

Film as a Narrative Fiction

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Abstract:

Literature has strongly shaped the way we think and behave. Over the last hundred years film has become a progressively more powerful and dominant form and we have sufficient evidence to suggest that the visual has now significantly replaced the written form as the leading mode of communication in contemporary society.

Since film is a fairly recent phenomenon, it has rented a great deal from other forms of expression particularly from literature. The present paper focuses on the relation between film and literature and discusses film as a cinematic novel with the help of film Gandhi, directed by Richard Attenborough. This film is a multi award winning biopic film about the life of Mahatma Gandhi who was a leader of non-violent resistance movement against British colonial rule in India during the first half of the 20th century. The reason to take Gandhi as a case study is because his teachings and ideology have influenced people of all over the world and many have attempted to portray Mahatma Gandhi's life through different creative avenues such as prose, poetry, drama and theatre.

Key words: Film narrative, Print narrative, Cinematic technique, Story element, Production element

Human personification and approach towards life is related with its time and age. Human values are changing according to time and age. What was important two hundred

Narrative In Fiction And Film

Ed S. Tan



Narrative In Fiction And Film:

Coming to Terms Seymour Benjamin Chatman,1990 Story and Discourse Seymour Chatman,2019-06-30 For the specialist in the study of narrative structure this is a solid and very perceptive exploration of the issues salient to the telling of a story whatever the medium Chatman whose approach here is at once dualist and structuralist divides his subject into the what of the narrative Story and the way Discourse Chatman s command of his material is impressive Library Journal

Narration in the Fiction Film David Bordwell,2013-09-27 First Published in 1987 Routledge is an imprint of Taylor Francis an informa company **Story and Discourse** Seymour Benjamin Chatman,1983 **Narrative Comprehension and Film** Edward Branigan,2013-06-17 Narrative is one of the ways we organise and understnad the world It is found everywhere not only in films and books but also in everday conversations and in the nonfictional discourses of journalists historians educators psychologists attorneys and many others Edward Branigan presents a telling exploration of the basic concepts of narrative theory and its relation to film and literary analysis bringing together theories from linguistics and cognitive science and applying them to the screen Individual analyses of classical narratives form the basis of a complex study of every aspect of filmic fiction exploring for example subjectivity in *Lady in the Lake* multiplicity in *Letter from an Unknown Woman* post modernism and documentary in *Sans Soleil* *Emotion and the Structure of Narrative Film* Ed S. Tan,2013-10-16 Introduced one hundred years ago film has since become part of our lives For the past century however the experience offered by fiction films has remained a mystery Questions such as why adult viewers cry and shiver and why they care at all about fictional characters while aware that they contemplate an entirely staged scene are still unresolved In addition it is unknown why spectators find some film experiences entertaining that have a clearly aversive nature outside the cinema These and other questions make the psychological status of emotions allegedly induced by the fiction film highly problematic Earlier attempts to answer these questions have been limited to a few genre studies In recent years film criticism and the theory of film structure have made use of psychoanalytic concepts which have proven insufficient in accounting for the diversity of film induced affect In contrast academic psychology during the century of its existence has made extensive study of emotional responses provoked by viewing fiction film but has taken the role of film as a natural stimulus completely for granted The present volume bridges the gap between critical theories of film on the one hand and recent psychological theory and research of human emotion on the other in an attempt to explain the emotions provoked by fiction film This book integrates insights on the narrative structure of fiction film including its themes plot structure and characters with recent knowledge on the cognitive processing of natural events and narrative and person information It develops a theoretical framework for systematically describing emotion in the film viewer The question whether or not film produces genuine emotion is answered by comparing affect in the viewer with emotion in the real world experienced by persons witnessing events that have personal significance to them Current understanding of the psychology of emotions

provides the basis for identifying critical features of the fiction film that trigger the general emotion system Individual emotions are classified according to their position in the affect structure of a film a larger system of emotions produced by one particular film as a whole Along the way a series of problematic issues is dealt with notably the reality of the emotional stimulus in film the identification of the viewer with protagonists on screen and the necessity of the viewer s cooperation in arriving at a genuine emotion Finally it is argued that film produced emotions are genuine emotions in response to an artificial stimulus Film can be regarded as a fine tuned machine for a continuous stream of emotions that are entertaining after all The work paves the way for understanding and in principle predicting emotions in the film viewer using existing psychological instruments of investigation Dealing with the problems of film induced affect and rendering them accessible to formal modeling and experimental method serves a wider interest of understanding aesthetic emotion the feelings that man made products and especially works of art can evoke in the beholder

Literature: An Introduction to Theory and Analysis Mads Rosendahl Thomsen, Lasse Horne Kjøeldgaard, Lis Møller, Lilian Munk Røsing, Peter Simonsen, Dan Ringgaard, 2017-03-09 How does literature work And what does it mean How does it relate to the world to politics to history to the environment How do we analyse and interpret a literary text paying attention to its specific poetic and fictitious qualities This wide ranging introduction helps students to explore these and many other essential questions in the study of literature criticism and theory In a series of introductory chapters leading international scholars present the fundamental topics of literary studies through conceptual definitions as well as interpretative readings of works familiar from a range of world literary traditions In an easy to navigate format Literature An Introduction to Theory and Analysis covers such topics as Key definitions from plot character and style to genre trope and author Literature s relationship to the surrounding world ethics politics gender and nature Modes of literature and criticism from books to performance from creative to critical writing With annotated reading guides throughout and a glossary of major critical schools to help students when studying revising and writing essays this is an essential introduction and reference guide to the study of literature at all levels The companion website to the book [litt.dk](#) focuses on digital humanities and literary studies For each topic in the book you will find an introduction to computational aspects of the topic approaches for both newcomers and advanced users and references to tools scripts and articles The website also has a comprehensive and well structured reference page

Taking Fiction Film Seriously Mario Sluuga, 2025-09-04 Fiction film has been and remains the privileged site of film studies with film history regularly being viewed as the rise of the narrative fiction film Taking Fiction Film Seriously argues that despite this privileged position the notion of fiction as it relates to cinema has yet to be properly interrogated Mario Sluuga explores the significant misunderstandings concerning the categorisation of film audience experience and the real life effects of fiction He contends with the contradictory assumption that fiction films have tangible effects on audiences beliefs and behaviours while also intuitively being not true or not to be believed in Sluuga analyses the notion of fiction from a theoretical and historical

perspective considering how it manifests in a broad range of films from the past 110 years including *The Arrival of a Train* Lumière brothers 1895 1897 *The Blair Witch Project* Myrick and Sanchez 1999 and *Waltz with Bashir* Folman 2008 He supports his close readings with findings from philosophy psychology and literary studies and in doing so seeks to challenge the current state of film studies

Reading Narrative Fiction Seymour Benjamin Chatman, 1993 This short fiction anthology offers a more precise and extensive treatment of narrative technique than other books of its kind Targeting the needs and interests of today's readers the author uses down to earth language and builds on readers familiarity with narrative devices in film television and other popular media to teach this new approach to literary analysis While offering more technical depth Chatman never overwhelms He provides unusually clear and exact definitions of such terms as characterization and point of view along with many illustrations of how these techniques actually operate in short stories His explanations and examples enable readers to read narratives with a new awareness of how they are constructed

New Perspectives in Italian Cultural Studies Graziella Parati, 2012-11-10 Following the more theoretical first installment of *New Perspectives in Italian Cultural Studies* devoted to Definitions Theory and Accented Practices the second volume of *New Perspectives* deals with practicing cultural studies by offering articles that are valuable for both scholars of Italian studies and students interested in a cultural studies approach Divided in four sections the articles included offer complex approaches to literature film the visual arts and a particular moment in Italian history with which Italians are still coming to terms fascism The essays cover about two hundred years of Italian cultures dealing with the construction of national myths the role of soccer in contemporary debates the contemporary success of mystery novels and issues of race and crime in fascist Italy Contributors look at film through the lens of fashion history and the particular Italian use of dubbing that continues even today Place and memory are the topics of a number of essays that also allow for an interpretation of Italian culture in Americans imagination This volume contains a multifaceted representation of Italy and invites additional discussion on the complexity of representing cultures

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