

Melissa Temur Andersen

Bachelor's thesis in Film studies

Wes Anderson's style: theater in film

Bachelor's thesis in Film Studies
Supervisor: Christer Bakke Andresen
May 2022

Melissa Temur Andersen

Bachelor's thesis in Film studies

Wes Anderson's style: theater in film

Bachelor's thesis in Film Studies
Supervisor: Christer Bakke Andresen
May 2022

Norwegian University of Science and Technology
Faculty of Humanities
Department of Art and Media Studies



NTNU

Kunnskap for en bedre verden

Table of contents

Introduction.....	3
1. Theoretical framework - Cinematic techniques, terms, and theatrical film elements.....	4
2. Method.....	5
3. Material.....	6
3.1 Wes Anderson/Introduction.....	6
3.2 The French Dispatch.....	7
3.3 The Grand Budapest Hotel.....	10
4. Analysis.....	11
5. Conclusion.....	14
References.....	16
FILMOGRAPHY and PICTURES.....	17

Wes Anderson's style: theater in film

Word count: 5098

Introduction

Theater and film are two of many things one can enjoy for entertainment, however these are related in many ways as a very familiar type of entertainment. Both of them are usually some kind of story being told with actors acting it out, one is on a stage and the other one on a screen. With close connections one can figure out that there are a lot of similarities found within each other's artform.

Introducing filmmaker Wes Anderson; Wes Anderson is a filmmaker that is known for his weird creative stories and beautiful cinematography. Anderson's films are films that one would compare or at least recognize with a lot of elements from theater, and in this text, I am going to take a look at how he does this and what effect it has on the audience. I am also going to take a closer look at what one can say is Wes Anderson's style. Important to note is that I will be talking about Anderson as a filmmaker and his films, but this does not exclude the team that he works with closely. Anderson is the face of the whole movie as the director, but a lot of the important work is put in the hands of the camera workers, actors, musicians and all the people he collaborates with. Quoting from *The Films of Wes Anderson*: "The only movies Wes Anderson films look like are other Wes Anderson films" (Kunze 2014, 1).

In this text I am going to take a closer look at Anderson's latest films: *The French Dispatch* (2021) and *The Grand Budapest Hotel* (2014). My research question is: **How does Anderson depict his style in these films, and how does he use theatrical elements in *The French Dispatch* and *The Grand Budapest Hotel*?** I will first start with my theoretical framework; in this part I will explain relevant film terms for my text and elaborate on some theatrical elements found in film. After that I will explain the method of analysis that I have used in this text. Next up I will give an account of the material that I will be using and analyzing, explaining the films and what scenes I think points out a great part of both Anderson's style and the theatrical elements that he uses. Using the material, I will analyze these scenes and talk about their effect and answer my research question. Finishing up with a conclusion to wrap it all up and recap my text to answer my research question.

1. Theoretical framework - Cinematic techniques, terms, and theatrical film elements

When talking about film, its history and terms are important to account for. While not going over all of it, there are some backgrounds that is important in context of this analysis. The film history is said to have started around the 1920's. Before this and before film, one of the other sources for entertainment would have been theater, and one can find a lot of common elements between these. When looking at the cinematic techniques one can list them up as: cinematography, editing, sound, and mise-en-scène (Bordwell, Thompson, Smith 2020, 111). Cinematography is the technique about how the camera is handled, its settings and lenses. Changing of the aspect ratio, the placing of the framing and positioning, is it handheld or on rails. Editing is a tool that makes it possible for the creators of the film to set clips together and cut the film as they want. Sound is what one hears in the film, everything between sound effects, dialog, and music. Found in film is diegetic sound and nondiegetic, which differences between if the sound is in the fictional universe (the characters can hear the sound in the film) or if it is added on, for example music added during an epic scene or montage (Bordwell, Thompson, Smith 2020, 112-263). Last but not least we have mise-en-scène, translated from French it means 'to put on stage'. Originating from the theater art, this technique contains everything that the audience will see, everything that is put into the frame by the filmmaker and how it's organized within the frame. It contains the actors, with their costumes and makeup, the setting, props, and light used (Gibbs 2012).

When looking back at the history of film theory, one will understand that a lot of elements have been taken from theater and the mise-en-scène concept, with both connections from its history and its artform. The main difference is the stage in theater versus the film set in front of a camera in film. Looking at the term mise-en-scène, which brings the art of the scene into film, this will be one of the main elements that I will use and take a look at in this analysis. It is a collaboration between all these elements that ends up making a film (Gibbs 2012). When talking about theatrical elements in film in this text, I am talking about elements that one would usually find more actively used in theater and elements that one would associate with theater first. Examples of this could be the way actors present their lines in a theater, how the stage is set up, props usage and its actors, also in short terms: mise-en-scène.

Film style, not to be confused with film genre, is what happens when the filmmaker takes usage of the film techniques, everything from mise-en-scène to the cinematography. A filmmaker can personalize and combine these techniques into their own distinctive style. As the audience and filmmakers find recurring elements throughout the creations of the filmmaker, a style is set that also makes the style and filmmaker recognizable (Bordwell, Thompson, Smith 2020, 303-305). Style can contain the recurring ratio, color scheme, actors or even ways of telling a story. Style can also be within a genre, not only locked to the part where a filmmaker has to have their unique style. Looking at film noir which is a black and white film style used in detective films, making it recognizable for its genre. Style in old Hollywood used to have set rules, as one could use the rules of a classical visual style. Style was just the way one did things, however there were boundaries and judgment one met that constrained style. In today's films, style has become an important part because it is the way films look visually. Not only does style affect how the film look, but it's cinematography and editing also has a style (Bordwell 2006, 117-138). In old Hollywood, putting the style in the background was done so the audience had to pay attention to the actors, because that was the norm when telling a story, it had to be communicated through the actors (Smith 1999, 106). The actors playing important fictional characters. These fictional characters do play a role to convey and show emotions to the audience (Smith 1995, 17-21).

The usage of all these elements and techniques in both theater and film is a tool to communicate different feelings and moods to the audience. In *Passionate Views* edited by Carl Plantinga and Greg M. Smith (1999), one can read about emotions and moods in film. Cases about how style is an important part of the way a film conveys emotions or moods. Emotion in film can be thought of as being action tendencies or reactions. For example, when someone dies in a film, one would want to cry and be comforted, or if there were a scary monster one would want to run away from it and hide from it. Feeling different reactions or changing the emotional state of the audience. Emotions in film are intentional, they are put into the film with the goal of providing these emotional appeals to the audience (Smith 1999, 104-106).

2. Method

To take a closer look into Wes Anderson's style, what makes it and look at the elements

of theater in his films, I am going to do a style analysis with elements of a comparative analysis of Wes Anderson's films *The French Dispatch* and *The Grand Budapest Hotel*. The reasoning for my choice of films by Anderson is because these are some of the newest additions to his list of films featuring real actors. Not to forget the *Isle of Dogs* that came out in 2018, however this is a stop-motion animated film, and is not what I am looking to analyze in this text. Taking the opportunity to look at the latest work from Anderson, one can look at how Anderson's style is now, and not how it was for example 20 years ago when Anderson still was finding his style. As style is something that can change a lot or evolve overtime, doing an analysis, these are the films that I chose that will be the most relevant for a more accurate style analysis of today's Anderson. I am going to look at these two Anderson films and compare them with each other, their similarities, and see how they end up making what one can call Anderson's style and his usage of theater elements in film. I will be close reading the films and apply theory from chosen text to make up the analysis.

3. Material

3.1 Wes Anderson/Introduction

Wesley Wales Anderson is an American director, writer, and producer, born in Texas in 1969. When studying at the University of Texas where he was studying philosophy, that's where Anderson met Owen Wilson. Wilson, who today is mostly known as an actor, started to make short films with Anderson and his brother Luke Wilson when they went to school together. Today one can find both of the brothers starring in a lot of Anderson's work. Some of Anderson's previous work contain titles as: *Rushmore* (1998), *Fantastic Mr. Fox* (2009) and *Moonrise Kingdom* (2012).

The number one recognizable characteristic in Anderson's films is that they are very symmetrical and colorful. This gives off the illusion of a stage one could argue. Anderson and his team also put a lot of thought into the costumes, sets, actors, and props. When looking at his films at a first glance, one cannot really notice all the small and fine details that Anderson makes sure of is put at the right place and how it is done. Connecting to this one can take a look at the term *mise-en-scène*. This term as mentioned originates from the theater art and means everything

that's in the scene; and Wes Anderson is a filmmaker that is very good at taking that term with him into the films. With Anderson practicing symmetry, and putting a lot of work into his frames, Anderson has become recognizable for his films and the visual style.

The sets of both films that I have chosen to talk about are built or painted to look in style with Anderson's films. The usage of CGI in Anderson's films is minimal, however usage of: miniatures, paintings, stop-motion or straight up animation is routes Anderson chooses to take instead, giving a whole other feeling to the films. One can find all of these elements in *The French Dispatch* and *The Grand Budapest Hotel*.

3.2 The French Dispatch

The French Dispatch is Wes Anderson's newest film, being released in 2021 with a playing time of 1 hour and 47 minutes. This film's plot focuses on a fictional magazine named The French Dispatch. The film showcases a collection of stories that had been published to write one final issue of the magazine. Introducing the different types of writers, their stories, and their style of stories. Throughout the film, Anderson switches between color film and black and white, keeping it mostly black and white when the magazine is telling a story and colors when being brought back to newer times. However, to emphasize certain scenes the color would be brought back for a shot or a scene. The ratio changes in the film, examples of what Anderson used were 1.33 : 1, 2.39 : 1 and mostly 1.85 : 1. These were used in the film at different times, a typical characteristic of Anderson (IMDb 2021).

The story is set in Ennui-sur-Blasé in France. There is a narrator voice greeting the audience, introducing the history of the magazine the French Dispatch and the reporters. Already in the first part of the film, the audience is introduced to the set and set-up that Anderson uses. It is a house that is set up without any grip of how a house works in the real world. The camera is set in place to observe this kind of stage of stairs and windows the audience gets to watch and follow the waiter walking up to the office of the French Dispatch. The film is divided into a magazine, with title screens showing what pages we are on and the name of the section (see Figure 1).

The first section is called "LOCAL COLOR (PAGES 3-4)". This section is by Herbsaint Sazerac (Owen Wilson) and is called "The Cycling Reporter". This part is about the observation or a sightseeing tour of their city through history. Telling this story, Sazerac is biking through the

city talking directly into the camera and to the audience (see Figure 2). With showcasing the beautiful scenery and using this whole part to set the place of the film and Anderson introducing different film techniques such as showing the past and the future next to each other and using black and white filters (see Figure 3).

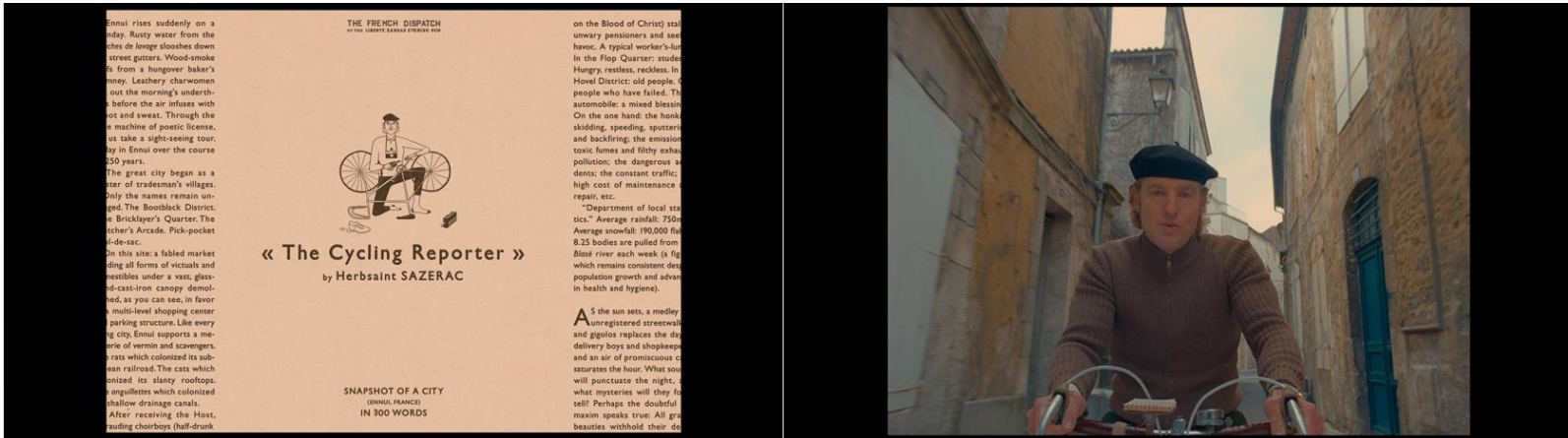
The first story is found in the “ARTS AND ARTISTS (PAGES 5-34)” section named “The Concrete Masterpiece” by J.K.L. Bernesen (Tilda Swinton). This part is about the artist Moses Rosenthaler (Benicio Del Toro) who is serving a sentence in prison for a murder, where he paints an abstract painting of his prison officer Simone (Léa Seydoux). Another inmate in the prison has an eye for art and sees the work of Rosenthaler, when this inmate is done with his sentence, he buys Rosenthaler’s art and puts it out on display while Rosenthaler is still in jail and the art becomes famous. The element from this story that I would like to point out is the usage of miniatures. During a part of this story, Bernesen and a museum owner take a plane from Kansas to the prison in France (see Figure 4). This plane is a miniature made for the film and is possible to divide into two for a dollhouse effect. There is not a lot of dialogs in this part, especially not between Rosenthaler and Simone.

The second story is found in the “POLITICS/POETRY (PAGES 35-54)” section named “Revisions to a Manifesto” by Lucinda Krementz (Frances McDormand). This part of the plot is dedicated to Krementz’s reports on a student protest; she ends up having a little relationship with one of the students named Zeffirelli (Timothée Chalamet) while helping him write his manifesto. Zeffirelli gets killed in an accident while trying to repair a radio tower for the revolution, and years after that Krementz ends up writing a play off the story about the students. A notable part of this section which we also come across in the other parts of the film is that some of the actors are speaking French where one can see the subtitles, while some speak English, somehow, they all understand each other (see Figure 5).

The third and last story is in the “TASTE AND SMELLS (PAGES 55-74)” section named “The Private Dining Room of the Police Commissioner” by Roebuck Wright (Jeffrey Wright). This section starts off with Wright telling his story on a talk show on television. The story was about Wright’s dinner with the police and the opportunity to eat with police chef Nescaffier (Steve Park), during the dinner, the police leader’s son Gigi (Winsen Ait Hellal) gets kidnapped for ransom money. During this we follow a shoot-out at the kidnapper’s hideout, the police force sends Nescaffier in with poisoned food. However, the kidnapper does not eat the

poisoned food, even though everyone else in the hideout does. The kidnapper takes Gigi away, and it turns into a chase. The chase is animated in a cartoon style (see Figure 6). Gigi manages to escape and gets reunited with his father.

After all the stories have been told the audience gets reunited back at the French Dispatch office where they all start writing the last issue (Anderson 2021, 0:00:00-.01:48:07).



(Figure 1 (00:06:15) & Figure 2 (00:06:57) (Anderson 2021))



(Figure 3 (00:07:11) & Figure 4 (00:34:08) (Anderson 2021))



(Figure 5 (01:00:10) & Figure 6 (01:34:41) (Anderson 2021))

3.3 The Grand Budapest Hotel

The Grand Budapest Hotel is a Wes Anderson film from 2014, with a playing time of 1 hour and 39 minutes. In this film, Anderson also uses the technique of changing the ratio through the film to tell the audience what year the story being told takes place. With the aspect ratio 1.37 : 1 for the 1930s scenes, 2.39 : 1 for the 1960s scenes and 1.85 : 1 for the 1985 and after scenes (IMDb 2014). In this story we meet a young writer (Jude Law) going to a hotel where he encounters the owner. The owner tells him the story of the previous owner of the hotel, and his own origin as a lobby boy. This film starts off with introducing the author that the story ends up being told to and introducing to the audience the story behind how the author ends up being told the story of the Grand Budapest Hotel. Ending the scene at the dinner table with Mr. Moustafa (F. Murray Abraham) and cutting to a title screen dividing the film into “PART I - M. GUSTAVE” (see Figure 7). The film is divided into 5 parts, and in part I we get introduced to Zero (Tony Revolori) and the previous owner M. Gustave (Ralph Fiennes). As Gustave hired Zero, we see a scene of the way Zero lives, drawing on his mustache and putting on the recognizable Lobby Boy outfit. As Gustave ends up mentoring Zero and one day one of Gustave’s lovers is found dead, Madame D. (Tilda Swinton). They end up on a long adventure to get the painting “Boy with Apple” which Gustave ends up inheriting after Madame D., getting accused with murder, taken to jail, and unwrapping the truth. A few scenes in the film with similarities to *The French Dispatch* are for example the cinematography, the longshots following a person, others with just a headshot straight in front of the camera and other super wide shots of the settings with beautiful symmetry (see Figure 8) (Anderson 2014, 0:00:00-01:40:39).



(Figure 7 (00:09:13) & Figure 8 (01:22:37) (Anderson 2014))

4. Analysis

When looking at these two films, we can start to answer the first part of my research question: How does Anderson depict his style in these two films?

“Anderson’s films: a visual spectacle that creates an alternate, artificial universe where characters nevertheless have real problems and search for honesty, redemption and community” (Kunze 2014, 5).

When looking at only the narrative cues there are a lot of comparable scenes in these two films. Both of these films, and other Anderson films can be viewed as a homage to something, a hotel, a magazine, a school. This does not mean that Anderson himself is making a homage, but sometimes it is the characters in the films themselves that are or at least delivering it. Starting with the fact that both of these films start outside of the story that we are being told, and the goal is for another character to tell a story. The first scenes of both of the films introduce the place or universe the audience is going to participate in; Ennui-sur-Blasé in France in *The French Dispatch* and The former Republic of Zubrowka in *The Grand Budapest Hotel*. Telling stories in similar fashion, set up in a theatrical way, one could say is Anderson's style of storytelling. With the usage of establishing shots and scenes to put the audience into the cinematic world that Anderson creates than on many levels seems very real. With both films using the elements of changing the aspect ratio as a tool to tell the stories. Providing the audience with color, and also removing it to convey the story. By removing one of the senses, in some of the cases color, the audience pays more attention to other aspects of the film. Body language is something that stands out within all of Anderson’s characters. As I mentioned in my material part, the story between

the artist Rosenthaler and Simone, the dialogue between them is minimal. Both the usage of body language and the lack of it is a tool in and on itself. Anderson has a way of combining all of the cinematic techniques into what we know as Wes Anderson's style, with recognizable elements in each technique. In the cinematography there is similarities in how the camera is placed, framed and changes between stationary and handheld. Through editing Anderson has a fast paced and a slow-paced way of cutting the film, with some parts switching between shots and others not being cut at all. One can see these elements in most of the scenes where Anderson sets the setting. In *The French Dispatch*, the audience is placed at a distance and watches the waiter walk up all the stairs and crossings, and in *The Grand Budapest Hotel* one watches how the vertical lift up to the hotel moves. Sound in the film is not something that I put a lot of time into analyzing in this text, however, Anderson puts a lot of work, symbolism, and cues into his sounds that one can notice throughout both films. *Mise-en-scène* is a recurring term when talking about Anderson's style, and this is because this is where Anderson stands out when watching his work for the first time. Providing symmetrical shots, mixing mediums, costumes assigned to each character, there is a lot one can comment on here. More in *The Grand Budapest Hotel*, where the costumes really stand out for each character. We see this at the start of the film as Zero draws on his mustache poorly, and the bright purple outfits that both Zero and M. Gustave wear. Assigning costumes bound to each character is something one finds in Anderson's film, their outfit is their identity, they do not change it throughout the film and if they do there is a reason for it. Animation is not an unknown medium for Anderson, and in *The French Dispatch*, the audience is able to experience both the normal acting, miniatures, and animation within the film. Grabbing their attention with simple animation, telling the story of an intense chase, then switching between realism and animation.

"I do feel a bit like my characters from one movie could walk into another one of my movies and it would make sense" - Wes Anderson (Desplechin 2009).

What does these theatrical elements bring to the films? There is a whole lot of feel good comedy with usually a more serious theme underlying in both of these films. A way to explain this is the mood that Anderson sets for his films. As mentioned earlier, in the book *Passionate Views*, Smith discusses how feelings have connections with style, however they mention how it is an importance of pushing feelings in film, the importance of emotions and feelings within film is the mood they set. Wes Anderson has a whole different feeling and mood to his film, and even

though it has a lot to do with mise-en-scène; how the actors, sets and costumes are; one could argue that it has a lot to do with the style represented in these films and the way it reflects onto the actors, sets and costumes. This whole feel good and creative way of watching a film brings this out, with mixing of mediums and different rhythms. It is like sitting down at a theater.

Getting the opportunity to look into a dollhouse view as we get to do in *The French Dispatch* (see Figure 4) provides this whole theater effect. When watching closely in the film, one can also see that it is a miniature and not some special effects added into the film. Bringing the art of puppet theater straight into film. Anderson's films are both divided into acts or parts, which lets the audience take a breather and collect themselves a little bit which is an element taken directly from the art of theater. Anderson brings out this fun way to narrate stories with deeper and darker themes, but without using a laughing track or other typical funny slapstick elements. For example, when watching the scene depicted in Figure 5 when some of the characters are speaking French with subtitles and Zeffirelli speaks English, however they are still having a dialog with each other in the film, making up this humorous situation. Anderson still manages, through his style, set up and cinematography, he gets to convey this funny feeling to a more calm and beautiful mood and setting. However, humor is not an emotion, it makes the audience laugh which is a kind of emotional reaction. The way that humor works in film ends up giving the audience a kind of pleasure. The way humor usually plays on a problem or a happening that one would meet in their day to day life, permitting the audience to view it as something not serious and making room for the opportunity to find it funny or laugh. Making the characters that the audience can identify with also helps with the connection the audience gets with the film (Smith 1995, 2). Given the way Anderson presents humor in his films, they are usually presented in the film by the usage of placements of the actors in front the camera to give a humorous cue. An example is using straight on headshot, just framing the actors face as the actor looks into the camera. Breaking the fourth wall gives the effect of breaking some kind of seriousness found in film (Eitzen 1999, 85-99). This is another effect that the theater element brings into Anderson's films, this kind of comedy. The breaking of the fourth wall, acknowledging the audience.

Looking at one of the scenes from *The French Dispatch*, the writers are telling a story and it seems that the actors are telling it directly to the audience. There is a scene where Sazerac looks straight into the camera as he talks, who is he talking to? Us, the audience. A similar element found in *The Grand Budapest Hotel*, however in this film there is a narrator voice added, as it is

the young author sitting at the dinner table and being told the story from Mr. Moustafa. Another theater element is the costumes and actors, I already mentioned how it has a comedic effect that the characters identify with the costumes given. This is a typical theater element as actors in theater also gets identified with their costumes. The relationship and collaboration Anderson has with a lot of the actors he uses can be found in these films too. Within my text, the recurring mentioning of Owen Wilson and Tilda Swinton for example. This also has a connection to theater, as in theater it is usually another story being set up to the same actors, and this seems to be working for Anderson in film too. However, in theater and remakes of films it is very likely that the characters are not played by the same actors every time the fictional character is brought out again. The actors simply does not become the characters (Smith 1995, 26). Another important element found in Anderson's films is his focus on everything he puts into frame, there is usually a reasoning behind it or for the symmetrical look. Both reasonings are also found in theater, if it is in the shot, there is probably a reason for it. In theater this rule is used as well because of the limited spacing on a stage. With both stories being told in a way that is meant to be told to an audience, the flow of information being conveyed and told stays the same and the audience does not end up with a lack of information as we follow the characters. Anderson narrates the story in his own theatrical style.

5. Conclusion

Wes Anderson is a filmmaker with a unique style and an eye for detail. Revisiting my research question: **How does Anderson depict his style in these films, and how does he use theatrical elements in *The French Dispatch* and *The Grand Budapest Hotel*?** Through my research learning about cinematic techniques, terms, and theatrical elements I have studied and analyzed Anderson's usage of cinematography, editing and mise-en-scène in the chosen films to find out what Anderson's style is. Style in this meaning is the way that the filmmaker, in this instance Wes Anderson, combines and uses the cinematic techniques into his own and creating a recognizable style for himself in film. Coming to the conclusion that Anderson's style is all about how he conveys and puts together a story in his unique way. With similarities to how a theater act is sat up, Anderson takes the same route in these films. Both of the films are divided into parts or acts, as one finds in theater, the stories tell an homage and honorable story with

some realness, pure fantasy and beauty in them. Anderson's style uses the elements of aspect ratio, framing, editing rhythm, the same actors, symmetry, colors, filters and other medium like animation and miniatures to tell these stories the Anderson style. The theater elements in the films are used in a comedic way. By breaking the fourth wall and talking to the audience, walking in buildings and sets that does not make structural sense and making sure the identity of the actors is found in their costumes the audience gets a break from the seriousness found in the films and can laugh at the real problems that the characters have. Taking away the seriousness of the films with these quiet close up shots or animating a car chase. Being able to tell a story not only through what the characters are saying, but also conveying the story through style; that is the way and style of Wes Anderson. Quoting from my introduction from *The Films of Wes Anderson*: The only movies Wes Anderson films look like are other Wes Anderson films (Kunze 2014, 1).

References

- Bordwell, David. 2006. *The Way Hollywood Tells It. Story and Style in Modern Movies*. Berkeley, Los Angeles, London: University of California Press.
- Bordwell, David and Kristin Thompson and Jeff Smith. 2020. *Film Art: An Introduction*. 12th edition. New York:McGraw-Hill Education.
- Desplechin, Arnaud. 2009. *Wes Anderson*. Accessed May 9, 2022.
<https://www.interviewmagazine.com/film/wes-anderson>
- Eitzen, Dirk. 1999. “The Emotional Basis of Film Comedy” In *Passionate Views. Film, Cognition, and Emotion*, edited by Carl Plantinga and Greg. M. Smith, 84-99. Baltimore and London: The Johns Hopkins University Press.
- Gibbs, John. 2012. *Mise-en-scène: Film Style and Interpretation*. Columbia University Press.
- IMDB. 2014. *The Grand Budapest Hotel*. Accessed May 9, 2022.
https://www.imdb.com/title/tt2278388/?ref_=ttpl_pl_tt
- IMDB. 2021. *The French Dispatch*. Accessed May 9, 2022.
https://www.imdb.com/title/tt8847712/?ref_=nv_sr_srg_0
- Kunze, Peter C. 2014. “Introduction: The Wonderful Worlds of Wes Anderson”. In *The Films of Wes Anderson: Critical Essays on an Indiewood Icon*”, edited by Peter C. Kunze, 1-9. New York: PALGRAVE MACMILLAN.
- Plantinga, Carl og Greg M. Smith. 1999. *Passionate Views. Film, Cognition, and Emotion*. Baltimore and London: The Johns Hopkins University Press.
- Smith, Murray. 1995. *Engaging Characters. Fiction, Emotion, and the Cinema*. Oxford: Oxford University Press.

FILMOGRAPHY and PICTURES

The French Dispatch. Directed by Wes Anderson. 2021; Cannes: Searchlight Pictures. 108 minutes. Streaming/Screenshots, Disney+.

The Grand Budapest Hotel. Directed by Wes Anderson. 2014; Berlin: Fox Searchlight Pictures. 100 minutes. Streaming/Screenshots, Disney+.

