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Reflexivity in Film and Literature: From Don Quixote to Jean-Luc Godard

Stam, R

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Reflexivity In Film And Literature

Ting Luo



Reflexivity In Film And Literature:

Reflexivity in Film and Literature Robert Stam,1985 Reflexivity refers to those moments in fiction and film when the work suddenly calls attention to itself as a fictional construct For example in literature a character might suddenly step out of the story and address the reader This study of reflexivity in film and literature pays special attention to Don Quixote one of the first such examples of reflexivity in the novel and to Jean Luc Godard and the nouvelle vague in cinema where self reflection prevailed It examines the rise of modernism the complicity of the reader spectator in creating illusion and the production process in film The discussion of film includes Rear Window Tom Jones and The French Lieutenant s Woman Source inconnue

Reflexivity in Film and Literature Robert Stam,1992 Reflexivity refers to those moments in fiction and film when the work suddenly calls attention to itself as a fictional construct For example in literature a character might suddenly step out of the story and address the reader Reflexivity in Film and Literature Robert Stam,1992 **Law in Film** David Alan

Black,1999 The courtroom like the movie theater is an arena for the telling and interpreting of stories Investigators piece them together witnesses tell them advocates retell them and judges and juries assess their plausibility These narratives reconstitute absent events through words and their filming constitutes a double narrative one important cultural practice rendered in the terms of another Drawing on both film studies and legal scholarship David A Black explores the implications of representing court procedure as well as other phases of legal process in film His study ranges from an inquiry into the common metaphorical ground between film and law explored through the detective and the witness to a critical survey of legal writings about the cinema to close analyses of key films about law In examining multiple aspects of law in film Black sustains a focus on the central importance of narrative while also unearthing the influences pleasure in film power in law that lie beyond the narrative realm Black s penetrating study treats questions of narrative authority and structure social authority and cultural history revealing the underlying historical cultural and cognitive connections between legal and cinematic practices *Framing Hitchcock* Sidney Gottlieb,Christopher Brookhouse,2002 An engaging look at Alfred Hitchcock s work

from all angles culled from an authoritative source of Hitchcock film commentary In its ten year history the Hitchcock Annual has established itself as a key source of historical information and critical commentary on one of the central figures in film history and arguably one of the most important artists of the twentieth century Fans of Alfred Hitchcock both scholars and general readers alike will be entertained and informed by this selection of writings which offers an overview of the current thinking on the filmmaker and his work The articles span his career and cover a wide range of topics from archeological investigations uncovering new details about his working methods and conditions to incisive analyses of the films themselves The collection begins with rare insights into Hitchcock s early years including his work in Germany and his silent film Easy Virtue which with its metaphoric play on the concept of being framed dramatizes aspects of the human condition to which Hitchcock returned repeatedly Commentators explore a variety of themes including the centrality of kissing shots and

sequences in nearly all the films and images of women's handbags as elements of suspense and sexual tension in such films as *Dial M for Murder* and *Psycho*. Other essays examine the influence of *Vertigo*, *The Birds*, and *Frenzy* on François Truffaut, the remaking of *Psycho*, and feminist interpretations of *Shadow of a Doubt*. Interviews with Jay Presson Allen and Evan Hunter illuminate Hitchcock's working relationship with screenwriters, actors, and actresses. Written by established as well as emerging critics of Hitchcock, this fascinating collection will help shape future appreciation and interpretation of an enormously important and influential filmmaker.

The History of British Literature on Film, 1895-2015 Greg M. Colón Semenza, Robert J. Hasenfratz, 2015-05-21 A comprehensive history of British literature on film analyzing the changing cinematic art and politics of adaptation between the years 1896 and 2010

The Autobiographical Documentary in America Jim Lane, 2002-04-29 Since the late 1960s American film and video makers of all genres have been fascinated with themes of self and identity. Though the documentary form is most often used to capture the lives of others, Jim Lane turns his lens on those media makers who document their own lives and identities. He looks at the ways in which autobiographical documentaries including *Roger and Me*, *Sherman's March*, and *Silverlake Life* raise weighty questions about American cultural life. What is the role of women in society? What does it mean to die from AIDS? How do race and class play out in our personal lives? What does it mean to be a member of a family? Examining the history, diversity, and theoretical underpinnings of this increasingly popular documentary form, Lane tracks a fundamental transformation of notions of both autobiography and documentary.

Spanish Cinema in the Global Context Samuel Amago, 2013-09-11 Across a broad spectrum of media markets and national contexts, self-reflexivity continues to be a favored narrative mode with wide-ranging functions. In this book, Amago argues that in addition to making visible industry and production concerns within the film text, reflexive aesthetics have a cartographic function that serves to map the place of a film geographically and culturally within the global cinemascapes and thus to bring into sharper relief images of the national. Focusing on films in the contemporary Spanish context that in some way reflect back on themselves and the processes of their own production that purposefully blur the distinction between reality and fiction or that draw attention to the various modes of cinematic exhibition and reception, Amago proposes ways in which these movies can be employed to understand Spanish national cinemas today as imbedded within a dynamic global system.

Cultural Studies Approaches in the Study of Eastern European Cinema Andrea Virginás, 2017-01-06 The spatial, the bodily, and the memory turn in the humanities and cultural studies are well-canonized developments. These features of our being in the world are fundamental in the medium of cinema, which is an art of spaces, bodies, and memories increasingly so today when the analogue platform has been running parallel with the digitalized method of filmmaking. The three nodal concepts define the tripartite structure of this volume, composed of an overview study and twelve case studies of post-1989 Eastern European film and cinema. The overarching questions of space representation and construction, bodies on screen, issues of national identification in a postcolonial framework, and cinema as a form of

cultural memory are explored through the lens of specific national cinemas or contemporary Croatian Hungarian Polish Serbian Slovakian Slovenian and Romanian films In addition to investigating the cohesive forces that mark the postcommunist Eastern European region as a coherent cultural entity in its cinematic representations the volume also stands as a witness to the importance of transnational approaches

Film Study Frank Manchel, 1990-10 The four volumes of *Film Study* include a fresh approach to each of the basic categories in the original edition Volume one examines the film as film volume two focuses on the thematic approach to film volume three draws on the history of film and volume four contains extensive appendices listing film distributors sources and historical information as well as an index of authors titles and film personalities

On the Margins of Realism Ting Luo, 2025-03-31 Realism has been endowed with a certain orthodox status as the aesthetic counterpart of China's modernization and studies of Chinese film history have largely accepted a master narrative of realism as the guiding aesthetic of mainland Chinese cinema This book argues however that alternative aesthetics to realism have always existed in Chinese cinema throughout its history from the early silent era to the new century The alternative aesthetics are closely linked to the indigenous Chinese ontology of cinema namely shadowplay yingxi The author presents an alternative account through a close examination of four distinct visual narrative and stylistic devices or themes that recur in different periods of Chinese film history the dream representation the doubling of characters the device of self reflexivity and the allegorical construction of space By considering specific films and scenes as problematic sites where history politics and aesthetics collide this book also seeks to elucidate the relationship between cinema and the multifaceted experiences of Chinese modernity with respect to subjectivity ideology identity and nationality This book will be of interest to scholars and students of Chinese cinemas realism and modernism

Between Film, Video, and the Digital Jihoon Kim, 2016-07-14 Encompassing experimental film and video essay film gallery based installation art and digital art Jihoon Kim establishes the concept of hybrid moving images as an array of impure images shaped by the encounters and negotiations between different media while also using it to explore various theoretical issues such as stillness and movement indexicality abstraction materiality afterlives of the celluloid cinema archive memory apparatus and the concept of medium as such Grounding its study in interdisciplinary framework of film studies media studies and contemporary art criticism *Between Film Video and the Digital* offers a fresh insight on the post media conditions of film and video under the pervasive influences of digital technologies as well as on the crucial roles of media hybridity in the creative processes of giving birth to the emerging forms of the moving image Incorporating in depth readings of recent works by more than thirty artists and filmmakers including Jim Campbell Bill Viola Sam Taylor Johnson David Claerbout Fiona Tan Takeshi Murata Jennifer West Ken Jacobs Christoph Girardet and Matthias Müller Hito Steyerl Lynne Sachs Harun Farocki Doug Aitken Douglas Gordon Stan Douglas Candice Breitz among others the book is the essential scholarly monograph for understanding how digital technologies simultaneously depend on and differ from previous time based media and how this juncture of similarities and

differences signals a new regime of the art of the moving image **Meta in Film and Television Series** David Roche, 2022-10-31 The first book length study of meta phenomena in film and television series Film and Stereotype Jörg Schweinitz, 2011 Since the early days of film critics and theorists have contested the value of formula cliché conventional imagery and recurring narrative patterns of reduced complexity in cinema Whether it's the high noon showdown or the last minute rescue a lonely woman standing in the window or two lovers saying goodbye in the rain many films rely on scenes of stereotype and audiences have come to expect them Outlining a comprehensive theory of film stereotype a device as functionally important as it is problematic to a film's narrative Jörg Schweinitz constructs a fascinating though overlooked critical history from the 1920s to today Drawing on theories of stereotype in linguistics literary analysis art history and psychology Schweinitz identifies the major facets of film stereotype and articulates the positions of theorists in response to the challenges posed by stereotype He reviews the writing of Susan Sontag Roland Barthes Theodor W Adorno Rudolf Arnheim Robert Musil B la Bal zs Hugo Münsterberg and Edgar Morin and he revives the work of less prominent writers such as Renée Miller and Gilbert Cohen S at tracing the evolution of the discourse into a postmodern celebration of the device Through detailed readings of specific films Schweinitz also maps the development of models for adapting and reflecting stereotype from early irony Alexander Granowski and conscious rejection Robert Rossellini to critical deconstruction Robert Altman in the 1970s and celebratory transfiguration Sergio Leone and the Coen brothers Altogether a provocative spectacle Schweinitz's history reveals the role of film stereotype in shaping processes of communication and recognition as well as its function in growing media competence in audiences beyond cinema **Metareference in Videogames** Theresa Krampe, 2025-09-10 Taking an original in depth approach this book investigates the forms and functions of metareference in videogames Drawing on a rich body of research in game studies transmedial narratology and neighbouring disciplines the author combines detailed close reading style analyses of the indie games What Remains of Edith Finch The Magic Circle and OneShot with a breadth of examples and systematic analyses that span multiple genres as well as several decades of videogaming In doing so the book maps different metareferential elements that can be found in videogames and proposes an original model for their analysis while showcasing the complex interrelations among different metareferential elements in contemporary videogames This book will appeal to videogame researchers and transmedial narratologists as well as to those interested in metaization in media and popular culture across disciplines Metareference across Media: Theory and Case Studies, 2009-01-01 Strange as it may seem Cervantes's novel Don Quixote Marc Forster's film Stranger than Fiction Shakespeare's play A Midsummer Night's Dream Pere Borrell del Caso's painting Escaping Criticism reproduced on the cover of the present volume and Mozart's sextet A Musical Joke all share one common feature they include a meta dimension Metaization the movement from a first cognitive referential or communicative level to a higher one on which first level phenomena self reflexively become objects of reflection reference and communication in their own right is in fact a common

feature not only of human thought and language but also of the arts and media in general. However, research into this issue has so far predominantly focussed on literature where a highly differentiated albeit strictly monomedial critical toolbox exists. Metareference across Media remedies this onesidedness and closes the gap between literature and other media by providing a transmedial framework for analysing metaphenomena. The essays transcend the current notion of metafiction, pinpoint examples of metareference in hitherto neglected areas, discuss the capacity for metaization of individual media or genres from a media comparative perspective and explore major historical forms and functions as well as aspects of the development of metaization in cultural history. Stemming from diverse disciplinary and methodological backgrounds, the contributors propose new and refined concepts and models and cover a broad range of media including fiction, drama, poetry, comics, photography, film, computer games, classical as well as popular music, painting and architecture. This collection of essays, which also contains a detailed theoretical introduction, will be relevant to students and scholars from a wide variety of fields: intermediality studies, semiotics, literary theory and criticism, musicology, art history and film studies.

Movies About the Movies Christopher Ames, 2021-11-21. Hundreds of Hollywood on Hollywood movies can be found throughout the history of American cinema from the days of silents to the present. They include films from genres as far ranging as musical, film noir, melodrama, comedy and action/adventure. Such movies seduce us with the promise of revealing the reality behind the camera. But as part of the very industry they supposedly critique, they cannot take us behind the scenes in any true sense. Through close analysis of fifteen critically acclaimed films, Christopher Ames reveals how the idea of Hollywood is constructed and constructs itself. Films discussed: *What Price Hollywood?* 1952, *A Star Is Born* 1937, *Stand In* 1937, *Boy Meets Girl* 1938, *Sullivan's Travels* 1941, *In a Lonely Place* 1950, *Sunset Boulevard* 1950, *The Star* 1950, *Singin' in the Rain* 1952, *The Bad and the Beautiful* 1952, *Pennies from Heaven* 1981, *The Purple Rose of Cairo* 1985, *The Player* 1992, *Last Action Hero* 1993.

The Routledge Companion to Film History William Guynn, 2010-09-13. The Routledge Companion to Film History is an indispensable guide for anyone studying film history for the first time. Incorporating a series of 11 introductory critical essays on key subject areas with a dictionary of key names and terms, it serves to introduce the reader to the field of film history in a comprehensive and well-rounded manner.

Theorizing Adaptation Kamilla Elliott, 2020-05-20. From intertextuality to postmodern cultural studies, narratology to affect theory, poststructuralism to metamodernism and postcolonialism to ecocriticism, humanities adaptation studies has engaged with a host of contemporary theories. Yet theorizing adaptation has been declared behind the theoretical times compared to other fields and charged with theoretical incorrectness by scholars from all theoretical camps. In this thorough and groundbreaking study, author Kamilla Elliott works to explain and redress the problem of theorizing adaptation. She offers the first cross-disciplinary history of theorizing adaptation in the humanities, extending back to the sixteenth century, revealing that until the late eighteenth century, adaptation was valued for its contributions to cultural progress before its eventual and ongoing marginalization by humanities theories. The second half of

the book offers ways to redress the troubled relationship between theorization and adaptation Ultimately Theorizing Adaptation proffers shared ground upon which adaptation scholars can debate productively across disciplinary cultural and theoretical borders

A Companion to Woody Allen Peter J. Bailey, Sam B. Girgus, 2013-02-19 Edited by two renowned Allen experts A Companion to Woody Allen presents a collection of 26 original essays on the director's films Contributions offer a number of divergent critical perspectives while expanding the contexts in which his work is understood A timely companion by the authors of two of the most important books on Allen to date Illuminates the films of Woody Allen from a number of divergent critical perspectives Explores the contexts in which his work should be understood Assesses Allen's remarkable filmmaking career from its early beginnings and investigates the conflicts and contradictions that suffuse it Discusses Allen's recognition as a global cinematic figure

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