

The Memory Of Tiresias Intertextuality And Film

The Memory of Tiresias Intertextual Encounters in American Fiction, Film, and Popular Culture Engaging Film Criticism Cinema Studies Screening the Text Books in Motion Intertextuality in Ken Russel's "Gothic": The representation of the romantic period and the motif of the artificial being Studying Film with André Bazin Cryptic Subtexts in Literature and Film Intertextuality and Intersemiosis Intertextuality The Cinema of Tunde Kelani Hidden Movie Messages Alien Zone Shakespeare, Italy, and Intertextuality Interpretation and Intertextuality of the film "The Matrix" Interpretation and Intertextuality of the Film the Matrix DreamWorks Animation European Cinema and Intertextuality Intertextuality in Literature and Film M. B. I&Ampol'skiï Michael Dunne Walter Metz Susan Hayward Thomas Jefferson Kline Anke Grundmann Blandine Joret Steven F Walker Marina Grishakova Michael Worton Tunde Onikoyi Ethan Parker Annette Kuhn Michele Marrapodi Marius Gerschau Marius Gerschau Sam Summers E. Mazierska Elaine D. Cancalon

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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

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

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

to make his case kline establishes the international range of the literary and cultural texts screened by truffaut malle chabrol rohm 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

books in motion addresses the hybrid interstitial field of film adaptation the introductory essay integrates a retrospective survey of the development of adaptation studies with a forceful argument about their centrality to any history of culture any discussion that is of the transformation and transmission of texts and meanings in and across cultures the thirteen especially composed essays that follow organised into four sections headed paradoxes of fidelity authors auteurs adaptation contexts intertexts adaptation and beyond adaptation variously illustrate that claim by problematising the notion of fidelity highlighting the role played by adaptation in relation to changing concepts of authorship and auteurism exploring the extent to which the intelligibility of film adaptations is dependent on contextual and intertextual factors and making a claim for the need to transcend any narrowly defined concept of adaptation in the study of adaptation discussion ranges from adaptations of established classics like a tale of two cities frankenstein henry v le temps retrouvé mansfield park pride and prejudice the dead or wuthering heights to contemporary popular texts films like bridget jones s diary fools the governess high fidelity the hours the orchid thief adaptation the work of doris dörrie the first harry potter novel film or the adaptations made by alfred hitchcock stanley kubrick and walt disney this book will appeal to both a specialised readership and to those accessing the dynamic field of adaptation studies for the first time

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 fourth chapter is to compare the real events around the group of the villa diodati with the fictional image the director gives in gothic concerning the secondary literature to compare to the film i could have used texts about almost all of the characters included i decided to concentrate on lord byron and mary shelley byron is the most extravagant figure of the five persons besides the atmosphere is very much dominated by him

the impact of french film critic andré bazin 1918 1958 on the development of film studies though generally acknowledged remains contested a passionate initiator of film culture during his lifetime his ideas have been challenged defended and revived throughout his afterlife studying film with andré bazin offers an entirely original interpretation of major concepts from bazin s legacy such as auteur theory realism film language and the influence of film on other arts poetry and painting in particular by examining mostly unknown and uncollected texts blandine joret explains bazin s methodology and adopts it in a contemporary reading linking his ideas to major philosophical and scientific frameworks as well as more recent media practices such as advertising cgi 3d cinema and virtual reality in tune with 21st century concerns in media culture and film studies this book addresses a wide readership of film scholars students and cinephiles

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

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

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

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

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

pre university paper from the year 2012 in the subject didactics for the subject english literature works grade 1 00 language english abstract take a trip down memory lane and find yourself in the year 1999 this year marked the birth of a film that would eventually become one of the most praised science fiction films of all time not only being received positively by critics and having a worldwide gross profit of over 463 million dollars with a budget of 63 million dollars the matrix by the wachowski brothers quickly gained a cult following for it s highly professional fighting scenes revolutionary special effects and steampunk atmosphere it spawned two even more successful and anticipated sequels four years later three video games comic books and an anime spin off but what really made the matrix a mentionable film was not it s focus on action scenes but it s complex storyline and a wide range of possible interpretation and intertextuality this seminar paper will give you a glimpse of how far those two points can reach it will summarize the plot of the matrix first then it will interpret the points in the movie that seem unclear and confusing to the viewer and last but not least explain the most notable references and the intertextuality to works that inspired the movie it will however only treat the first and original movie the matrix and not it s sequels matrix reloaded and matrix revolutions and other media from the franchise

pre university paper from the year 2012 in the subject didactics for the subject english literature works grade 1 00 language english abstract take a trip down memory lane and find yourself in the year 1999 this year marked the birth of a film that would eventually become one of the most praised science fiction films of all time not only being received positively by critics and having a worldwide gross profit of over 463 million dollars with a budget of 63 million dollars the matrix by the wachowski brothers quickly gained a cult following for it s highly professional fighting scenes revolutionary special effects and steampunk atmosphere it spawned two even more successful and anticipated sequels four years later three video games comic books and an anime spin off but what really made the matrix a mentionable film was not it s focus on action scenes but it s complex storyline and a wide range of possible interpretation and intertextuality this seminar paper will give you a glimpse of how far those two points can reach it will summarize the plot of the matrix first then it will interpret the points in the movie that seem unclear and confusing to the viewer and last but not least explain the most notable references and the intertextuality to works that inspired the movie it will however only treat the first and original movie the matrix and not it s sequels matrix reloaded and matrix revolutions and other media from the franchise

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

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

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