

The Memory Of Tiresias Intertextuality And Film

Intertextual Encounters in American Fiction, Film, and Popular Culture
Cinema Studies Engaging Film Criticism Intertextuality in Ken
Russel's Gothic Intertextuality The Memory of Tiresias Intertextuality and Intersemiosis Alien Zone The Cinema of Tunde Kelani Hidden
Movie Messages International Index to Film Periodicals Quarterly of Film, Radio and Television Toward a New Film
Aesthetic Shakespeare, Italy, and Intertextuality Postmodernist Intertextuality The Art of Film Film Narratology Adaptation: Studying
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intertextual encounters occur whenever an author or the author's text recognizes references alludes to imitates parodies or
otherwise elicits an audience member's familiarity with other texts f scott fitzgerald and nathanael west use the fiction of horatio
alger jr as an intertext in their novels the great gatsby and a cool million callie khouri and ridley scott use the buddy road picture genre
as an intertext for their thelma and louise in all these cases intertextual encounters take place between artists between texts
between texts and audiences between artists and audiences michael dunne investigates works from the 1830s to the 1990s and

from the canonical american novel to bugs bunny and jerry seinfeld

in this second edition essential guide some 150 key genres movements theories and production terms are explained and analysed with depth and clarity

engaging film criticism examines recent american cinema in relationship to its imaginative intertexts films from earlier decades that engage similar political and cultural themes this historical encounter provides an unexpected and exciting way of reading popular contemporary films eclectic pairings include the schwarzenegger action film true lies with the hitchcock classic north by northwest as well as the lampooned will smith comedy wild wild west with buster keaton s silent feature the general using a theoretically and historically informed brand of criticism engaging film criticism suggests that today s hollywood cinema is every bit as worthy of study as the classics

seminar paper from the year 1998 in the subject english language and literature studies literature grade 1 bielefeld university fakultät für linguistik und literaturwissenschaft course motivgeschichte intertextualität mary shelley s frankenstein language english abstract the film gothic starring gabriel byrne in the role of lord byron julian sands percy bysshe shelley natasha richardson mary wollstonecraft godwin shelley myriam cyr claire clairmont and timothy spall dr john polidori and directed by ken russell was made in 1986 it is difficult to decide whether the film is a horror film or a period film because it contains elements of both genres the viewer s judgement depends on his or her previous knowledge of the life of the characters if the viewer does not recognize the relation between the elements and statements in the film and texts written by and about the protagonists he or she will feel gothic to be mainly a horror film in other words intertextuality plays an important role in gothic therefore the aim of this term paper is to analyze the intertextual relations between the film and various texts since there are many different concepts concerning intertextuality i will mostly focus on julia kristeva s idea of intertextuality in the first chapter in the second chapter the literary historical aspects of gothic will be examined the film is set in 1816 i e in the second phase of the romantic period i will analyze how ken russell represents some of the characteristics of the romantic period in his film among others a motif in the film is the artificial being and the creation of an artificial being respectively this motif is also the topic of mary shelley s novel frankenstein the third chapter deals on the one hand with the question how the motif artificial being is represented in ken russell s film and on the other hand in how far this parallels the novel frankenstein and gothic finally the aim of the

a collection of essays by american british and australian scholars which approaches this field of textual enquiry from perspectives as

diverse as marxism and psychoanalysis each essay examines an aspect of contemporary practice and proposes new ways forward for students and teachers

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

a collection of essays bringing science fiction cinema into the ambit of film and cultural theory

this book is the first definitive publication on tunde kelani and represents a mine of divergent scholarly approaches to understanding his authorial power a collection of articles on the cinematic oeuvre of one of the important and finest filmmakers in africa it addresses diverse areas that are crucial to kelani s filmic corpus and african cinema contributors articulate kelani s visual crafts in detail while providing explications on significant markers the book offers an understanding of how kelani s works represent the african worldview science demonstrative law politics gender popular culture canonized culture and history

hidden movie messages unveils the captivating world of cinematic artistry exploring how filmmakers embed hidden layers of meaning within their work discover the deliberate use of easter eggs â those sly nods to other films or in jokes for attentive viewers â and the skillful deployment of recurring visual symbols that subtly reinforce a film s central themes these techniques act as a form of communication between the director and audience enriching the viewing experience where a director s vision is unlocked through film analysis this book begins with foundational concepts like visual symbolism and recurring motifs then progresses into detailed analysis of specific films across various genres learn how hidden messages can create alternative interpretations provide social commentary or pay homage to cinematic traditions with extensive research including frame by frame examinations hidden movie messages empowers readers to identify and interpret these covert details fostering a deeper appreciation for the art of filmmaking

toward a new film aesthetic is a radical attempt to connect the study of film with the actual viewing and consumption practices of mainstream cinematic culture

newly available in paperback this collection of essays written by distinguished international scholars focuses on the structural influence of italian literature culture and society at large on shakespeare s dramatic canon exploring recent methodological trends

coming from anglo american new historicism and cultural materialism and innovative analyses of intertextuality the volume s four thematic sections deal with theory and practice culture and tradition text and ideology and stage and spectacle in their own views and critical perspectives the individual chapters throw fresh light on the dramatist s pliable technique of dramatic construction and break new ground in the field of influence studies and intertextuality as a whole a rich bibliography of secondary literature and a detailed index round off the volume

john box had one of the most continuously productive design careers in british cinema winning a record for academy awards and four baftas after learning his craft in the 1950s he shot to fame with lawrence of arabia 1962 directors from david lean and carol reed to norman jewison and michael mann have valued his experience as he brought a vocabulary of life to bear on the new challenges posed by each film whether creating chaina in wales for the inn of the sixth happiness 1958 revolutionary russia in spain for dr zhivago 1965 or dickensian london for oliver 1968 imagining the mythic past in first knight 1995 or the future in rollerball 1975 box shaped screen worlds across five decades helping to establish the traditions of british production design which continue today his greatest wish was that his career should encourage others by example based on interviews with john box and the co operation of some of his key collaborators this lavishly colour illustrated book focuses on solutions to design problems and provides a unique insight into the production designer s role in the collaborative business of filmmaking book jacket

most modern studies of narrative tend to focus predominantly on literature with only some reference to film in film narratology peter w j verstraten makes film narratives his primary focus while noting the unexplored and essentially different narrative effects that film can produce with mise en scène cinematography and editing reworking the definitive theory of narration offered by literary scholar mieke bal film narratology examines cinematic techniques such as external and internal narration visual and auditive focalization the narrative force of sound and the ambiguities caused by voice overs and flashbacks verstraten illustrates these narrative principles with a broad range of examples drawn from avant garde cinema golden age hollywood blockbusters and european art cinema insightful and comprehensive film narratology will surely become the standard reference of cinematic narration for film students and scholars

this concise and readable new text for courses in film adaptation or film and literature introduces students to the art of adapting works of literature for film adaptation describes the interwoven histories of literature and film presents key analytical approaches to adaptation and provides an in depth overview of adaptations of novels short stories plays nonfiction and animation the book concludes with an analysis of why adaptations sometimes fail

authoring a film adaptation of a literary source not only requires a media conversion but also a transformation as a result of the differing dramatic demands of cinema the most critical central step in this transformation of a literary source to the screen is the writing of the screenplay the screenplay usually serves to recruit producers director and actors to attract capital investment and to give focus to the conception and production of the film project often undergoing multiple revisions prior to production the screenplay represents the crucial decisions of writer and director that will determine how and to what end the film will imitate or depart from its original source authorship in film adaptation is an accessible provocative text that opens up new areas of discussion on the central process of adaptation surrounding the screenplay and screenwriter director collaboration in contrast to narrow binary comparisons of literary source text and film the twelve essays in this collection also give attention to the underappreciated role of the screenplay and film pre production that can signal the primary intention for a film divided into four parts this collection looks first at the role of hollywood s activist producers and major auteurs such as hitchcock and kubrick as they worked with screenwriters to formulate their audio visual goals the second part offers case studies of devil in a blue dress and the sweet hereafter for which the directors wrote their own adapted screenplays considering the variety of writer director working relationships that are possible part iii focuses on adaptations that alter genre time and place and part iv investigates adaptations that alter stories of romance sexuality and ethnicity

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Introduction

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