



## METADATA

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## Abstract

The first part of the book explains the basic characteristics of fictional narrative. Then, after chapter 4, it explores how this works in relation to the categorization of fictional films into genres (also translated as categories or types), analyzing the basic genres one by one. The investigation is conducted from the perspective of the creator of the narrative (in practice, the screenwriter). The division of films into genres refers to the contract, the agreement, between the creators of the film and the viewer about what they are watching, what they should expect, and how they should perceive it. Thus, in an adventure film, the viewer expects a strong and courageous protagonist, in a detective film a charismatic criminal, etc. There are conventions regarding the style of films, the cinematography, the actors used, and, of course, the basic characteristics of a narrative,

i.e., the characters, the plot, the idea, the setting, etc. The importance of all these elements for the creator of the narrative is self-evident: when designing and writing the script for a film within or close to a particular genre, they have certain constraints, but these also help them to communicate with the viewer. Each chapter provides various examples of fiction. The extensive examples for study (relating to popular Greek films with which students are more or less familiar) and the extensive theoretical framework make the book ideal for teaching at universities but also for the education of a wider readership (professionals, film buffs, theorists, etc.). Although there are three Greek and two translated books on screenwriting, as well as four theoretical books on narrative, this is the first Greek book on film genres, written from the perspective of the filmmaker.

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