

# Medienwissenschaft / Hamburg: Berichte und Papiere 42, 2003: Spannung / Suspense.

Redaktion und Copyright dieser Ausgabe: Hans J. Wulff.

Letzte redaktionelle Änderung: 15. September 2002.

Die folgende Bibliographie basiert auf einer Fassung, die in der *Medienwissenschaft: Rezensionen* (13,2, 1996, Disk. 1) zugänglich gemacht worden ist.

## Spannung / Suspense: Eine Auswahlbibliographie.

Zusammengestellt von Stefan Jenzowsky und Hans J. Wulff

### Filmorientierte Arbeiten

#### Drehbuch-Literatur

Alfred Hitchcock

Thriller / Horror

### Psychologische und kognitionsorientierte Arbeiten

Sensation Seeking

Psychoanalytisch orientierte Arbeiten

Ästhetische Arbeiten

### Literatur- und dramentheoretische Arbeiten

Dramentheoretische Arbeiten

In die vorliegende Auswahlbibliographie wurden vorwiegend film- und fernsehorientierte Beiträge aufgenommen, die das Thema Spannung / Suspense untersuchen. Diese Beiträge beleuchten das Thema vor dem Hintergrund verschiedenster theoretischer und methodischer Perspektiven. Dennoch liegt der Akzent der vorliegenden Auswahlbibliographie auf kognitions- und motivationspsychologisch orientierten Arbeiten, die den überwiegenden Teil der verzeichneten Literatur ausmachen.

Verwandte, aber dennoch gegenständlich abgrenzbare Forschungsbereiche wurden mit eigenen Überschriften versehen als Einzellisten aufgenommen. Insgesamt müssen diese Einzellisten unvollständig bleiben, sie enthalten exemplarisch einige zentrale Arbeiten aus diesen Forschungsfeldern. So existiert z.B. zu der Persönlichkeitspsychologie, die sich mit dem Begriff →Sensation Seeking verbindet, eine umfangreiche Bibliothek von Beiträgen, die nicht aufgenommen werden konnten. Dies gilt auch für die Dramentheorien und die psychologische Stressforschung, zu der sich ein früher Überblick bei Lazarus (1966) findet. Nicht verfolgt wurden auch die Diskussionen um Informationsästhetik (vgl. Berlyne 1974) sowie um komplexes Problemlösen und Problemlösepsychologie (vgl. Dörner et al. 1983 und Funke 1986).

Für Korrekturvorschläge zu den sicher mannigfaltig vorhandenen Irrungen und Wirrungen, Falschzuordnungen und Unordnungen sowie Auslassungen und Unterlassungen sind wir zutiefst dankbar.

Die Nachrecherche hat Hans J. Wulff durchgeführt. In die Bibliographie sind Hinweise von Carsten Schneider eingegangen.

## Filmorientierte Arbeiten

**Attanasio, P.** (1997) Suspense and the Moral. In: *Sight and Sound* 7,2, pp. 18ff.

**Barth, Hermann** (1990) *Psychagogische Strategien des filmischen Diskurses in G.W. Pabsts KAMERADSCHAFT*. München: Schaudig/Bauer/Ledig, 281 pp.; Anhang: Filmprotokoll [ungez.] (Diskurs Film. Bibliothek. 2.).

1) Zum rhetorischen Konzept der Spannung.

**Becker, Sabine** (1992) *Spannung im Film: Steven Spielbergs SUGARLAND EXPRESS, DER WEISSE HAI und JÄGER DES VERLORENEN SCHATZES im Vergleich*. Magisterarbeit Marburg: Institut für Neuere Deutsche Literatur/Medienwissenschaft 1992.

**Bessalel, Jean / Gardies, André** (Eds.) (1994) *Le suspense au cinéma*. Courbevoie: Réd. / Condé-sur-Noireau: Ed. Corlet 1994, 192 pp. (CinémAction. 71.).

**Bonitzer, Pascal** (1979) La vision partielle. In: *Cahiers du Cinéma*, 301, 1979, pp. 35-41.

2)Engl. als "Partial vision: Film and the labyrinth" in: *Wide Angle* 4,4, 1981, pp. 56-63.

**Bonitzer, Pascal** (1981) It's only a film ou Le face du néant. In: *Framework* 14, Spring 1981, pp. 22-24.

**Boorstin, Jon** (1990) *The Hollywood eye. What makes movies work*. New York: HarperCollins 1990, x, 226 pp. (A Cornelia & Michael Bessie Book.).

**Bordwell, David** (1985) *Narration in the fiction film*. London: Methuen 1985, xiv, 370 pp.

**Borringer, Heinz-Lothar** (1980) *Spannung in Text und Film. Spannung und Suspense als Textverarbeitungskategorien*. Düsseldorf: Schwann 1980, 227 pp. (Schwann Deutsch.).

**Branigan, Edward** (1992) *Narrative Comprehension and Film*. London / New York: Routledge 1992 (Sightlines.).

**Cameron, Ian** (1973) *Adventure in the movies*. New York: 1973.

**Carroll, Noel** (1984) Toward a theory of film suspense. In: *Persistence of Vision* 1, Summer 1984, pp. 65-89.

**Carroll, Noel** (1996) The paradox of suspense. In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 71-91 (Communication Series.).

**Doumazane, Françoise** (1983) Suspens, suspense: Littérature, cinéma, télévision. In: *Pratiques*, 37, mars 1983.

**Feelen, P.** (1986) *Don't look now: Een oenderzoek naar enkele spanningsverwekkende factoren in film*. Doctoralscriptie Amsterdam: Universiteit van Amsterdam, Instituut voor Theaterwetenschap 1986.

**Gow, Gordon** (1968) *Suspense in the cinema*. New York/London: Barnes 1968.

**Kessler, Frank** (1993) Attraktion, Spannung, Filmform. In: *Montage/AV* 2,2, 1993, pp. 117-126.

**Kievit, Robert** (1992) *Spanning in de speelfilm. Narratie en stijl en hun wisselwerking in het generen van spanning*. Doctoralscriptie Amsterdam: Universiteit Amsterdam, Instituut voor Film- en Televisiewetenschap 1992.

**Kließ, Werner** (1987) *Wie schreibt man einen Fernsehkrimi?* München: Christa Kließ Verlag 1987.

**Korte, Helmut** (1986) (Hrsg.) *Systematische Filmanalyse in der Praxis. Mit Analysen der Filme: DER PROZESS [...]*. Braunschweig: Hochschule für Bildende Künste 1986, (1) (HBK- Materialien. 1/86).

**Korte, Helmut** (1987) DER WEISSE HAI (1975): Das lustvolle Spiel mit der Angst. In: *Action und Erzählkunst. Die Filme von Steven Spielberg*. Hrsg. v. Helmut Korte & Werner Faulstich. Frankfurt: Fischer Taschenbuch Vlg. 1987, pp. 89-114 (Fischer Cinema.).

**Lecomte, Marcel** (1971) *Le Suspens*. Mercure de France 1971.

**Löker, Altan** (1976) *Film and suspense*. Istanbul: Matbassi 1976.

**McCarty, John** (1992) *Seven decades of classic film suspense*. Carol Publishing group / Citadel Press Inc., 1992.

**Meyer, Leonard B.** (1956) *Emotion and meaning in music*. Chicago: University of Chicago Press 1956.

**Norden, Martin Frank** (1977) *The art of anxiety: Principles of suspense in representative narrative films*. Doctoral Dissertation. Columbia, MS: University of Missouri 1977.

**Norden, Martin Frank** (1980) Toward a theory of audience response to suspenseful films. In: *Journal of the University Film Association* 22,1-2, 1980, pp. 71-77.

**Rothschild, Thomas** (1994) Bild und Geschehen. In: *Montage/AV* 3,1, 1994, pp. 122-125.

**Sierek, Karl** (1994) Spannung und Körperbild. In: *Montage/AV* 3,1, 1994, pp. 115-121.

**Stedman, Raymond W.** (1981) *The serials: Suspense & drama by installment*. University of Oklahoma Press 1981.

**Tibet, Gilbert / Duchateau, André-Paul** (1968) *Ric Hochet Vol. 7: Suspense à la télévision*. Lombard 1968.

**Turner, J. S.** (1998) Collapsing the Interior / Exterior Distinction: Surveillance, Spectacle, and Suspense in Popular Cinema. In: *Wide Angle* 20,4, pp. 92-123.

**Viehoff, Reinhold** (1994) ...few people know what it is. In: *Montage/AV* 3,1, 1994, pp. 126-132.

**Wulff, Hans J.** (1993) Textsemiotik der Spannung. In: *Kodikas/Code* 16,3-4, 1993, S. 325-352.

**Wulff, Hans J.** (1993) Spannungsanalyse. Thesen zu einem Forschungsfeld. In: *Montage/AV* 2,2, 1993, pp. 97-100.

**Wulff, Hans J.** (1994) Die Maisfeldszene aus NORTH BY NORTHWEST. Eine situationale Analyse. In: *Montage/AV* 3,1, 1994, pp. 97-114.

3)Überarb. auch in: *Mitteilen und Darstellen: Elemente einer Pragmasemiotik des Films*. Tübingen: Narr 1999, pp. 204-221.

**Wulff, Hans J.** (1994) Aktcharakteristik und stoffliche Bindung. In: *Montage/AV* 3,1, 1994, pp. 142-146.

**Wulff, Hans J.** (1996) Suspense and the influence of cataphora on viewers' expectations. In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 1-17 (Communication Series.).

**Wulff, Hans J.** (2002) Spannung / Suspense. In: *Reclams Sachlexikon des Films*. Hrsg. v. Thomas Koebner. Stuttgart: Reclam, pp. 563-566.

**Wulff, Hans J.** (2002) Spannungserleben und Erfahrungskonstitution: Vorüberlegungen zu einer phänomenologischen Untersuchung. In: *Wechselbeziehungen. Medien, Wirklichkeit, Erfahrung*. Hrsg. v. Lothar Mikos u. Norbert Neumann. Berlin: Vistas 2002, S. 93-109.

**Wuss, Peter** (1993) Grundformen filmischer Spannung. In: *Montage/AV* 2,2, 1993, pp. 101-116.

**Wuss, Peter** (1993) *Filmanalyse und Psychologie. Strukturen des Films im Wahrnehmungsprozeß*. Berlin: Ed. Sigma 1993, 468 pp. (Sigma Medienwissenschaft. 15.).

**Wuss, Peter** (1996) Narrative Tension in Antonioni. In: In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 51-70 (Communication Series.).

## Drehbuch-Literatur

**Armer, Alan A.** (1997) *Das Lehrbuch der Film- und Fernsehregie*. Frankfurt: Zweitausendeins 1997, xiv, 477 S.

**Cooper, Dona** (1994) *Writing Great Screenplays for Film and TV*. New York: Macmillan.

**Howard, David / Mabley, Edward** (1993) *The Tools of Screenwriting. A Writer's Guide to the Craft and Elements of a Screenplay*. New York: St. Martin's Press.

**Jarothé, Sabine** (1991) *Die Kunst des Drehbuchschreibens. Eine internationale Bibliographie der Literatur zum Drehbuchschreiben.* Hrsg. v. Wolfgang Längsfeld. München: Filmland Presse.

**Noble, William** (1994) *Conflict, action and suspense: How to pull readers in and carry them along with dramatic, powerful storytelling.* Cincinnati, Ohio: Writers Digest Books, 185 pp.

**Reynolds, W. J.** (1999) Keeping Them in Suspense: Thrillers by definition must be, well, thrilling. Make sure your readers can't stop turning the pages by playing out the suspense in just the right way. In: *Writers Digest*, March 1999, pp. 30ff.

**Seger, Linda** (1987) *Making a Good Script Great.* Hollywood: Samuel French.

4)2nd ed. 1994.

**Vale, Eugene** (1944) *The Technique of Screenplay Writing.*

5)Überarb.: 1946.

6)Überarb.: *The Technique of Screenplay Writing. An analysis of the dramatic structure of motion pictures.* 1972.

7)*The Technique of Film and Television Writing.* New York: Simon and Schuster 1982.

8)Deutsch: *Die Technik des Drehbuchschreibens für Film und Fernsehen.* München: TR-Verlagsunion 1987, 287 pp. (Film - Funk - Fernsehen praktisch. 1.).

## Alfred Hitchcock

**Bazin, André** (1954) Hitchcock contre Hitchcock. In: *Cahiers du Cinéma*, 39, 1954, pp. 25-33.

9)Engl.: **Bazin, André** (1966) Hitchcock versus Hitchcock. In: *Cahiers du Cinéma in English*, 2, 1966, pp. 51-59.

**Bonitzer, Pascal** (1980) Le suspense hitchcockien. In: *Cahiers du Cinéma*, 8, 1980.

10)Repr. in: *Le champ aveugle.* Paris: Gallimard 1982.

**Brean, Herbert** (1959) Master of suspense explains his art. Interview with Alfred Hitchcock. In: *Life*, 47, July 13th 1959, pp. 72-74

**Cameron, Ian** (1962) Hitchcock and the mechanics of suspense. In: *Movie* 3, 1962, pp. 4-7.

**Cameron, Ian** (1963) Hitchcock 2: Suspense and meaning. In: *Movie 6*, 1963, pp. 8-12.

**Derry, Charles Dennis** (1988) *The suspense thriller: Films in the shadow of Alfred Hitchcock*. Jefferson, N.C./London: McFarland 1988.

**Douchet, Jean** (1967) Alfred Hitchcock. In: *L'Herne Cinema*, 1, 1967.

**Droese, Kerstin** (1995) *Thrill und Suspense in den Filmen Alfred Hitchcocks*. Coppingrave: Coppi Vlg. 1995, viii, 151 S. (Aufsätze zu Film und Fernsehen. 13.).

**El-Nawab, Dina** (1997) *Alfred Hitchcocks PSYCHO. Exemplarische Filmanalyse unter besonderer Berücksichtigung des Suspense*. Alfeld: Coppi Vlg. 1997, (2), 223 S. (Aufsätze zu Film und Fernsehen. 50.).

**Fieschi, Jean-André** (1981) Le Maitre du... . In: *Caméra Stylo*, 2, novembre 1981.

**Goetsch, Paul** (1997) Spannung, Text und Ton in Hitchcocks spektakulären Szenen. In: *Text und Ton im Film*. Hrsg. v. Paul Goetsch & Dietrich Scheunemann. Tübingen: Narr 1997, S. 141-164 (ScriptOra. 102.).

**Hurley, Neil P.** (1993) *Soul in suspense: Hitchcocks fright and delight*. Metuchen, NJ/London: Scarecrow Press 1993.

**Kapsis, Robert E.** (1989) Reputation building and the film art world: the case of Alfred Hitchcock. In: *Sociological Quarterly* 30 (1), 1989, pp. 15-35.

**Kassler, Max A.**: *Factors of suspense in narrative and films*. Ph.D. Thesis, University of Memphis 1996, 104 S.

**Knight, Deborah / McKnight, George**: Suspense and its master. In: *Alfred Hitchcock. Centenary essays*. Ed. by Richard Allen & S. Ishii-Gonzalès. London: BFI Publishing 1999, S. 107-122.

**LaValley, Albert J. (Ed.)** (1972) *Focus on Hitchcock*. Englewood Cliffs, NJ: Prentice-Hall 1972.

**Montes-Huidobro, Matias** (1986) From Hitchcock to Gracia Marquez: The methodology of suspense. In: *Critical perspectives on Gabriel Gracia Marquez*. Ed. by Bardley A. Shaw and Nora Vera-Goodwin. Lincoln, Neb.: Society of Spanish and Spanish-American Studies, pp. 105-123.

**Morris, Christopher D.** (2002) *The hanging figure: on suspense and the films of Alfred Hitchcock*. Westport, Conn.: Praeger, 2002, 330 pp.

11)The book's deconstructive analysis begins with the very meaning of the word "suspense," which relates to dependence or hanging, and analyzes its portrayal first in painting and sculpture and then in Hitchcock's body of work. In this iconographic tradition, hanging figures challenge the significance of human identity and rationality, and further imply that "closure," or an end to suspense, is all but illusory.

**Noguez, Dominique** (1981) Le malin génie fume le cigare. In: *Caméra Stylo*, 2, novembre 1981

**Serceau, Michel** (1982) Le plaisir et l'ordre, ou Hitchcock directeur de spectateurs. In: *La Revue du Cinéma*, 378, décembre 1982

**Serceau, Michel** (1989) Alfred Hitchcock: L'image à la rencontre de l'idée. In: *Le remake et l'adaptation*. [Num. Spécial de:] *CinémAction* no. 53, 1989.

**Sierens, Frans** (1963) *Alfred Hitchcock*. Utrecht: Bruna & Zoon 1963.

**Spoto, Donald** (1977 / 1992) *The art of Alfred Hitchcock: fifty years of his films*. New York: Hopkinson & Blake 1977. Rev. ed.: London: Fourth Estate 1992.

**Thomsen, Christian B.** (1993) [Hitchcocks Angst. / Hitchcocks fear.] In: *Psyke-and-Logos* [Special Issue: Anxiety], 14,1, 1993, pp. 195-203.

12)Dänisch.

**Truffaut, François / Scott, Helen:** *Le cinéma selon Hitchcock*. Paris: Robert Laffont 1966, 256 S.13)Überarb. Neuausg. (éd. définitive): Paris: Ramsay 1985, 311 S. (Ramsay Poche Cinéma. 7/8.).

14)Überarb. Neuausg.: *Hitchcock/Truffaut*. Avec la collab. de Helen Scott. Ed. définitive. Rééd. Paris: Gallimard 1993, 312 S.

15)Engl. als: *Hitchcock*. By François Truffaut. With the coll. of Helen G. Scott. London: Secker & Warburg 1968, 256 S.

16)Zugl. New York: Simon & Schuster 1967, 256 S.

17)Dt. als: *Mr. Hitchcock, wie haben Sie das gemacht?* [Unter Mitarb. v. Helen Schuster.] München: Hanser 1973, 335 S.

18)Taschenbuchausg. München: Heyne 1975, 335 S. (Heyne-Buch. 7004.).

19)*Truffaut / Hitchcock*. François Truffaut in Zusammenarbeit mit Helen G. Scott. Hrsg. von Robert Fischer. Aus dem Französischen von Frieda Grafe und Enno Patalas. Vollständige Ausgabe. München [u.a.] : Diana Verl. 1999, 323 S.

20)Ital. als: *Il cinema secondo Hitchcock*. Pref. all'ed. italiana di François Truffaut. Parma/Lucca: Pratiche 1978, 291 S. (Le Forme del Discorso. 6.).

21)Schwed. als: *Hitchcock om Hitchcock*. En bok i samarbete med Svenska Filminstitutet. Övers. av Torsten Manns. Stockholm: PAN / Norstedt 1968, 275 S. (En PAN Bok.).

22)Tschech. als: *Hitchcock*. Praha 1987, 400 S.

23)Chines.: *Chiu-luns: Wen I shu wu*. 1972.

24)Dän.: Copenhagen: Rhodes 1973.

## Horror / Thriller

**Brosius, Hans-Bernd / Hartmann, Thomas** (1988) Erfahrungen mit Horror-Videos bei Schülern unterschiedlicher Schultypen: Eine Umfrage unter 12-15jährigen Schülern. In: *Communications*, 14,3, 1988, pp. 91 -112

**Cantor, Joanne R.** (1994a) Confronting children's fright responses to mass media. in: Zillmann, Dolf / Bryant, Jennings / Huston, Aletha C. (Eds.): *Media, children, and the family. Social scientific, psychodynamic, and clinical perspectives*. Hillsdale, NJ: Erlbaum, pp. 139-150.

**Cantor, Joanne R.** (1994b) Fright reactions to mass media. In: Bryant, Jennings / Zillmann, Dolf (Eds.): *Media effects. Advances in theory and research*. Hillsdale, NJ: Lawrence Erlbaum, pp. 213-246.

**Cantor, Joanne R. / Oliver, Mary Beth** (1996) Developmental differences in responses to horror. In: Weaver, James B. / Tamborini, Ron (Ed.) *Horror films. Current research on audience preferences and reactions*. Hillsdale, NJ: Lawrence Erlbaum, pp. 63-80 (Communication Series.).

**Cantor, Joanne R. / Ziemke, D. / Sparks, G.G.** (1984) Effect of forewarning on emotional responses to a horror film. In: *Journal of Broadcasting*, 28,1, 1984 (Winter), pp. 21-31.

**Carlson, Marvin** (1992) The audience as for accomplice, code-breaking in the comdey thriller. In: *Semiotica*, 92,3-4, 1992, pp. 287-307.

**Carroll, Noel** (1990) *The philosophy of horror or Paradoxes of the heart*. New York/London: Routledge 1990, xi, 256 pp.

**Copjec, J.** (1980) Thriller: an intrigue of identification. In: *Ciné-Tracts* 3,3, 1980, pp. 33-38.

**Davis, M.** (1975) *Living in fear. A history of horror in the mass media*. New York: Charles Scribner 1975.

**Derry, Charles Dennis** (1979) *The suspense thriller: A structural and psychological examination of a film genre*. Ann Arbor, Mich./London: University Microfilms 1979.

**Douglas, D.** (1966) *Horror*. New York: MacMillian 1966.

**Drescher, Peter / Hager, Gunter / Kirchler, Erich M.** (1990) Horrorfilme - eine harmlose Freizeitbeschäftigung oder Ursache für Aggression und Leistungsabfall Jugendlicher ? In: *Publizistik*, 35,4, 1990.

**Fischer, Dennis** (1991) *Horror Film Directors, 1931-1990*. McFarland 1991.

**Fraser, J.** (1990) Watching horror movies. In: *Michigan Quaterly Review*, 29, 1, 1990, pp. 39-54.

**Goldsmith, W.** (1975) Beloved monsters: A psychodynamic appraisal of horror. In: *Journal of Contemporary Psychotherapy*, 7, 1975, pp. 17-22.

**Gomery, Douglas** (1996) The economics of the horror film. In: Weaver, James B. / Tamborini, Ron (Ed.) *Horror films. Current research on audience preferences and reactions*. Hillsdale, NJ: Lawrence Erlbaum, pp. 49-62 (Communication Series.).

**Hartwig, Helmut** (1986) *Die Grausamkeit der Bilder. Horror und Faszination in alten und neuen Medien*. Weinheim/Berlin: Quadriga 1986, 184 pp. (Aspekte des Menschen.).

**Hammond, Lawrence** (1974) *Thriller movies: Classic films of suspense and mystery*. London: Octopus Books 1974.

**Harper, Ralph** (1969) *The World of the Thriller*. Cleveland: Case Western Reserve University Press.

**Hogarth, Basil** (1936) *Writing Thrillers for Profit. A Practical Guide*. London: A. and C. Black.

**Jancovich, Mark** (1994) *Horror*. Batsford 1994.

**Jute, André** (1986) *Writing a thriller*. London: Black 1986.

**Kassler, Max A.** (1996) *Factors of suspense in narratives and films*. [Mikrofiche-Ausg.]. Ann Arbor, Mich.: University Microfilms, viii, 104 S.

25)Zuerst: Memphis, Tenn., Univ. of Memphis, Diss., 1996.

**Koch, Klaus-Peter** (1991) Sicherheit versus Bedrohung: Telefonmotive im Thriller. In: *Telefon und Kultur: Das Telefon im Spielfilm*. Hrsg. v. Bernhard Debatin & Hans J. Wulff. Berlin: Spiess, pp. 207-219 (Telefon und Gesellschaft. 4.).

**Lawrence, Patricia / Palmgreen, Philip C.** (1996) A uses and gratifications analysis of horror film preference. In: Weaver, James B. / Tamborini, Ron (Ed.) *Horror films. Current research on audience preferences and reactions*. Hillsdale, NJ: Lawrence Erlbaum, pp. 161-178 (Communication Series.).

**McCarty, John** (1992) *Thrillers: Seven decades of classic film suspense*. Virgin Books 1992.

**Mundorf, Norbert / Weaver, James / Zillman, Dolf** (1989) Effects of gender roles and self perceptions on affective reactions to horror films. In: *Sex Roles*, 20,11-12, Jun. 1989, pp. 655-673.

**Öhding, Britta-Karolin** (1998) *Thriller der neunziger Jahre. Über den Zusammenhang von Struktur, Spannung und Bedeutung an ausgewählten Beispielen*. Bardowick: Wissenschaftler Vlg. 1998, 148 S. (Ifam-Arbeitsberichte. 15.).

**Oliver, Mary Beth** (1993) Adolescents' enjoyment of graphic horror: Effects of viewers' attitudes and portrayals of victim. In: *Communication Research*, 20, 1, Feb. 1993, pp. 30-50.

**Pinedo, Isabel Christina** (1991) *A cultural analysis of the contemporary horror film as genre*. Ph.D. Thesis, University of New York. Ann Arbor, MI: UMI 1991.

26) Abstract in: *Dissertation Abstracts International: The Humanities and Social Sciences* 52,5, 1991.

**Ress, Elmar** (1990) *Die Faszination Jugendlicher am Grauen: dargestellt am Beispiel von Horror-Videos*. Würzburg: Königshausen und Neumann 1990.

**Russo, John** (1992) *Scare Tactics: The Art, Craft, and Trade Secrets of Writing, Producing, and Directing Chillers and Thrillers*. New York: Dell.

**Sapolski, Barry S. / Molitor, Fred** (1996) Content trends in contemporary horror films. In: Weaver, James B. / Tamborini, Ron (Ed.) *Horror films. Current research on audience preferences and reactions*. Hillsdale, NJ: Lawrence Erlbaum, pp. 33-48 (Communication Series.).

**Sarchett, B.W.** (1992) Unreading the spy-thriller. The example of Buckley, William, F. In: *Journal of Popular Culture*, 26, 2, 1992, pp. 127-139.

**Sparks, Glenn G.** (1996) An activation-arousal analysis of reactions to horror. In: Weaver, James B. / Tamborini, Ron (Ed.) *Horror films. Current research on audience preferences and reactions*. Hillsdale, NJ: Lawrence Erlbaum, pp. 125-146 (Communication Series.).

**Tamborini, Ron** (1991) Responses to horror: Determinants of exposure and appeal. In: *Responding to the Screen: Reception and reaction process*. Ed. by J. Bryant / D. Zillmann. Hillsdale, NJ: Erlbaum 1991, pp. 305-328.

**Tamborini, Ron** (1996) A model of empathy and emotional reactions to horror. In: Weaver, James B. / Tamborini, Ron (Ed.) *Horror films. Current research on audience preferences and reactions*. Hillsdale, NJ: Lawrence Erlbaum, pp. 103-124 (Communication Series.).

**Tamborini, Ron / Salomonson, Kristen** (1996) Horror's effect on social perceptions and behaviors. In: Weaver, James B. / Tamborini, Ron (Ed.) *Horror films. Current research on audience preferences and reactions*. Hillsdale, NJ: Lawrence Erlbaum, pp. 179-198 (Communication Series.).

**Tamborini, Ron / Stiff, James** (1987) Predictors of horror film attendance and appeal: An analysis of the audience for frightening films. In: *Communication Research*, 14,4, Aug. 1987, pp. 415-436.

**Tamborini, Ron / Stiff, James / Zillmann, Dolf** (1987) Preference for graphic horror featuring male versus female victimization. In: *Human Communication Research*, 13, 4, 1987, pp. 529-552.

**Tamborini, Ron / Weaver, James B.** (1996) Frightening entertainment: a historical Perspective of fictional horror. In: Weaver, James B. / Tamborini, Ron (Ed.) *Horror films. Current research on audience preferences and reactions*. Hillsdale, NJ: Lawrence Erlbaum (Communication Series.).

**Weaver, James B. / Tamborini, Ron** (1996) *Horror films. Current research on audience preferences and reactions*. Hillsdale, NJ: Lawrence Erlbaum, pp. 1-14 (Communication Series.).

**Weiss, Audrey J. / Imrich, Dorothy, J. / Wilson, Barbera J.** (1993) Prior exposure to creatures from a horror film: Live versus photographic representations. In: *Human Communication Research*, 20,1, 1993, pp. 41-66.

**Zillmann, Dolf / Gibson, Rhonda** (1996) Evolution of the horror genre. In: Weaver, James B. / Tamborini, Ron (Ed.) *Horror films. Current research on audience preferences and reactions*. Hillsdale, NJ: Lawrence Erlbaum, pp. 15-32 (Communication Series.).

**Zillmann, Dolf / Weaver, James B.** (1996) Gender-socialization theory of reactions to horror. In: Weaver, James B. / Tamborini, Ron (Ed.) *Horror films. Current research on audience preferences and reactions*. Hillsdale, NJ: Lawrence Erlbaum, pp. 81-102 (Communication Series.).

**Zillmann, Dolf / Weaver, James B. / Mundorf, Norbert / Aust, Charles F.** (1986) Effects of an opposite-gender companion's affect to horror on distress, delight, and attraction. In: *Journal of Personality and Social Psychology*, 51, 3, 1986, pp. 586-594.

## Psychologische und kognitionsorientierte Arbeiten

**Bartenwerfer, H.** (1963) Über Art und Bedeutung der Beziehung zwischen Pulsfrequenz und skaliertes psychischer Anspannung. In: *Zeitschrift für experimentelle und angewandte Psychologie* 10, pp. 455-470.

**Berger, S.M.** (1962) Conditioning through vicarious instigation. In: *Psychological Review*, 29, 5, 1962, pp. 450-466.

**Berlyne, David E.** (1949) 'Interest' as a psychological concept, *British Journal of Psychology*, 39, 1949, pp. 184-195

**Berlyne, David E.** (1960) *Conflict, Arousal and Curiosity*. New York: McGraw-Hill 1960,  
27)Deutsch als: *Konflikt, Erregung, Neugier*. Stuttgart 1974.

**Berlyne, David E.** (1967) Arousal and Reinforcement. In: *Nebraska Symposium on Motivation*. Ed. by D. Levine. Lincoln: University of Nebraska Press 1976, pp. 1-111.

**Black, John H. / Bower, Gordon H.** (1980) Story understanding as problem-solving. In: *Poetics* 9, 1980, pp. 223-250.

**Brewer, William F.** (1996) The Nature of Narrative Suspense and the Problem of Rereading. In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike (Eds.): *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 107-128 (Communication Series.).

**Brewer, William F. / Lichtenstein, E.H.** (1982) Stories are to entertain: A structural-affect theory of stories. In: *Journal of Pragmatics*, 6, 1982, pp. 473-486.

**Brewer, William F. / Ohtsuka, K.** (1988a) Story structure, characterization, just world organization, and reader affect in American and Hungarian short stories. In: *Poetics* 17, 1988, pp. 395-415.

**Brewer, William F. / Ohtsuka, K.** (1988b) Story structure and reader affect in American and Hungarian short stories. In: *Psychological approaches to the study of literary narratives*. Ed. by C. Martindale. Hamburg: Buske 1988, pp. 133-158.

**Brewer, William F. / Jose, P.E.** (1984) Development of Story Liking: Character, Identification, Suspense and Outcome Resolution. In: *Developmental Psychology*, 20, 5, 1984, pp. 911-924.

**Bryant, Jennings / Zillmann, Dolf** (eds.) (1991) *Responding to the screen: Reception and reaction processes*. Hillsdale, NJ: Erlbaum 1991.

**Bryant, Jennings / Zillmann, Dolf** (eds.) (1994) *Media effects: Advances in theory and research*. Hillsdale, NJ: Erlbaum 1994.

**Cantor, Joanne R.** (1991) Fright responses to mass media productions. In: *Responding to the Screen: Reception and reaction process*. Ed. by Jennings Bryant and Dolf Zillmann. Hillsdale, NJ: Erlbaum 1991, pp. 169-197.

**Cantor, Joanne R. / Reilly, Sandra** (1982) Adolescents' fright reactions to television and films. In: *Journal of Communication* 32,1, 1982 (Winter), pp. 87-99.

**Carruthers, Malcolm E. / Taggart, Peter** (1973) Vagotonicity of violence: Biochemical and cardiac responses to violent films and television programmes. In: *British Medical Journal*, 3, 1973, pp. 384-389.

**Cohen, J.** (1966) Subjective time. In: *The voices of time*. Ed. by J.T. Fraser. New York: George Braziller 1966.

**Comisky, Paul W.** (1978) *Degree of outcome-uncertainty and degree of positive disposition toward the protagonist as factors affecting the appreciation of suspenseful dramatic presentations*. Unpublished doctoral dissertation, University of Massachusetts, Amherst, MA.

**Comisky, Paul W. / Bryant, Jennings** (1982) Factors involved in generating suspense. In: *Human Communication Research* 9, 1982, pp. 49-58.

**Cools, Joseph / Schotte, David E. / McNally, Richard J.** (1992) Emotional arousal and overeating in restrained eaters. In: *Journal of Abnormal Psychology*, 101 (2), pp. 348-351.

**Cupchik, Gerald C.** (1996) Suspense and disorientation: Two poles of emotionally charged literary uncertainty. In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 189-198 (Communication Series.).

**Cupchik, Gerald C. / Laszlo, J.** (in press) The landscape of time in literary reception: character experience and narrative action. In: *Cognition and Emotion* \*\*\* (in press).

**Dörner, Dietrich / Kreuzig, H.W. / Reither F. / Stäudel, T.** (1983) *Lohhausen. Vom Umgang mit Unbestimmtheit und Komplexität*. Bern: Huber.

**Dorozynski, A.** (1993) Health issues in suspense during french elections. In: *British Medical Journal* 306 (6879), 1993, pp. 671-672.

**Friedberg, A.** (1990) A denial of difference: Theories of cinematic identification. In: *Psychoanalysis & cinema*. Ed. by E. Ann Kaplan. New York: Routledge 1990, pp. 36-45.

**Friedrichsen, Mike** (1996) Problems of Measuring Suspense. In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 329-345 (Communication Series.).

**Friedrichsen, Mike / Jenzowsky, Stefan** (1995) Methoden und Methodologie: Ein Vergleich ausgewählter Studien der 90er Jahre zur Gewalt in den Medien. In: Friedrichsen, Mike / Vowe, Gerhard (Hrsg.): *Gewaltdarstellungen in den Medien. Theorien, Fakten und Analysen*. Opladen: Westdeutscher Verlag, pp. 292-330.

**Frijda, Nico H.** (1986) *The emotions*. Cambridge: Cambridge University Press 1986.

**Funke, Joachim** (1986) *Komplexes Problemlösen. Bestandsaufnahme und Perspektiven*. Berlin: Springer.

**Furnolamude, D. / Anderson, J.** (1992) The uses and gratification of rerun viewing. In: *Journalism Quarterly*, 69 (2), 1992, pp. 362-372.

**Gerrig, Richard J.** (1989) Suspense in the absence of uncertainty. In: *Journal of Memory and Language* 28, 1989, pp. 633-648.

**Gerrig, Richard J.** (1989) Reexperiencing fiction and non-fiction. In: *Journal of Aesthetics and Art Criticism* 47, 1989, pp. 277-280.

**Gerrig, Richard J.** (1993) *Experiencing narrative worlds*. New Haven, Conn.: Yale University Press 1993.

**Gerrig, Richard J. / Bernard, A.B.I.** (1994) Readers as problem-solvers in experience of suspense. In: *Poetics* 22,6.

**Gerrig, Richard J.** (1996) The resiliency of suspense. In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 93-106 (Communication Series.).

**Goodenough, D.R. / Witkin, H.A. / Kavlack, D. / Cohen, H.A.** (1975) The effect of stress films on dream affect and on respiration and eye-movement activity during rapid-eye movement sleep. In: *Psychophysiology*, 12, pp. 313-320.

**Grimm, Jürgen** (1992) Lust an der Angst. In: *Bertelsmann Briefe*, 128, 1992, pp. 58-61.

**Groebel, Franz-Josef** (1981) *Fernsehen und Angst*. Aachen: Diss., Technische Hochschule Aachen.

**Harris, Richard J.** (1994) *A cognitive psychology of mass communication*. Hillsdale, NJ: Lawrence Erlbaum.

**Hoeken, Hans / van Vliet, Mario** (2000) Suspense, curiosity, and surprise: How discourse structure influences the affective and cognitive processing of a story. In: *Poetics* 27,4, pp. 277-286.

**Hoffner, Cynthia / Cantor, Joanne** (1990) Forewarning of a threat and prior knowledge of outcome: Effects on children's emotional responses to a film sequence. In: *Human Communication Research*, 16, Spring 1990, pp. 323-354.

**Hoffner, Cynthia / Cantor, Joanne** (1991) Factors affecting children's enjoyment of a frightening film sequence. In: *Communication Monographs*, 58 (1), 1991, pp. 41-62.

**Hubert, Walter / de-Jong-Meyer, Renate** (1991) Autonomic, neuroendocrine, and subjective responses to emotion-inducing film stimuli. In: *International Journal of Psychophysiology*, 11, 2, 1991, pp. 131-140.

**Huth, Silvia** (1978) Emotionale Wirkungen von Film und Fernsehen. In: *Fernsehen und Bildung* 12, 1978, pp. 235-290.

**Johnson, B.R.** (1980) General occurrence of stressful reactions to commercial motion pictures and elements in films subjectively identified as stressors. *Psychological Records*, 47, 1980, pp. 775-786.

**Jose, P.E. / Brewer, F.W.** (1984) Development of a story liking: Character identification, suspense, and outcome resolution. In: *Developmental Psychology* 20, 5, 1984, pp. 911-924.

**Jose, P.E. / Brewer, F.W.** (1990) Early grade school children's liking of script and suspense story structures. In: *Journal of Reading Behavior*, 22, 4, 1990 pp. 355-372.

**Kaplan, E. Ann (Ed.)** (1990) *Psychoanalysis & cinema*. New York: Routledge 1990.

**Lazarus, Richard S.** (1966) *Psychological stress and the coping process*. New York: McGraw-Hill.

**Lazarus, Richard S. / Alfert, E.** (1964) Short-circuiting of threat by experimentally altering cognitive appraisal. In: *Journal of Abnormal and Social Psychology* 69, 1964, pp. 195-205.

**Lazarus, Richard S. / Opton, Edward M., Jr. / Nomikos, Markellos S. / Rankin, N.O.** (1965) The principle of short-circuiting of threat: Further evidence. In: *Journal of Personality* 33, 1965, pp. 622-635.

**Lazarus, Richard S. / Speisman, J.C. / Mordkoff, A.M. / Davison, L.A.** (1962) A laboratory study of psychological stress produced by a motion picture film. In: *Psychological Monographs* 76, 553, 1962. Whole No. 553.

**Leventhal, H.** (1979) A perceptual-motor processing model of emotion. In: *Advances in the study of communication and affect. 5. Perception of the emotion in self and others*. Ed. by P. Pliner / K. R. Blankstein / I.M. Spiegel. New York: Plenum 1979, pp. 1-46.

**Luelsdorff, P.A.** (1995) A Grammar of Suspense. In: *Journal of Literary Semantics* 24,1, pp. 1ff.

**Mathai, J.** (1983) An acute anxiety state in an adolescent precipitated by viewing a horror movie. *Journal of Adolescence*, 6, 1983, pp. 197-200.

**Mattenklott, Axel** (1996) On the methodology of empirical research on suspense. In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 283-299 (Communication Series.).

**McHugo, G.J. / Smith, C.A. / Lanzetta, J.T.** (1982) The structure of self-reports of emotional responses to film segments. In: *Motivation Emotion* 6, 1982, pp. 365-385.

**Meijsing, Monica** (1980) Expectations in understanding complex stories. In: *Poetics* 9, 1980, pp. 213-221.

**Michaelis, Richard** (1992) *Structures of Fantasy*. Washington, D.C.: MES Press 1992.

**Mikos, Lothar** (1996) The experience of suspense between fear and pleasure. In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 37-49 (Communication Series.).

**Mikunda, Christian** (1986) *Kino spüren*. München: Filmland Presse 1986.

**Nieding, Gerhild / Ohler, Peter / Thußbas, Claudia** (1996) The cognitive development of temporal structures: How do children make inferences with temporal ellipses in film? In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 301-328 (Communication Series.).

**Nomikos, Markellos S. / Opton, Edward, Jr. / Averill, James R. / Lazarus, Richard S.** (1968) Surprise versus suspense in the production of stress reaction. In: *Journal of Personality and Social Psychology* 8,2, 1968, pp. 204-208.

**Ohler, Peter** (1990) Kognitive Theorie der Filmwahrnehmung: der Informationsverarbeitungsansatz. In: *Filmwahrnehmung*. Ed. by Knut Hickethier & Hartmut Winkler. Berlin: Ed. Sigma 1990, pp. 43-57.

**Ohler, Peter** (1994) Zur kognitiven Modellierung von Aspekten des Spannungserlebens bei der Filmrezeption. In: *Montage/AV* 3,1, 1994, pp. 133-141.

**Ohler, Peter / Nieding, Gerhild** (1996) Cognitive modeling of suspense-inducing structures in narrative films. In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 129-148 (Communication Series.).

**Oliver, Mary Beth** (1993) Exploring the paradox of the enjoyment of sad films. In: *Human Communication Research* 19, 3, 1993, pp. 315-342.

**Ortony, Andrew / Clore, Gerald L. / Collins, Allan** (1988) *The Cognitive Structure of Emotions*. Cambridge: Cambridge University Press 1988.

**Pillard, R.C. / Atkinson, K.W. / Fisher, S.** (1967) The effect of different preparations on film-induced anxiety. In: *Psychological Record*, 17, pp. 35-41.

**Prieto-Pablos, Juan A.** (1998) The paradox of suspense. In: *Poetics* 26, 1998, pp. 99-113.

**Reilly, Sandra** (1980) *Children's emotional reactions to frightening media*. Unpublished Masters' Thesis, University of Wisconsin 1980.

**Saletu, Bernd** (1985) Television and sleep. (World Psychiatric Association Symposium: Psychopathology of dream and sleeping 1983, Helsinki, Finland) In: *Psychiatrica Fennica*, 1985, Suppl. pp. 85-105.

**Schweitzer, Karla / Zillmann, Dolf / Weaver, J.B. / Luttrell, E.S.** (1992) Perception of threatening events in the emotional aftermath of a televised football game. In: *Journal of Broadcasting and Electronic Media* 36,1, 1992, pp. 75-82.

**Schönbach, Peter / Wallberg, Hans-Jürgen / Wegener, Gisela** (1974) Grammatik und Aktivierung: Ein Test von Weinrichs These über den Spannungsgrad der Tempora des Besprechens und des Erzählens. In: *Zeitschrift für Experimentelle und Angewandte Psychologie* 21, 1974, pp. 430-448.

**Shearn, Don / Bergman, Erik / Hill, Katherine / Abel, Andy et al.** (1990) Facial coloration and temperature responses in blushing. In: *Psychophysiology*, 27, 6, 1990, pp. 687-693.

**Sparks, Glenn G.** (1986a) Developing a scale to assess cognitive responses to frightening films. In: *Journal of Broadcasting and Electronic Media*, 30, 1986, pp. 65-73

**Sparks, Glenn G.** (1986b) Developmental differences in childrens' reports of fear induced by the mass media. In: *Child Study Journal*, 16, 1986, pp. 55-66

**Sparks, Glenn G.** (1986c) Developmental differences in fright responses to a television program depicting a character transformation. In: *Journal of Broadcasting and Electronic Media*, 30, 1986, pp. 309-323.

**Sparks, Glenn G.** (1989a) Understanding emotional reactions to a suspenseful movie: The interaction between forewarning and preferred coping style. In: *Communication Monographs*, 56, 4, 1989, pp. 325-340.

**Sparks, Glenn G. / Spirek, M. M.** (1988) Individual differences in coping with stressful mass media: An activation-arousal view. In: *Human Communication Research*, 15, 1988, pp. 195-216.

**Speisman, J.C. / Lazarus, Richard S. / Mordkoff, A. / Davison, L.** (1964) Experimental reduction of stress based on ego-defense theory. In: *Journal of Abnormal and Social Psychology* 68, 1964, pp. 367-380.

**Stotland, Ezra** (1969) Exploratory investigations of empathy. In: *Advances in experimental social psychology Vol. 4*. Ed. by L. Berkowitz. London and New York: Academic Press 1969, pp. 271-314.

**Tan, Ed S.** (1996) *Emotion and the structure of narrative film. Film as an emotion machine*. Hillsdale, NJ: Lawrence Erlbaum (Communication Series.).

**Tan, Ed S. / Diteweg, Gijsbert** (1996) Suspense, predictive inference, and emotion in film viewing. In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 149-188 (Communication Series.).

**Tannenbaum, Percy H.** (1980) Entertainment as vicarious emotional experience. In: *The entertainment functions of television*. Ed. by P.H. Tannenbaum. Hillsdale, NJ: Erlbaum, pp. 107-131.

**Tannenbaum, Percy H. / Gaer, E.P.** (1965): Mood changes as a function of stress of protagonist and degree of identification in a film-viewing situation. In: *Journal of Personality and Social Psychology*, 2, 1965, pp. 612-616.

**Verleger, Rolf / Hopman, Gereon** (1989) When things get exiting: Is P3 modulated by background suspense-related negativity ? In: *Journal of Psychophysiology*, 3,3, 1989, pp. 269-279.

**Vial, Christine** (1989) Memoire in suspense policier. (Memory in suspense and mystery suspense.) *Bulletin de Psychologie*, 42,389, Jan-Apr 1988/89, pp. 358-361.

**Vorderer, Peter** (1994a) Was macht die Rezeption von Filmen spannend ? In: *Medienpsychologie*, 2, 1994, pp. 103-109.

**Vorderer, Peter** (1994b) "Spannung ist, wenn's spannend ist". Zum Stand der (psychologischen) Spannungsforschung. In: *Rundfunk und Fernsehen*, 3, 1994, pp. 323-339.

**Vorderer, Peter** (1996). Towards a Psychological Theory of Suspense. In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike (eds): *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 233-254 (Communication Series.).

**Vorderer, Peter** (1997) Action, Spannung, Rezeptionsgenuß. In: *Rezeptionsforschung: Theoriej und Untersuchungen zum Umgang mit Massenmedien*. Hrsg. v. Michael Charlton u. Silvia Schneider. Opladen: Westdeutscher Vlg., pp. 241-253.

**Vorderer, Peter / Bube, Hannah** (1996) Ende gut, alles gut? Eine empirische Studie über den Einfluß von emphatischem Streß und Filmausgang auf die Befindlichkeit von Rezipienten und deren Bewertung des Films. In: *Medienpsychologie* 2, pp. 128-143.

**Vorderer, Peter / Knobloch, Silvia** (2000) Conflict and suspense in drama. In: *Media entertainment. The psychology of ist appeal*. Ed. by Dolf Zillmann and Peter Vorderer. Mahwah, N.J.: Lawrence Erlbaum, pp. 59-72 (LEA's Communication Series.).

**Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike** (eds.) (1996) *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, ix, 361 pp. (Communication Series.).

28)Rev. in: *Communication Research Trends* 17,2, 1998, pp. 43ff.

29)Rev. (M.A. Mazur) in: *Communication Theory* 10,3, 2000, pp. 369-371.

**Vorderer, Peter / Cupchik, Gerald C. / Oatley, K.** (in press) The effect of story properties and set on the experience of suspense. \*\*\*.

**Weaver, James B.** (1991) Exploring the links between personality and media preferences. In: *Personality and Individual Differences*, 12,12, 1991, pp. 1293-1299.

**Vorderer, Peter / Brosius, Hans-Bernd / Mundorf, Norbert** (1993) Personality and movie preferences: A comparison of American and German audiences. In: *Personality and Individual Differences* 14,2, pp. 307-315.

**Webster, J.G. / Wang, T.Y.** (1992) Structural determinants of exposure to television-the case of repeated viewing. In: *Journal of Broadcasting and Electronic Media* 36,2, 1992, pp. 125 - 136.

**Wied, Minet de** [d.i. Marie Annette de Wied] (1991) *The role of time structures in the experience of film suspense and duration. A study of the effects of anticipation time upon suspense and tempoarl variations on duration experience and suspense.* Acad. Proefschrift [Diss.] Amsterdam, Dep. of Theatre Studies 1991, xi, 203 pp.

**Wied, Minet de** (1994) The Role of Temporal Expectancies in the Production of Film Suspense. In: *Poetics*, 23, pp. 107-123.

**Wied, Minet de** (1996) The Utility of Various Research Approaches in the Empirical Exploration of Suspenseful Drama. In: In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations.* Hillsdale, NJ: Lawrence Erlbaum, pp. 255-282 (Communication Series.).

**Wied, Minet de / Tan, Ed S. / Frijda, Nico H.** (1992) Duration experience under conditions of suspense in films. In: *Time, action and cognition.* Ed. by F. Macar [et alii]. Dordrecht: Kluwer 1992, pp. 325-336.

**Wied, Minet de / Zillmann, Dolf** (1996) The Utility of Various Research Approaches in the Empirical Exploration of Suspenseful Drama. In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations.* Hillsdale, NJ: Lawrence Erlbaum, pp. 255-282 (Communication Series.).

**Wied, Minet de / Zillmann, Dolf / Ordman, V.** (in press) The role of empathic distress in the enjoyment of cinematic tragedy. In: *Poetics.* (in press).

**Wilson, B.J. / Cantor, Joanne / Gordon, L. / Zillmann, Dolf** (1986) Affective response of nonretarded and retarded children to the emotions of a protagonist. In: *Child Study Journal*, 16 (2) 1986, pp. 77-93.

**Wilson, B.J. / Linz, D. / Randall, B.** (1990) Applying social-science research to film ratings - A shift from offensiveness to harmful effects. In: *Journal of Broadcasting and Electronic Media*, 34, 4, 1990, pp. 443-468.

**Wilson, Barbara J. / Weiss, Audrey J.** (1993) The effects of sibling coviewing on preschoolers' reactions to a suspenseful movie scene. In: *Communication Research* 20,2, 1993, pp. 214-248.

**Wispe, L.** (1987) History of the concept of empathy. In: *Empathy and its development.* Ed. by N. Eisenberg / J. Strayer. Cambridge: Cambridge University Press 1987, pp. 17-37.

**Witte, K.** (1992) Putting the fear back into fear appeals: The extended parallel process model. In: *Communication Monographs*, 59, 1992, pp. 329-349.

**Yokohama, H. / Sakata, Kiriko / Kurokawa, Masaru / Seiwa, Hidetoshi** (1992) The effect of the presence of another on the anxiety response: I. An experimental study about anxiety. In: *Japanese Journal of Experimental Psychology*, 32, 1, 1992, pp. 34-44.

**Zillmann, Dolf** (1980) Anatomy of suspense. In: *The entertainment functions of television*. Ed. by Percy H. Tannenbaum. Hillsdale, NJ: Lawrence Erlbaum 1980, pp. 133-163.

**Zillmann, Dolf** (1983) Transfer of excitation in emotional behavior. In: *Social psychophysiology: A sourcebook*. Ed. by J. T. Cacioppo / R. E. Petty. New York: Guilford Press 1983, pp. 215-240.

**Zillmann, Dolf** (1990) Unterhaltende Ungewissheit. In: *Zeichen von Zeichen für Zeichen: Festschrift für Max Bense*. Ed. by E. Walther / U. Bayer. Baden-Baden: Agis-Verlag 1990, pp. 68-75.

**Zillmann, Dolf** (1991a) The logic of suspense and mystery. In: *Responding to the Screen: Reception and reaction process*. Ed. by J. Bryant / D. Zillmann. Hillsdale, NJ: Erlbaum 1991, pp. 281-303.

**Zillmann, Dolf** (1994) Entertainment as media effect. In: *Media effects: Advances in theory and research*. Ed. by J. Bryant / D. Zillmann. Hillsdale, NJ: Erlbaum 1994, pp. 437-461.

**Zillmann, Dolf** (1996). The Psychology of Suspense in Dramatic Exposition. In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 199-232 (Communication Series.).

**Zillmann, Dolf / Bryant, Jennings** (1975) Viewer's moral sanction of retribution in the appreciation of dramatic presentations. In: *Journal of Experimental Social Psychology*, 11, 1975, pp. 572 -582.

**Zillmann, Dolf / Bryant, Jennings / Huston, Aletha C.** (1994) *Media, children, and the family. Social scientific, psychodynamic, and clinical perspectives*. Hillsdale, NJ: Erlbaum.

**Zillmann, Dolf / Bryant, Jennings / Sapolsky, B.S.** (1989) Enjoyment from sports spectatorship. In: *Sports, games and play: Social and psychological viewpoints*. Ed. by: J. H. Goldstein. Hillsdale, NJ: Erlbaum 1989, pp. 241-278, 2nd ed.

**Zillmann, Dolf / de Wied, Minet / King-Jablonski, Cynthia / Jenzowsky, Stefan** (in press) Drama-induced affect and pain sensitivity. In: *Psychosomatic Medicine* (in press).

**Zillmann, Dolf / Hay, T.A. / Bryant, Jennings** (1975) The effect of suspense and its resolution in the appreciation of dramatic presentation. In: *Journal of Research in Personality* 9, 1975, pp. 307-323.

**Zillmann, Dolf / Johnson, R.C. / Hanrahan J.** (1973) Pacifying effect of happy ending of communications involving aggression. In: *Psychological Reports*, 32, 1973, pp. 967-970.

**Zillmann, Dolf / Mody, B. / Cantor, Joanne R.** (1974) Empathetic perception of emotional displays in films as a function of hedonic and excitatory state prior to exposure. In: *Journal of Research in Personality*, 8, 1974, pp. 335-349.

**Zillmann, Dolf / Paulus, P.B.** (1993) Spectators: Reactions to sports events and effects on athletic performance. In: *Handbook on research on sport psychology*. Ed. by R.N. Singer / M. Murphey / L.K. Tennant. New York: Macmillan 1993, pp. 600-619.

**Zillmann, Dolf / Zillmann M.** (in press) Psychoendocrinology of social behavior. In: *Social Psychology: Handbook of basic mechanisms and processes*. Ed. by E.T. Higgins / A. Kruglanski. New York: Guilford Publications. (in press)

## Sensation Seeking / Risikobereitschaft

**Blenner, Janet L.** (1993) Visual evoked potential stimulus intensity modulation and sensation seeking in thrill-seekers. In: *Personality and Individual Differences*, 14, 3, Mar. 1993, pp. 455-463.

**Edwards, E.** (1984) *The relationship between sensation-seeking and horror movie interest and attendance*. Unpublished Doctoral Dissertation. Knoxville, TN: University of Tennessee 1984.

**Keynon, G.S. (Ed.)** (1970) *Why man takes chances: Studies in stress seeking*. Garden City, NY: Anchor Books 1970.

**Midol, Nancy** (1993) Cultural dissents and technical innovations in the "Whiz" sports. In: *International Review for the Sociology of Sport*, 28, 1, 1993, pp. 23-32.

**Russo, Mary F. / Stokes, Garnett S. / Lahey, Benjamin B. / Christ, Mary A. et al.** (1993) A sensation-seeking scale for children: further refinement and psychometric development. In: *Journal of Psychopathology and Behavioral Assessment*, 15, 2, Jun. 1993, pp. 69-86.

**Slovic, P. / Fischhoff B. / Lichtenstein S.** (1982) Facts versus fears: Understanding perceived risk. In: *Judgment under uncertainty: Heuristics and biases*. Ed. by: Kahnemann, D. / Slovic, P. / Tversky. New York: Cambridge University Press 1982, pp. 463-489.

**Torki, Mostafa, A.** (1993) Dimensions of sensation seeking scale form VI: Cross-cultural comparison. In: *Perceptual and Motor Skills*, 76, 2, Apr. 1993, pp. 567-570.

**Yerkes, R.M. / Dodson J.D.** (1908) The relation of strength of stimulus to rapidity of habit-formation. In: *Journal of Comparative Neurology and Psychology*, 1908, 18, pp. 459-482.

**Zuckerman, Marvin** (1974) The sensation-seeking motive. In: *Progress in experimental personality research*, 7. Ed. by B.A. Maher. New York: Academic Press 1974.

**Zuckerman, Marvin** (1979) *Sensation seeking: Beyond the optimal level of arousal*. Hillsdale, NJ: Lawrence Erlbaum 1979.

**Zuckerman, Marvin** (1996) Sensation Seeking and the taste for vicarious horror. In: Weaver, James B. / Tamborini, Ron (Ed.) *Horror films. Current research on audience preferences and reactions*. Hillsdale, NJ: Lawrence Erlbaum, pp. 147-160 (Communication Series.).

**Zuckerman, Marvin / Kuhlman, M. / Thornquist, M.** (1991) Five (or three) robust questionnaire scale factors of personality without culture. In: *Personality and Individual Differences* 12,9, pp. 929-941.

**Zuckerman, Marvin / Litle** (1986) Sensation seeking and arousal systems. In: *Personality and Individual Differences*, 7, 1986, pp. 49-56.

## Psychoanalytisch orientierte Arbeiten

**Balint, Michael** (1959) *Thrills and Regressions*. Whitaker 1987.

30)Zuerst: International Universities Press, Inc. 1959.

31)Deutsch: *Angstlust und Regression*. Stuttgart: Klett-Cotta 1959; 2. Aufl. 1988.

**Balint, Michael** (1987) *Problems of human pleasure and behavior*. Whitaker 1987.

32)Zuerst: Liveright Publishing Corporation 1973.

**Leonard, Garry** (1996) Keeping Our Selves in Suspense: The Imagined Gaze and Fictional Constructions of the Self in Alfred Hitchcock and Edgar Allan Poe. In: Vorderer, Peter / Wulff, Hans J. / Friedrichsen, Mike: *Suspense: Conceptualizations, Theoretical Analyses, and Empirical Explanations*. Hillsdale, NJ: Lawrence Erlbaum, pp. 19-36 (Communication Series.).

**Löker, Altan** (1976) *Film and suspense*. Istanbul: Matbassi 1976.

**Polster, Erving** (1987) *Every person's life is worth a novel*. New York: W.W. Norton 1987.

**Searles, Harold** (1987) Countertransference as a path to understand and help the patient. In: *Countertransference*. Ed. by Edmund Slakter. New York: Jason Aronson 1987, pp. 131-163.

**Terr, Lenore C.** (1989) Terror writing by the formerly terrified: A look at Stephen King. In: *Psychanalytic Study of the Child*, 44, 1989, pp. 369-390.

**Urbano, C.** (1998) Projections, Suspense, and Anxiety: The Modern Horror Film and Its Effects. In: *Psychoanalytic Review* (New York) 85,6, pp. 889-908.

## Ästhetische Arbeiten

**Arnheim, Rudolf** (1978) *Kunst und Sehen. Eine Psychologie des schöpferischen Auges*. Neufassung. Berlin/New York: de Gruyter 1978, xii.

33)Zuerst engl. 1954; überarb. 1974.

**Berlyne, D.E.** (1974) *The new experimental aesthetics: steps toward an objective psychology towards an aesthetic appreciation*. Washington: Hemisphere 1974.

**Bühler, Charlotte** (1921) Erfindung und Entdeckung. In: *Zeitschrift für Ästhetik* 15, 1921, pp. 43ff.

**Büchler, Karl** (1908) Ästhetische Bedeutung der Spannung. In: *Zeitschrift für Ästhetik* 3, 1908, pp. 207-254.

**Christiansen, B.** (1909) *Die Kunst*. Buchenau 1909, pp. 23ff.

**Cupchik, Gerald C. / Winston A.S.** (1992) Reflection and reaction: a dual-process analysis of emotional responses to art. In: *Art and emotions*, 2. Ed. by: L. Ya Dorfman / D.A. Leontiev / V.M. Petrov / V.A. Sozinov. Perm, CIS/GUS: The Perm State Institute of Culture, pp. 65-72.

**Cupchik, Gerald C. / Laszlo, J. (Eds.)**(1992) *Emerging visions: Contemporary approaches to the aesthetic process*. New York: Cambridge University Press 1992.

**Dessoir, M.** (1923) *Ästhetik*. Stuttgart 1923.

**Fill, Alwin** (2003) *Das Prinzip Spannung. Sprachwissenschaftliche Betrachtungen zu einem universalen Phänomen*. Tübingen: Narr, 208 pp.

**Kemp, Wolfgang** (1985) Verständlichkeit und Spannung. Über Leerstellen in der Malerei des 19. Jahrhunderts. In: *Der Betrachter ist im Bild. Kunstwissenschaft und Rezeptionswissenschaft*. Hrsg. v. Wolfgang Kemp. Köln: DuMont 1985, pp. 253-278.

**Kreitler Hans / Kreitler Shulamith** (1972) *The psychology of the arts*. Durham, NC: Duke University Press 1972.

34)Deutsch: *Psychologie der Kunst*. Stuttgart [...]: Kohlhammer 1980, 443 pp.

**Lange, C.** (1903) *Sinnesgenüsse und Kunstgenuß*. Wiesbaden 1903.

**Lipps, Theodor** (1903) *Ästhetik: Psychologie des Schönen und der Kunst: Vol. 1, Grundlegung der Ästhetik*. Hamburg: Voss 1903.

**Lipps, Theodor** (1906) *Ästhetik: Psychologie des Schönen und der Kunst: Vol. 2, Die ästhetische Betrachtung und die bildende Kunst*. Hamburg: Voss 1906.

**Rosenfield, Israel** (1992) *Das Fremde, das Vertraute und das Vergessene. Anatomie des Bewußtseins*. Frankfurt: Fischer 1992.

**Stemplinger, E.** (1924) *Ästhetische Spannung*. Leipzig 1924.

**Walton, K.L.** (1978) Fearing fictions. In: *The Journal of Philosophy* 75, 1978, pp. 5-27.

**Yanal, R.J.** (1996) The Paradox of Suspense. In: *British Journal of Aesthetics* 36,2, pp. 146-158.

35) Dazu: Gerrig, Richard J. (1996) Is There a Paradox of Suspense? A Reply to Yanal. In: *British Journal of Aesthetics* 27,2, 1997, pp. 168ff.

36) Überarb. In Yanals *Paradoxes of emotion and fiction*. University Park: University of Pennsylvania Press 1999, pp. 125-141.

## Literatur- und dramentheoretische Arbeiten

**Alsina, Jean** (ed.) (1993) *Suspens, Suspense*. Madrid / Toulouse: Ophrys CIRC 1993 (Ibéricas. 2.).

**August, Erdmut** (1967) *Dramaturgie des Kriminalstücks*. Phil. Diss. Berlin, FU Berlin 1967.

**Barthes, R.** (1977) Introduction to the structural analyses of narratives. In: *Image, music, text*. Ed. by R. Barthes. New York: Hill & Wang 1977, pp. 79-124.

**Bergh, H. van den:** Net echt naar niet hens: Een oenderzoek naar de spannende werking. In: *Spectator* 4, pp. 541-555.

**Boileau, Pierre / Narcejac, Thomas** (1967) *Der Detektivroman*. Mit Anmerkungen und einer Bibliographie v. Wolfgang Promies. Neuwied: Luchterhand.

37) Zuerst: *Le Roman policier*. Vendôme: Presses Universitaires de France \*\*\*.

**Bomhoff, J.G.** (1972) Über Spannung in der Literatur. In: *Dichter und Leser. Studien zur Literatur*. Hrsg. v. Ferdinand van Ingen, Elrud Kunne-Ibsch, Hans de Leeuwe & Frank C. Maatje. Groningen: Wolters Noordhoff 1972, pp. 300-314 (Utrecht Publications of Comparative and General Literature. 14.).

**Burke, Kenneth** (1931) *Lexicon rhetorica*. In: *Counterstatements*. New York 1931.

**Chandler, Raymond** (1975) Beiläufige Anmerkungen zum Kriminalroman. Nachträge. In seinem: *Die simple Kunst des Mordes*. Hrsg. v. D. Gardiner & K.S. Walker. Zürich: Diogenes 1975, pp. 72 - 83.

**Chatman, Seymour** (1978) *Story and discourse. Narrative structure in fiction and film*. Ithaca / London: Cornell University Press 1978.

**Connor, William van** (1943) Tension and structure of poetry. In: *The Sewanee Review* 51, 1943, pp. 555-573.

**Currie, Gregory** (1990) *The Nature of Fiction*. Cambridge: Cambridge University Press 1990.

**Dollerup, Cay** (1970) The concepts of "tension", "intensity", and "suspense" in short-story theory. In: *Orbis Litterarum* 25, 1970, pp. 314-337.

**Dove, George** (1989) *Suspense in the formula story*. Bowling Green, Ohio: Bowling Green State University Popular Press 1989.

**Goerke, J.** (1973) Der Begriff der Spannung - seine Behandlung im Unterricht. In: *Kontakte. 1. Materialien zur Lehrerbildung und Lehrerfortbildung*. Stuttgart: Klett 1973, pp. 35-43.

**Grzybek, Peter** (1983) Die Komposition der Detektiverzählung. In: *Kodikas/Code 6*, 1983, pp. 219-235.

**Harding, D.W.** (1937) The Role of the Onlooker. In: *Scrutiny*, 6, 1937.

**Harding, D.W.** (1968) Psychological Processes in the Reading of Fiction. In: *Aesthetics in the Modern World*. Ed. by Harold Osborne. New York: Weybright and Talley 1968, pp. 300-317.

**Hienger, Jörg** (1976) Spannungsliteratur und Spiel. Bemerkungen zu einer Gruppe populärer Erzählformen. In: *Unterhaltungsliteratur. Zu ihrer Theorie und Verteidigung*. Mit Beitr. v. Johannes Anderegg [et alii]. Hrsg. v. Jörg Hienger. Göttingen: Vandenhoeck & Ruprecht 1976, pp. 32-54 (Kleine Vandenhoeck-Reihe. 1423.).

**Highsmith, Patricia** ([1966]1985) *Suspense oder Wie man einen Thriller schreibt*. Zürich: Diogenes 1985, 131 pp.

**Hübener, G.** (1913) *Die stilistische Spannung in Miltons ‚Paradise Lost‘*. Halle 1913.

**Jones, S.** (1998) 'Stepping Out of the Narrow Frame': Conrad's Suspense and the Novel of Sensation. In: *Review of English Studies* 49,195, pp. 306ff.

**Junkerjürgen, Ralf** (2002) *Spannung: Narrative Verfahrensweisen der Leseraktivierung. Eine Studie am Beispiel der Reiseromane von Jules Verne*. Frankfurt[...]: Lang, 354 pp. (Europäische Hochschulschriften. Reihe 13: Französische Sprache und Literatur. 261.).

38) Spannung erweist sich als eine komplexe Erzählstrategie, die von bestimmten Figurentypen, Zeitstrukturen und inhaltlichen Bedingungen abhängt.

**Lawson, Marjorie F.** (1934) *Spannung in der Erzählung*. Bonn: Röhrscheid 1934. (Mnemosyne. 19.).

**Moore, G.M.** (1993) In defense of 'suspense'. In: *Conradiana*, 25, 2, 1993, pp. 99-114.

**Müller, Detlef** (1985) Die Dramaturgie des Krimis. Der Aufbau von Spannung im Drama und im Leben. In: *Weiterbildung und Medien*, 2, 1985, pp. 34-38.

**Munster, Bill (Ed.)** (1994) *Sudden fear: The horror and dark suspense fiction of Dean R. Koontz*. (Starmond Studies in Literary Criticism) Borgo Press 1994.

**Muther, E.** (1999) The Racial Subject of Suspense in Dorothy West's *The Wedding*. In: *Narrative* (Columnus, Ohio) 7,2, pp. 194ff.

**Nusser, Peter** (1975) Kriminalromane zur Überwindung von Literaturbarrieren. In: *Deutschunterricht*, 27, 1, Feb. 1975, pp. 52-70.

**Rabkin, Eric S.** (1973) *Narrative suspense*. Ann Arbor: University of Michigan Press 1973.

**Sternberg, Meir** (1978) *Expositional modes and temporal ordering in fiction*. Baltimore/London: John Hopkins UP 1978, xii, 338 pp.

**Stutterheim, C.F.P.** (1966) Time in language and literature. In: *The voices of time*. Ed. by J.T. Fraser. New York: George Braziller 1966, pp. 163-179.

**Van Dine, S.S. [d.i. Wright, Willard Huntington]** (\*\*\*) Twenty Rules for Writing Detective Stories. In: *The Art of the Mystery Story*. Ed. by Howard Haycraft. New York: \*\*\*, pp. 189-193.

39)Dt.: Zwanzig Regeln für das Schreiben von Detektivgeschichten. In: *Der Kriminalroman*. 1. Hrsg. v. Jochen Vogt. München: Fink 1971, pp. 143-147 (Universitäts-Taschenbücher. UTB 81.).

**Vincent, J.** (2000) Rhetorical Suspense, Sexuality, and Death in Whitman's "Calamus" Poems. In: *Arizona Quarterly* 56,1, pp. 29-48.

**Walton, Kendall L.** (1990) *Mimesis as Make-Believe. On the Foundations of the Representational Arts*. Cambridge, MA/London: Harvard University Press 1990, xvii, 450 pp.

**Walzel, Oskar** (1919) Eindruckskunst und Ausdruckskunst in der Dichtung. In: *Einführung in die Kunst der Gegenwart*. Leipzig 1919.

**Wienold, Götz** (1969) Probleme der linguistischen Analyse des Romans. Zugleich eine Studie zu den Kriminalromanen Patricia Highsmiths. In: *Jahrbuch für Internationale Germanistik* 1,1, 1969, pp. 108-128.

40) Repr. in: *Literaturwissenschaft und Linguistik. Ergebnisse und Perspektiven. 3. Zur linguistischen Basis der Literaturwissenschaft. 2.* Hrsg. v. Jens Ihwe. Frankfurt: Athenäum 1972, pp. 322-344 (Ars Poetica. Texte. 8.).

## Dramentheoretische Arbeiten

**Ackermann, F.** (1963) Das Spannungsgefüge des Dramas. In: *Wirkendes Wort* 13, pp. 41-52.

**Büchler, K.** (1908) Die ästhetische Bedeutung der Spannung. In: *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft* 3, pp. 207-254.

**Fonagy, I. / Fonagy, J.** (1971) Ein Meßwert der dramatischen Spannung. In: *Zeitschrift für Literaturwissenschaft und Linguistik (LiLi)* 4,1, 1971, pp. 73-98.

**Freitag, Gustav** (1908) *Technik des Dramas*. 11. Aufl. Leipzig 1908.

41) Darin Kap. 2, Abs. 4: "Das Moment der letzten Spannung".

**Fuchs, Andreas** (2000) *Dramatische Spannung: moderner Begriff - antikes Konzept*. Stuttgart/Weimar: Metzler, 349 pp. (Drama. Beiheft. 11.) / (M-&-P-Schriftenreihe für Wissenschaft und Forschung.).

42) Zugl.: Mannheim, Univ., Diss., 1999.

43) Rev. by Babette Pütz, University of Birmingham. In: *The Classical Review* 52,1 (March 2002), pp. 37-39.

**Marx, M.** (1940) *The enjoyment of drama*. New York: F.S. Crofts 1940.

**Moriarty, W.D.** (1911) *The function of suspense in catharsis*. Ann Arbor.

**Pfister, Manfred** (1984) *Das Drama. Theorie und Analyse*. 4. Aufl. München: Fink.

**Pütz, Peter** (1970) *Die Zeit im Drama. Zur Technik dramatischer Spannung*. Göttingen: Vandenhoeck & Ruprecht.

**Staiger, Emil** (1971) *Grundbegriffe der Poetik*. München: Deutscher Taschenbuch Vlg. (Dtv Wissenschaftliche Reihe. 4390.).

**Ungerer, F.** (1964) *Dramatische Spannung in Shakespeares Tragödien*. Diss. München.