

The Memory Of Tiresias Intertextuality And Film

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iampolski deals with concepts and ideas that are highly complex and frequently very abstract yet his discussion and the progression of his analyses is always precise and easy to follow each of his points is grounded in a careful examination of a specific text and most of the texts are well known to american audiences vladimir padunov university of pittsburgh

documentary film has been an important vehicle to interrogate the world since the inception of film more than a hundred years ago the ethics of documentary film reformulate some of the foundational notions in documentary films studies and practice relating to archive and the production of knowledge published in a particular moment

in time post pandemic and in the middle of the climate change debates and the traumas of new conflicts in the world it gives voice to all of the important contemporary debates and offers ideas about different international approaches to documentary with particular focus on the question of to what extent a documentary film can be defined as an ethical project the various contributions look at issues of history the hidden stories and issues of the ethics of representation to provide new insights into the role documentary film can play within society

in film and literary modernism the connections between film modernist literature and the arts are explored by an international group of scholars the impact of cinema upon our ways of seeing the world is highlighted in essays on city symphony films avant garde cinema european filmmaking and key directors and personalities from charlie chaplin sergei eisenstein and alain renais to alfred hitchcock and mae west contributors investigate the impact of film upon t s eliot time and stream of consciousness in virginia woolf and henri bergson the racial undercurrents in the film adaptations of ernest hemingway s fiction and examine the film writing of william faulkner james agee and graham greene robert mcparland assembles an international group of researchers including independent film makers critics and professors of film creative writers teachers of architecture and design and young doctoral scholars who offer a multi faceted look at modernism and the art of the film

they obsess over the nuances of a douglas sirk or ingmar bergman film they revel in books such as françois truffaut s hitchcock they happily subscribe to the sundance channel they are the rare breed known as cinephiles though much has been made of the classic era of cinephilia from the 1950s to the 1970s cinephilia documents the latest generation of cinephiles and their use of new technologies with the advent of home theaters digital recording devices online film communities cinephiles today pursue their dedication to film outside of institutional settings a radical new history of film culture cinephilia breaks new ground for students and scholars alike

beloved controversial influential the creator of such fascinating and award winning films as my own private idaho good will hunting elephant and milk gus van sant stands among the great international directors equally at home in hollywood and the avant garde examining his films thematically this book finds consistency of vision in van sant s unique approach to cinema which deploys postmodernist techniques such as appropriation nonlinear narrative and queering not in the service of the chic but to apply an all inclusive viewpoint to ageless tales of life love and death van sant s films are viewed through a multi genre prism including the work of bruce weber and derek jarman the westerns of sam peckinpah the music of the velvet underground and

nirvana the fiction of sam d allesandro and especially the cut up collage practice of intertextual authorship pioneered by william burroughs

in the age of complex tv of social networking and massive consumption of transmedia narratives a myriad short lived phenomena surround films and tv programs raising questions about the endurance of a fictional world and other mediatized discourse over a long arc of time the life of media products can change direction depending on the variability of paratextual materials and activities such as online commentaries and forums promos and trailers disposable merchandise and gadgets grassroots video production archives and gaming this book examines the tension between permanence and obsolescence in the production and experience of media byproducts analysing the affections and meanings they convey and uncovering the machineries of their persistence or disposal paratexts which have long been considered only ancillary to a central text interfere instead with textual politics by influencing the viewers fidelity or infidelity to a product and affecting a fictional world s life expectancy scholars in the fields of film studies media studies memory and cultural studies are here called to observe these byproducts temporalities their short form and or long temporal extention their nostalgic politics or future projections and assess their increasing influence on our use of the past and present on our temporal experience and consequently on our social and political self positioning through the media

offers a comprehensive and wide ranging study of children s film takes an interdisciplinary approach that encompasses contributions from scholars in the fields of film studies children s education children s media studies children s literature studies animation studies and fandom studies features an international scope covering iconic films from hollywood including disney as well as from britain france germany sweden norway hungary australia china japan south korea india iran and kenya includes chapters written from a range of critical approaches to children s film including genre ideology narrative stardom music industry studies and primary research on audiences and reception book jacket

for decades after its invention television was considered by many to be culturally deficient when compared to cinema as analyses rooted in communication studies and the social sciences tended to focus primarily on television s negative impact on consumers more recently however denigration has largely been replaced by serious critical consideration of what television represents in the post network era once derided as a media wasteland tv is now praised for its visual density and complexity in the last two decades media scholars have often suggested that television has become cinematic serial dramas in particular are acclaimed for their imitations of cinema s formally innovative

and narratively challenging conventions but what exactly does cinematic tv mean in cinematic tv author rashna wadia richards takes up this question comprehensively arguing that tv dramas quote copy and appropriate primarily american cinema in multiple ways and toward multiple ends constructing an innovative theoretical framework by combining intertextuality and memory studies cinematic tv focuses on four modalities of intermedial borrowings homage evocation genre and parody through close readings of such exemplary shows as stranger things mad men damages and dear white people the book demonstrates how serial dramas reproduce and rework undermine and idolize and in some cases compete with and outdo cinema

this study uncovers pythagorean epistemology as the intertext of ovid s metamorphoses it offers a new interpretation of this classic and its author

each number includes reviews and book notices

expectation is an integral part of the reading experience as we read a text we begin to classify it and compare it to others with which it seems to share a family resemblance drama is a particularly rich and rewarding field for studying the complex ways in which such expectations are created theatre audiences and readers of plays are encouraged in a variety of ways to guess at what might unfold on the stage and on the page and much of the pleasure of the theatrical experience revolves around this guessing game plays of expectations explores these expectations through the lens of twentieth century russian drama in the operas and plays considered here dramatists tell stories that for the most part already existed in the cultural repertoire of the contemporary russian audience in each case the dramatists and their texts invite readers or audiences to compare a new version of a familiar story with previous versions scholar andrew wachtel presents each of these dramatic texts as a nexus of intertextual play a space in which various incarnations of a storyline can interact to create a new synthesis which itself can become a self standing version of the story plays of expectations illuminates the sometimes coded or subconscious and sometimes open and deliberate ÓconversationsÓ modernist russian dramatists had with their antecedents their rivals their readers and themselves in the course of their creations they quote rearrange dispute deconstruct and otherwise grapple with stories and assertions made by their antecedents and fellow artists russian audiences were capable of recognizing these references and links thus sharing a similar horizon of expectations that would shape and dictate the reception of the work in a clear and engaging style wachtel explores this fantastic web of artistic and intellectual interconnectedness a nexus that links generations of dramatists to one another and to their audience bringing each into the work of unfolding a story andrew wachtel is dean of the graduate school bertha and max dressler

professor in the humanities and director of the center for international and comparative studies at northwestern university for more information on the treadgold papers visit jsis.washington.edu/ellison/outreach/treadgold.shtml

in many senses viewers have cut their teeth on the violence in american cinema from anthony perkins slashing janet leigh in the most infamous of shower scenes to the 1970s masterpieces of martin scorsese sam peckinpah and francis ford coppola to our present day undertakings in imagining global annihilations through terrorism war and alien grudges transfigurations brings our cultural obsession with film violence into a renewed dialogue with contemporary theory grnstad argues that the use of violence in hollywood films should be understood semiotically rather than viewed realistically tranfigurations thus alters both our methodology of reading violence in films and the meanings we assign to them depicting violence not as a self contained incident but as a convoluted network of our own cultural ideologies and beliefs

anu koivunen analyses the historicity as well as the intertextuality and intermediality of film reception by focusing on a cycle of finnish family melodrama and its key role in thinking about gender sexuality nation and history koivunen argues that the niskavuori films have mobilised readings in terms of history and memory feminist nationalism and men's movement left wing allegories and right wing morality as well as realism and melodrama

american quarterly of soviet and east european studies varies

this reference source covers all aspects of the cinema including film history production national cinemas genre theory and criticism and cultural contexts

this is the first collection of critical essays to appear about the wooster group since the 1970s this groundbreaking new york based performance company has led the way in crystallizing the conditions of contemporary stage practice at the intersection of several cultural and artistic traditions as demonstrated by the assembled critics each of them an authority in the field these traditions extend into the past as well as into the future through the wooster group's impact on the latest generation of performance artists the company's consequent institutionalization is posited and challenged in the essays constituting part i of the collection part ii tackles the work in progress mapping its idiomatic stage vocabulary and providing case studies ranging from frank dell's *the temptation of st antony* to *to you the birdie phedre* part iii presents productions by kindred artists such as *elevator repair service* *the builders association* *cannon company* and *richard maxwell* lavishly illustrated with photographs this collection should prove

invaluable to anyone with an interest in the current theatrical scene and its place in the wider institutional artistic and historical contexts

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