



## Ideology and the Cinema Essay Example

First, it should be noted that every film is political, at least inasmuch as it is determined by the ideology that produces it (or within which it is produced, which stems from the same thing). The cinema is all the more thoroughly and completely determined, according to critics, because unlike other arts or ideological systems its very manufacture (but not necessarily distribution and sale) mobilises powerful economic forces in a way that the production of literature, for example, does not.

In the economic system film is a product manufactured within a given system of economic relations, and involving labour to produce. It becomes transformed into a commodity, possessing an exchange value, which is realised by the sale of tickets and contracts, and governed by the laws of the market. Film is also, as a result of being a material product of a system, also an ideological product of that system. Furthermore, because every film is part of the economic system, it is also part of the ideological system because 'cinema' and 'art' are branches of ideology<sup>1</sup>.

The merging of film and ideology is reflected in the first instance by the fact that audience demand and economic response have been reduced to one and the same thing. In direct continuity with political practice, ideological practice reformulates the social need and backs it up with discourse.

The cinema 'reproduces reality: this is what a camera and film stock are for', at least according to conventional film theory<sup>2</sup>. At the same time, however, the tools and techniques of filmmaking are part of 'reality' themselves, and furthermore 'reality' is nothing but an expression of the prevailing ideology. The camera in fact registers the vague, unformulated world of the dominant ideology. 'Cinema is effectively a universal language through which the world communicates with itself according to Andre Bazin. 'Films constitute their ideology for they reproduce the world as it is experienced through the ideological filter.'<sup>3</sup>

Althusser defines it more precisely in the following way: 'Ideologies are perceived-accepted-suffered cultural objects, which work fundamentally on men by a process they do not understand. What men express in their ideologies is not their true relation to the to their conditions of existence but how they react to their conditions of existence, which presupposes a real relationship and an imaginary relationship.'<sup>4</sup> In other words, the act of filmmaking is encumbered by the necessity of reproducing things not as they really are but as they appear when refracted through the ideological lens. 'This includes every stage in the process of production: subjects, 'styles' forms, meanings, narrative traditional; all underline the general ideological discourse.'<sup>5</sup>

In summary it might be argued that in conventional theory film is a product and a tool of ideology. Taking this as the premise, it may be worth categorising on a general level some of the more notable typ

# Mastering The Film And Other Essays

**Charles T. Samuels**



## **Mastering The Film And Other Essays:**

**Mastering the Film and Other Essays** Charles T. Samuels, 1977      **The Films of Robert Bresson** Bert

Cardullo, 2009 *The Films of Robert Bresson* A Casebook spans Bresson's entire career with interviews and essays addressing the great auteur's oeuvre from every artistic angle. The interviews presented here by such noted cineastes as Jean-Luc Godard, Paul Schrader, and David Thomson elicited authorial comment from an auteur not known for his garrulousness and they are either as aesthetically inclusive or as journalistically pointed as possible. For their part, the essays in this volume are by such luminous figures as Andr  Bazin, Susan Sontag, and Francois Truffaut. Each interview is followed either by an essay on the film discussed in the interview, an essay on Bresson's work by the interviewer himself, or an essayistic overview of Bresson's career when the preceding interview itself is survey-like. In this way, the book bounces the essays and interviews off one another so as to stimulate a kind of semi-continuous critical conversation about the films, their maker, and the interviewers themselves. The result is something that may be as good as criticism itself: enlightened authorial comment.

**Understanding Film** James R. Russo, 2021-01-12 This film analysis textbook contains sixteen essays on historically significant artistically superior films released between 1922 and 1982. Written for college, high school, and university students, the essays cover central issues raised in today's cinema courses and provide students with practical models to help them improve their own writing and analytical skills. This film casebook is geographically diverse with eight countries represented: Italy, France, the United States, Russia, Germany, Great Britain, Japan, and India. The essays, sophisticated yet not overly technical or jargon-heavy, are perfect introductions to their respective films as well as important contributions to the field of film studies in general. The book's critical apparatus features credits, images, and bibliographies for all films discussed; filmographies for the directors; a glossary of film terms; the elements of film analysis; a chronology of film theory and criticism; topics for writing and discussion; a bibliography of film criticism; and a comprehensive index. *Understanding Film: A Viewer's Guide* bucks the trend of current film analysis texts, few of which contain actual film analyses, by promoting analysis of the chosen films alongside the methods and techniques of film analysis. It has been prepared as a primary text for courses in film analysis and a supplementary text for courses such as *Introduction to Film* or *Film Appreciation*, *History of Film* or *Survey of Cinema*, and *Film Directors* or *Film Style and Imagination*.      *In Search of Cinema* Bert Cardullo, 2004 *In Search of Cinema* chronicles the vitality of international film art in the last two decades. At a time when the movie review has degenerated into mere publicity for Hollywood pictures and film scholarship has become entangled in its own pseudo-scientific discourse, Bert Cardullo reclaims the territory of a certain type of film critic somewhere between a reviewer-journalist and a scholar-theorist. With elegance, clarity, and rigour, he offers close readings of individual films to show how moviemakers use the resources of the medium to pursue complex, significant human goals. The essays collected here reflect the spectacular rise of Iranian cinema in recent years as well as the strong contributions of contemporary filmmakers from countries such as Belgium.

Canada China Israel Lebanon Scotland and Spain But In Search of Cinema does not neglect the best recent films from major film producing nations like the United States France and Italy and includes retrospective pieces on the careers of Ingmar Bergman and Woody Allen as well as several essays on the interrelationship between film form or film genres and drama and the novel the two forms from which the cinema continues to draw a wealth of its material      *Teaching Sound Film* R. J. Cardullo, 2016-10-26 Teaching Sound Film A Reader is a film analysis and criticism textbook that contains 35 essays on 35 geographically diverse historically significant sound films The countries represented here are France Italy England Belgium Russia India China Cuba Germany Japan Russia Romania Czechoslovakia Brazil Taiwan Austria Afghanistan South Korea Finland Burkina Faso Mexico Iran Israel Colombia and the United States The directors represented include Jean Renoir Orson Welles Akira Kurosawa Federico Fellini Woody Allen Aki Kaurismäki Ken Loach Tomás Gutiérrez Alea Abbas Kiarostami Michael Haneke and Hong Sang-soo Written with university students and possibly also advanced high school students in mind the essays in Teaching Sound Film A Reader cover some of the central films treated and central issues raised in today's cinema courses and provide students with practical models to help them improve their own writing and analytical skills These essays are clear and readable that is sophisticated and meaty yet not overly technical or jargon heavy This makes them perfect introductions to their respective films as well as important contributions to the field of film studies in general Moreover this book's scholarly apparatus features credits images bibliographies for all films discussed filmographies for all the directors a list of topics for writing and discussion a glossary of film terms and an appendix containing three essays respectively on film acting avant garde cinema and theater vs film      *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      **Hitchcock's Rear Window** John Fawell, 2004-11-22 In the process of providing the most extensive analysis of Alfred Hitchcock's Rear Window to date John Fawell also dismantles many myths and clichés about Hitchcock particularly in regard to his attitude toward women Although Rear Window masquerades quite successfully as a piece of light entertainment Fawell demonstrates just how complex the film really is It is a film in which Hitchcock the consummate virtuoso was in full command of his technique One of Hitchcock's favorite films Rear Window offered the ideal venue for the great director to fully use the tricks and ideas he acquired over his previous three decades of filmmaking Yet technique alone did not make this classic film great one of Hitchcock's most personal films Rear Window is characterized by great depth of feeling It offers glimpses of a sensibility at odds with the image Hitchcock created for himself that of the grand ghoul of cinema who mocks his audience with a slick and sadistic style Though Hitchcock is often labeled a misanthrope and misogynist Fawell finds evidence in Rear Window of a sympathy for the loneliness that leads to voyeurism and crime as well

as an empathy for the film's women Fawell emphasizes a more feeling humane spirit than either Hitchcock's critics have granted him or Hitchcock himself admitted to and does so in a manner of interest to film scholars and general readers alike

**Twenty-One Landmark European Films 1939-1999** Bert Cardullo, 2015-04-01 The essays in this insightful film analysis text show cover twenty one of the best European films made between the coming of World War II and the end of the twentieth century showing what makes each of them outstanding These essays are clear and readable that is sophisticated and meaty yet not overly technical or jargon heavy They will make perfect introductions to their respective films as well as important contributions to the field of film studies in general Written with university students in mind these essays cover some of the central films treated and central issues raised in today's cinema courses and provide students with practical models to help them improve their own writing and analytical skills A list of questions for discussion is included to trigger further thinking among film buffs and to help educators prepare for class The book is aimed at students teachers and cinephiles with an interest in European cinema in particular and cinema studies in general as well as at those educated readers with an interest in the practice of film analysis and criticism The only competition comes from Stanley Kauffmann's relatively brief *Ten Great Films* 136 pp 2012 The current work offers twenty one illustrated essays Kauffmann's book contains no images and focuses on Europe The countries represented are France Italy England Hungary Belgium Sweden Scotland Denmark Russia Spain Germany Scotland and Finland *Twenty One Landmark European Films 1939-1999* overlaps with Kauffmann's book only in the case of *L'avventura* though the two approach this film from vastly different angles Moreover the book provides a complete critical apparatus notes bibliographies credits and filmographies whereas Kauffmann's has none This book could be one of the primary texts for courses in film analysis to accompany a work like Timothy Corrigan's *A Short Guide to Writing about Film* 8th edition 2011 It would also be a suitable supplementary or secondary text in such courses as Introduction to Film or Film Appreciation Western European Cinema History of Film or Global Cinema and Film Directors or Film Style and Imagination

**Screen Writings** Bert Cardullo, 2010 *Screen Writings* Genres Classics and Aesthetics offers close readings of genre films and acknowledged film classics in an attempt to explore both the aesthetics of genre and the definition of classic as well as the changing perception of so called classic movies over time Implicitly theoretical as much as it is unashamedly practical this book is a model not only of film analysis but also of the enlightened deployment of cultural studies in the service of cinema study

*Film* Robert Armour, 1980-12-11 Product information not available

*Dial "M" for Mother* Paul Gordon, 2008 While many works on Hitchcock either openly reject psychoanalysis or utilize it only casually or peripherally this book length study consistently and systematically applies a Freudian psychoanalytic approach to a number of Hitchcock's major films such as *Shadow of a Doubt* *Rear Window* *Vertigo* *North by Northwest* and *Psycho*

**The Celluloid South** Edward D. C. Campbell, 2003-03-03 The southern as much a Hollywood genre as the western is the subject of *The Celluloid South* For decades the film industry to provide profit making

entertainment offered the public movies that neither raised difficult issues nor offended a majority of the ticket buyers As a result Hollywood romanticized the south particularly the antebellum era in hundreds of films like Uncle Tom s Cabin Gone With the Wind Birth of a Nation and Jezebel During the 1920 s and especially the Depression the moonlight and magnolia romances increased to such an extent that Hollywood has been struggling since the late forties to rid films of the traditional images of the southern In his exploration of the southern Edward D C Campbell Jr examines the film plots and images their social literary and historical origins and their impact on the creation of a popular mythology of the south The unrealistic but seemingly harmless characterizations of a planter society and agricultural economy and especially slavery have hindered the region s self assessment and warped the nation s perspective on race Campbell looks beyond the productions themselves however to advertising techniques and the reactions of the viewers and reviewers in his examination of the southern its popularity and its decline and its influence of the public s conception of history contemporary conditions and black white relations The Celluloid South is not a study of film per se but of film as a reflection of society and the ramifications inherent in popular entertainment Readers interested in southern history popular culture or cinema studies as well as movie fans will find The Celluloid South a fascinating look at Hollywood s development of the southern myth Thirty one film stills illustrate the text Indelible Images Bert Cardullo,1987-04-16 **Hollywood and the American Historical Film** J.E.

Smyth,2012-01-17 How do Hollywood filmmakers construct and interpret American history Is film s visual historical language inherently different from the traditions of written history This definitive collection of essays by leading scholars probes the theoretical and historical contexts of films made about the American past from the silent era to the present Exploring issues deeply connected with historical filmmaking from historiography to censorship to race gender and sexuality the book discusses a wide range of films and genres including classics such as The Virginian Gone with the Wind and Citizen Kane This collection is essential reading for anyone interested in studying or researching American history and film Includes essays by Susan Courtney David Culbert Nicholas J Cull Vera Dika David Eldridge Vittorio H sle Marcia Landy Mark W Roche Robert Rosenstone Ian Scott Robert Sklar J E Smyth and Warren I Susman **The Journal of Korean Studies, Volume 16, Number 2 (Fall 2011)** Clark W. Sorensen,Donald Baker,2011-12-22 The University of Washington Korea Studies Program in collaboration with Rowman Littlefield Publishers is proud to publish the Journal of Korean Studies In 1979 Dr James Palais PhD Harvard 1968 former UW professor of Korean History edited and published the first volume of the Journal of Korean Studies For thirteen years it was a leading academic forum for innovative in depth research on Korea In 2004 former editors Gi Wook Shin and John Duncan revived this outstanding publication at Stanford University In August 2008 editorial responsibility transferred back to the University of Washington With the editorial guidance of Clark Sorensen and Donald Baker the Journal of Korean Studies JKS continues to be dedicated to publishing outstanding articles from all disciplines on a broad range of historical and contemporary topics concerning Korea In addition the JKS publishes reviews of

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*Film Theory Goes to the Movies* Jim Collins,Hilary Radner,Ava Collins,1993 First Published in 1993 Routledge is an imprint of Taylor Francis an informa company      Quarterly Essay 26 His Master's Voice David Marr,2015-01-29 John Howard has the loudest voice in Australia He has cowed his critics muffled the press intimidated the ABC gagged scientists silenced NGOs censored the arts prosecuted leakers criminalised protest and curtailed parliamentary scrutiny Though touted as a contest of values this has been a party political assault on Australia s liberal culture In the name of balance the Liberal Party has muscled its way into the intellectual life of the country And this has happened because we let it happen Once again Howard has shown his superb grasp of Australia as it really is In *His Master s Voice* David Marr investigates both a decade of suppression and the strange willingness of Australians to watch with such little angst their liberties drift away More than any law any failure of the Opposition or individual act of bastardry over the last decade what s done most to gag democracy in this country is the sense that debating John Howard gets us nowhere David Marr *His Master s Voice*      Literature and Film Jeffrey Egan Welch,1981      **Television Program Master Index** Charles V. Dintrone,1996 Television history has become one of the hottest areas of research in popular culture Because the field is relatively new and so wide ranging no matter what one is researching much of the relevant material will be found scattered through numerous other works frustrating scholarly progress This work makes the television researcher s job easier by providing a single index to 341 books that include information on 1 002 shows Most of the books deal exclusively with television though some autobiographies biographies Congressional hearings and works on communication and the media are also indexed For a show to be included it must have been carried on NBC CBS ABC or Fox and must have been a series Shows on PBS are generally not included though exceptions have been made for Sesame Street and Mister Rogers Neighborhood      *Her Master's Tools?* Caroline Vander Stichele,Todd C. Penner,2005

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