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PSYCHOLOGY OF LITERATURE Haniyah Jahra Yadi Putri, M. Riski Oktaberi, Zenya Alia Zahra, Rana Alfiyyah, Thirza Ishfahany Zatilqamar, Nada Faradila, Zulfan Azra, Kusmarwanto, Riri Nadya Yuliana, Kenny Luis Manuputty, Ananda Marsya Permata, Lola Nurmala, Resa Adi Ahiria, Amanda Parmata Siregar, Lia Fatimah Azzarah, Pricilla Firly, Imas Kamaliyatuzahroh, Ahmad Rafi Mauludi, Chandra Ayu Martiza Ashadira, Bala Putra Dewa, Kamila Mutiara Sari, Fitri Dewi Aryanti, Jihan Naura Salsabila, Savina Raina Novianti, Tasya Puteri Subowo, Olivia Natalie Budhiarto, Siti Noer Ramadhani, 2021-10-19 Puji syukur kepada Tuhan Yang Maha Esa karena buku kompilasi mata kuliah Psychology of Literature ini telah selesai disusun. Buku kompilasi ini berisi karya tulis ilmiah mahasiswa yang mengambil matakuliah Psychology of Literature di program studi Bahasa dan Kebudayaan Inggris Fakultas Bahasa dan Budaya Universitas Darma Persada. Tak lupa tim penyusun menyampaikan terima kasih kepada mahasiswa yang telah menitipkan tulisan ilmiah mereka kepada kami sehingga kami dapat menyusun buku kompilasi ini. Ucapan terima kasih juga disampaikan ke pihak lain yang telah membantu menyelesaikan buku kompilasi ini. Akhir kata semoga buku kompilasi ini dapat menjadi referensi bacaan bagi banyak orang khususnya mahasiswa yang menekuni bidang sastra dan budaya. Jika terdapat kekeliruan dalam penulisan jurnal ini kami mohon saran dan masukannya. terima kasih.

Suspense Peter Vorderer, Hans Jurgen Wulff, Mike Friedrichsen, 2013-12-16 This volume begins with the general assumption that suspense is a major criterion for both an audience's selection and evaluation of entertaining media offerings. This assumption is supported not only by the popularity of suspenseful narratives but also by the reasons users give for their actual choice of media contents. Despite this there is no satisfying theory to describe and explain what suspense actually is, how exactly it is caused by films or books, and what kind of effect it has on audiences. This book's main objective is to provide that theory by bringing together scholars from different disciplines who are working on the issue. The editors' goal is to reflect the state of the art as much as it is to highlight and encourage further developments in this area. There are two ways of approaching the problem of describing and explaining suspense: an analysis of suspenseful texts or the reception process. Researchers who follow the more text-oriented approach identify the uncertainty of the narrative outcome, the threat or danger for the protagonist, the play with time delay, or other factors as important and necessary for the production of suspense. The more reception-oriented scholar focuses on the cognitive activities of audiences: readers' expectations, the curiosity of onlookers, their emotions, and their relationships with the protagonists. A correspondence between the two seems to be quite difficult though necessary to determine. Both perspectives are important in order to describe and explain suspense. Thus the editors utilize the thesis that suspense is an activity of the audience, reader, onlooker, etc. that is related to specific features and characteristics of the text, books, films, etc. Their question is: What kind of relation? The answer comes from finding out how, why, and which elements of the text cause

effects that are experienced as suspense. Scholars from semiotics, literary criticism, cultural studies, and film theory assess the problem from a text-oriented point of view, dealing primarily with the how and which. Other scholars present the psychological perspective by focusing on the cognitive and emotional processes that underlie viewers' experience of suspense, that is, the reception theory tries to answer the question of why suspenseful texts may be experienced as they are.

Psychology of Entertainment Jennings Bryant, Peter Vorderer, 2013-10-31. As entertainment becomes a trillion-dollar a year industry worldwide as our modern era increasingly lives up to its label of the entertainment age and as economists begin to recognize that entertainment has become the driving force of the new world economy, it is safe to say that scholars are beginning to take entertainment seriously. The scholarly spin on entertainment has been manifested in traditional ways as well as innovative ones. Representing the current state of theory and research, *Psychology of Entertainment* promises to be the most comprehensive and up-to-date volume on entertainment. It serves to define the new area of study and provides a theoretical spin for future work in the area. Divided into three basic parts, this book addresses the fundamental mechanisms and processes involved in orienting to and selecting entertainment fare as well as receiving and processing it; explores the mechanisms and processes by which we are entertained by the media messages we select and receive; and provides an opportunity for the application of well-established as well as emerging psychological and psychobiological theories to be applied to the study of entertainment in ways that seldom have been utilized previously. *Psychology of Entertainment* will appeal to scholars, researchers, and graduate students in media studies and mass communication, psychology, marketing, and other areas contributing to the entertainment studies area.

Entertainment Media and Communication Nicholas David Bowman, 2024-10-21. Although not considered a formal area of study, scholarship on the uses, content, and effects of entertaining media has been central to communication studies and related fields for more than a century. The serious study of entertainment seems paradoxical as we presume entertainment to be the lighter side of our daily lives. Yet as revealed in this volume, entertainment media serve as cultural artifacts that shape our understandings of various peoples and publics in ways that invite deeper, immersive, and increasingly interactive engagement. On this backdrop, *Entertainment Media and Communication* serves as a reference guide for canonical and foundational research into media, entertainment, and a collection of emerging and updated theories and models core to the study of media, entertainment, in the 21st century. Across more than forty chapters and with a diverse and inclusive list of authors, this volume provides a broad yet nuanced view into entertainment media and communication scholarship. The contributors explore its foundations, define and extend key concepts and theories through myriad lenses, discuss unique considerations of digital media, and divine future paths for scholarly inquiry.

Embodied Visions Torben Grodal, 2009-03-17. *Embodied Visions* presents a groundbreaking analysis of film through the lens of bioculturalism, revealing how human biology as well as human culture determine how films are made and experienced. Throughout his study, Torben Grodal uses the breakthroughs of modern brain science to explain central

features of film aesthetics and to construct a general model of aesthetic experience what he terms the PECMA flow model that demonstrates the movement of information and emotions in the brain when viewing film Examining a wide array of genres animation romance pornography fantasy horror from evolutionary and psychological frameworks Grodal expands his scope to reflect on social issues at the intersection of film theory and neuropsychology including moral problems in film viewing how we experience realism and character identification and the value of the subjective forms that cinema elaborates Embodied Visions broadens the theoretical framework of cognitive approaches to cinema while contributing toward a growing body of work on the relation between biology and culture *The Films of Jesus Franco, 1953-1966* Francesco Cesari, Roberto Curti, 2024-06-06 With more than 180 films during a career spanning several decades Jesus Franco 1930 2013 was an extraordinarily prolific and chameleon like Spanish director covering virtually every genre from horror to film noir adventure and erotic and adapting to all kinds of productions A one of a kind filmmaker he was boldly original in the themes style and in his idea of cinema This book examines his life and career between his first short film to the moment he cut his ties with his home country and became an international director with a detailed production history and critical analysis of his films placing his work within the social and political context of Spanish culture politics and cinema Franco s most critically praised works are covered namely such cult horror classics as *The Awful Dr Orlof* and *The Diabolical Dr Z* as well as his working relationship with Orson Welles whom he was to direct in a 1964 unfinished adaptation of *Treasure Island* Detailed production history and critical analysis of his films are provided placing his work within the context of Spanish culture politics and film industry The book also includes plenty of never before seen bits of information and in depth discussion of Franco s previously uncovered scripts essays and short films as well as his unmade projects of the period

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Table of Contents Primer Psychological Suspense

1. Understanding the eBook Primer Psychological Suspense
 - The Rise of Digital Reading Primer Psychological Suspense
 - Advantages of eBooks Over Traditional Books
2. Identifying Primer Psychological Suspense
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Primer Psychological Suspense
 - User-Friendly Interface
4. Exploring eBook Recommendations from Primer Psychological Suspense
 - Personalized Recommendations
 - Primer Psychological Suspense User Reviews and Ratings
 - Primer Psychological Suspense and Bestseller Lists
5. Accessing Primer Psychological Suspense Free and Paid eBooks

- Primer Psychological Suspense Public Domain eBooks
 - Primer Psychological Suspense eBook Subscription Services
 - Primer Psychological Suspense Budget-Friendly Options
6. Navigating Primer Psychological Suspense eBook Formats
 - ePub, PDF, MOBI, and More
 - Primer Psychological Suspense Compatibility with Devices
 - Primer Psychological Suspense Enhanced eBook Features
 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Primer Psychological Suspense
 - Highlighting and Note-Taking Primer Psychological Suspense
 - Interactive Elements Primer Psychological Suspense
 8. Staying Engaged with Primer Psychological Suspense
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Primer Psychological Suspense
 9. Balancing eBooks and Physical Books Primer Psychological Suspense
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Primer Psychological Suspense
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Primer Psychological Suspense
 - Setting Reading Goals Primer Psychological Suspense
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Primer Psychological Suspense
 - Fact-Checking eBook Content of Primer Psychological Suspense
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks
14. Embracing eBook Trends
- Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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