology, or wellbeing, of a place and time. Do we listen to each other? Do we ask the right questions? Do we speak about each other with respect or disdain? The stories that we convey on screens, or what author Carl Plantinga calls 'screen stories,' are one powerful and pervasive means by which we communicate with each other. Screen Stories: Emotion and the Ethics of Engagement argues that film and media studies needs to

move toward an an approach to ethics that is more appropriate for mass consumer culture and the lives of its citizens. Primarily concerned with the relationship between media and viewers, this book considers ethical criticism and the emotional power of screen stories that makes such criticism necessary. The content we consume--from television shows and movies to advertisements--can significantly affect our welfare on a personal and societal level, and thus, this content is subject to praise and celebration, or questioning and even condemnation. The types of screen stories that circulate contribute to the cultural ecology of a time and place; through shared attention they influence what individuals think and feel. Plantinga develops a theory of the power of screen stories to affect both individuals and cultures, asserting that we can better respond ethically to such media if we understand the sources of its influence on us.

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.

Film, Art, and the Third Culture

Characters in Fictional Worlds

The Sunday Times Bestseller and One of Their Best Books Of 2020

Three Inquiries in Literary Studies

Banner of the Damned