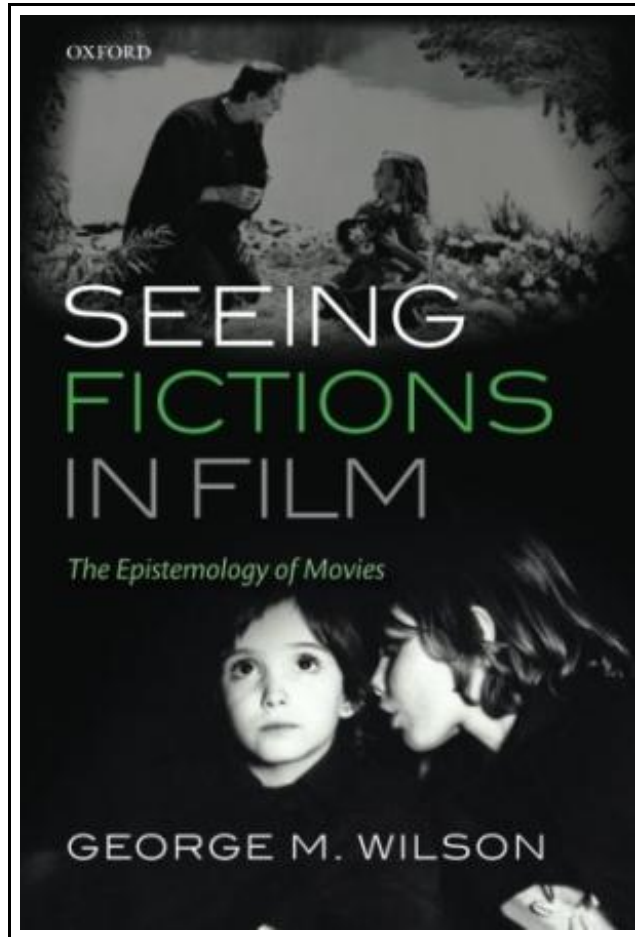


Seeing Fictions in Film: The Epistemology of Movies



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Reviews

Basically no words to clarify. Of course, it is perform, still an amazing and interesting literature. Its been printed in an exceptionally basic way which is only soon after i finished reading through this ebook where actually altered me, change the way i really believe.

(Newton Runolfsson)

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Oxford University Press, United Kingdom, 2013. Paperback. Book Condition: New. Reprint. 232 x 156 mm. Language: English . Brand New Book. In works of literary fiction, it is a part of the fiction that the words of the text are being recounted by some work-internal voice : the literary narrator. One can ask similarly whether the story in movies is told in sights and sounds by a work-internal subjectivity that orchestrates them: a cinematic narrator. George M. Wilson argues that movies do involve a fictional recounting (an audio-visual narration) in terms of the movie s sound and image track. Viewers are usually prompted to imagine seeing the items and events in the movie s fictional world and to imagine hearing the associated fictional sounds. However, it is much less clear that the cinematic narration must be imagined as the product of some kind of narrator - of a work-internal agent of the narration. Wilson goes on to examine the further question whether viewers imagine seeing the fictional world face-to-face or whether they imagine seeing it through some kind of work-internal mediation. It is a key contention of this book that only the second of these alternatives allows one to give a coherent account of what we do and do not imagine about what we are seeing on the screen. Having provided a partial account of the foundations of film narration, the final chapters explore the ways in which certain complex strategies of cinematic narration are executed in three exemplary films: David Fincher s Fight Club, von Sternberg s The Scarlet Empress, and the Coen brothers The Man Who Wasn t There.



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