

# The Memory Of Tiresias Intertextuality And Film

The Memory of Tiresias Intertextual Encounters in American Fiction, Film, and Popular Culture Cinema Studies Engaging Film Criticism Screening the Text Intertextuality in Ken Russel's Gothic Cryptic Subtexts in Literature and Film Books in Motion DreamWorks Animation Intertextuality International Index to Film Periodicals Intertextuality and Intersemiosis Quarterly of Film, Radio and Television Toward a New Film Aesthetic Postmodernist Intertextuality The Art of Film Shakespeare, Italy, and Intertextuality Intertextuality in Literature and Film European Cinema and Intertextuality Film Narratology M. B. I [A]mpol [ski] Michael Dunne Susan Hayward Walter Metz Thomas Jefferson Kline Anke Grundmann Steven F Walker Mireia Aragay Sam Summers Michael Worton Marina Grishakova Bruce Isaacs Denize Correa Araujo Ian Christie Michele Marrapodi Elaine D. Cancalon E. Mazierska Peter Verstraten

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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

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

to make his case kline establishes the international range of the literary and cultural texts screened by truffaut malle chabrol rohmer bresson godard and resnais their fascination with american film is well known but their references extend well beyond to classical mythology to contemporary and classical french literature and to a variety of russian norwegian german and english writers and philosophers armed with terms such as auteur and camera stylo the new cineastes engaged directly in film writing even while rejecting the orderliness required by straightforward adaptation of written works

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

one of the primary objectives of comparative literature is the study of the relationship of texts also known as intertextuality which is a means of contextualizing and analyzing the way literature grows and flourishes through inspiration and imitation direct or indirect when the inspiration and imitation is direct and obvious the study of this rapport falls into the more restricted category of hypertextuality what the author has labeled a cryptic subtext however is an extreme case of hypertextuality it involves a series of allusions to another text that have been deliberately inserted by the author into the primary text as potential points of reference this book takes a deep dive into a broad array of literature and film to explore these allusions and the hidden messages therein

explores the field of film adaptation of novels

dreamworks is one of the biggest names in modern computer animation a studio whose

commercial success and impact on the medium rivals that of pixar and yet has received far less critical attention the book will historicise dreamworks contribution to feature animation while presenting a critical history of the form in the new millennium it will look beyond the films visual aesthetics to assess dreamworks influence on the narrative and tonal qualities which have come to define contemporary animated features including their use of comedy genre music stars and intertextuality it makes original interventions in the fields of film and animation studies by discussing each of these techniques in a uniquely animated context with case studies from shrek antz kung fu panda madagascar shark tale bee movie trolls and many others it also looks at the unusual online afterlife of these films and the ways in which they have been reappropriated and remixed by subversive online communities

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

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

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

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

this book offers an up to date approach to the question of representing history through film exploring how films represent crucial events in twentieth century european history this includes the second world war armenian genocide anti semitic attacks in poland european terrorism of the 1970s and the end of communism

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

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