



George M. Wilson

Narration in Light

*Studies in
Cinematic
Point of View*



Narration In Light Studies In Cinematic Point Of View

Deborah Thomas



Narration In Light Studies In Cinematic Point Of View:

Narration in Light George M. Wilson, 1986 As both theory and criticism Wilson's achievement in this book is substantial and important Alexander Sesonske Film Quarterly Narration in light George M. Wilson, 1988 Point of View in Plays Dan McIntyre, 2006-01-01 This is the first book length study of how point of view is manifested linguistically in dramatic texts It examines such issues as how readers process the shifts in viewpoint that can occur within such texts Using insights from cognitive linguistics the book aims to explain how the analysis of point of view in drama can be undertaken and how this is fruitful for understanding textual and discursal effects in this genre Following on from a consideration of existing frameworks for the analysis of point of view a cognitive approach to deixis is suggested as being particularly profitable for explaining the viewpoint effects that can arise in dramatic texts To expand on the large number of examples discussed throughout the book the penultimate chapter consists of an extended analysis of a single play This book is relevant to scholars in a range of areas including linguistics literary studies and cognitive science **David Milch** Jason Jacobs, 2019-10-17 This book is about the life and work of David Milch the writer who created NYPD Blue Deadwood and a number of other important US television dramas It provides a detailed account of Milch's journey from academia to the heights of the television industry locating him within the traditions of achievement in American literature over the past in order to evaluate his contribution to fiction writing It also draws on behind the scenes materials to analyse the significance of NYPD Blue Deadwood John From Cincinnati and Luck Contributing to academic debates in film television and literary studies on authorship the book will be of interest to fans of Milch's work as well as those engaged with the intersection between literature and popular television Cinema and Politics Asli Kotaman, Ahu Uğursoy, 2009-01-14 This volume presents varied approaches concerning the relation between cinema and politics which focus on policies eras countries mainstream and art cinema productions transnational examples changing narratives and identities Both cinema and politics have actors and directors for their scenes and in this sense their discourses intermingle The performances of the actors actresses in both arenas attract particular attention The actors directors and producers with hyphenated creolised hybrid identities such as German Turks directors of Balkan cinema or Italian filmmakers of Turkish origin give a wide and refreshing perspective to the discussion of Europe in the media What these mediated identities represent goes beyond the limits of the old Europe towards the different sensitivity of the New Europe Scholars and advanced students of Film Studies European Studies Identity Politics Migration Emigration and Gender Studies will find this volume of integral importance to their work

Reading Hollywood Deborah Thomas, 2019-07-25 This book examines the treatment of space and narrative in a selection of classic films including My Darling Clementine It's a Wonderful Life and Vertigo Deborah Thomas employs a variety of arguments in exploring the reading of space and its meaning in Hollywood cinema and film generally Topics covered include the importance of space in defining genre such as the necessity of an urban landscape for a gangster film to be a gangster

film the ambiguity of offscreen space and spectatorship how an audience reads an unseen but inferred setting and the use of spatially disruptive cinematic techniques such as flashback to construct meaning **The British New Wave** B. F.

Taylor,2013-07-19 This book offers an opportunity to reconsider the films of the British New Wave in the light of forty years of heated debate By eschewing the usual tendency to view films like *A Kind of Loving* and *The Entertainer* collectively and include them in broader debates about class gender and ideology this book presents a new and innovative look at this famous cycle of British films For each film a re distribution of existing critical emphasis also allows the problematic relationship between these films and the question of realism to be reconsidered Drawing upon existing sources and returning to long standing and unchallenged assumptions about these films this book offers the opportunity for the reader to return to the British New Wave and decide for themselves where they stand in relation to the films *An Invention Without a Future*

James Naremore,2014-01-10 In 1895 Louis Lumi re supposedly said that cinema is an invention without a future James Naremore uses this legendary remark as a starting point for a meditation on the so called death of cinema in the digital age and as a way of introducing a wide ranging series of his essays on movies past and present These essays include discussions of authorship adaptation and acting commentaries on Howard Hawks Alfred Hitchcock Orson Welles Vincente Minnelli John Huston and Stanley Kubrick and reviews of more recent work by non Hollywood directors Pedro Costa Abbas Kiarostami Ra l Ruiz and Apichatpong Weerasethakul Important themes recur the relations between modernity modernism and postmodernism the changing mediascape and death of older technologies and the need for robust critical writing in an era when print journalism is waning and the humanities are devalued The book concludes with essays on four major American film critics James Agee Manny Farber Andrew Sarris and Jonathan Rosenbaum *Hitchcock* Susan Smith,2019-07-25 Susan Smith s treatment of the works of the most subtle of all film makers analyses the key elements of suspense humour and tone across the whole of the director s career Arguing that all three are central to our viewing experience the book demonstrates how Hitchcock s masterly integration of those elements is the key to his success as a film maker Examining in detail such films as *Sabotage* *Notorious* *Rear Window* *Psycho* *Shadow of a Doubt* *Rope* and *The Birds* amongst many others the book discusses the idea of the director as saboteur and the importance of the avoidance of clich in Hitchcock s narrative

Fantasy Film James Walters,2011-06-01 *Fantasy Film* proposes an innovative approach to the study of this most popular cinematic genre Engaging with the diversity of tones forms and styles that fantasy can take in the cinema the book examines the value and significance of fantasy across a wide range of key films This volume extends critical understanding beyond the often narrowly defined boundaries of what is seen as fantasy *Fantasy Film* uses key concepts in film studies such as authorship representation history genre coherence and point of view to interrogate the fantasy genre and establish its parameters A wide range of films are held up to close scrutiny to illustrate the discussion Moving from Alfred Hitchcock s dark thrillers to Vincente Minnelli s vibrant musicals from George M li s 1904 *Voyage travers l impossible* to the *X Men* series

the creative dexterity and excitement of film fantasy is evoked and explored The book will be invaluable to students and fans of the fantasy genre

Feeling Film: Affect and Authenticity in Popular Cinema Greg Singh, 2014-01-21 Cinema has the capacity to enflame our passions to arouse our pity to inspire our love Feeling Film is a book that examines the emotional encounters found in contemporary popular cinema cultures Examining melodrama film noir comic book franchises cult indie movies and romantic comedy within the context of a Jungian informed psychology and contemporary movements in film philosophy this book considers the various kinds of feelings engendered by our everyday engagements with cinema Greg Singh questions the popular idea of what cinema is and considers what happens during the anticipation and act of watching a movie through to the act of sharing our feelings about them the reviewing process and repeat viewing practices Feeling Film does this through a critique of purely textual approaches instead offering a model which emphasises lived warm embodied and inhabited psychological relationships between the viewer and the viewed It extends the narrative action of cinema beyond the duration of the screening into realms of anticipation and afterlife in particular providing insight into the tertiary and participatory practices afforded through rich media engagement In rethinking the everyday co productive relationship between viewer and viewed from this perspective Feeling Film reinstates the importance of feelings as a central concern for film theory What emerges from this study is a re engagement of the place of emotion affect and feeling in film theory and criticism In reconsidering the duration of the cinematic encounter Feeling Film makes a significant contribution to the understanding of the inter subjective relationship between viewer and viewed It takes post Jungian criticism into the realms of post cinema technologies and reignites the dialogue between depth psychology and the study of images as they appear to and for us This book will make essential reading for those interested in the relationship between film and aspects of depth psychology film and philosophy students at advanced undergraduate and postgraduate levels film and cinema academics and cinephiles

The Routledge Encyclopedia of Film Theory Edward Branigan, Warren Buckland, 2013-12-04 The Routledge Encyclopedia of Film Theory is an international reference work representing the essential ideas and concepts at the centre of film theory from the beginning of the twentieth century to the beginning of the twenty first When first encountering film theory students are often confronted with a dense interlocking set of texts full of arcane terminology inexact formulations sliding definitions and abstract generalities The Routledge Encyclopedia of Film Theory challenges these first impressions by aiming to make film theory accessible and open to new readers Edward Branigan and Warren Buckland have commissioned over 50 scholars from around the globe to address the difficult formulations and propositions in each theory by reducing these difficult formulations to straightforward propositions The result is a highly accessible volume that clearly defines and analyzes step by step many of the fundamental concepts in film theory ranging from familiar concepts such as Apparatus Gaze Genre and Identification to less well known and understood but equally important concepts such as Alain Badiou's Inaesthetics Gilles Deleuze's Time Image and Jean Luc Nancy's Evidence The Routledge Encyclopedia of Film Theory is an

ideal reference book for undergraduates of film studies as well as graduate students new to the discipline **Handbook of Narratology** Peter Hühn, Jan Christoph Meister, John Pier, Wolf Schmid, 2014-10-10 This handbook provides a systematic overview of the present state of international research in narratology and is now available in a second completely revised and expanded edition Detailed individual studies by internationally renowned narratologists elucidate central terms of narratology present a critical account of the major research positions and their historical development and indicate directions for future research **Testing Coherence in Narrative Film** Katerina Virvidaki, 2017-10-10 This book examines the concept of coherence in film studies It asks if there are ways to appreciate the achievement of coherence in narrative films that are characterised by an eccentric or difficult style as well as by an apparently confusing intelligibility In order to answer this critical question the author argues that we need to reconsider the predominant understanding of the concept of coherence in film studies Virvidaki identifies how a general function of coherence is manifested through the aesthetic of transparency and unobtrusiveness of classical Hollywood film The author then proceeds to a close analysis of stylistically perplexing narrative films in order to demonstrate how we can broaden expand and readjust the classical criteria of coherence Testing Coherence in Narrative Film will appeal to film and philosophy scholars interested in aesthetics and narrative form *Narrative Comprehension and Film* Edward Branigan, 2013-06-17 Narrative is one of the ways we organise and understand the world It is found everywhere not only in films and books but also in everyday conversations and in the nonfictional discourses of journalists historians educators psychologists attorneys and many others Edward Branigan presents a telling exploration of the basic concepts of narrative theory and its relation to film and literary analysis bringing together theories from linguistics and cognitive science and applying them to the screen Individual analyses of classical narratives form the basis of a complex study of every aspect of filmic fiction exploring for example subjectivity in *Lady in the Lake* multiplicity in *Letter from an Unknown Woman* post modernism and documentary in *Sans Soleil* **The Gendered Score: Music in 1940s Melodrama and the Woman's Film** Heather Laing, 2017-07-05 Heather Laing examines for the first time the issues of gender and emotion that underpin the classical style of film scoring but that have until now remained unquestioned and untheorized thus providing a benchmark for thinking on more recent and alternative styles of scoring Many theorists have discussed this type of music in film as a signifier of emotion and the feminine a capacity in which it is frequently associated with female characters The full effect of such an association on either female or male characterization however has not been examined This book considers the effects of this association by progress through three stages cultural historical precedents the generic parameters of melodrama and the woman's film and the narrativization of music in film through diegetic performance and the presence of musicians as characters Case studies of specific films provide textual and musical analyses and the genres of melodrama and the woman's film have been chosen as representative not only of the epitome of the Hollywood scoring style but also of the narrative association of women emotion and music Laing leads to the

conclusion that music functions as more than merely a signifier of emotion. Rather, it takes a crucial role in both indicating and determining how emotion is actually understood as part of the construction of gender and its representation in film.

Irony in Film James MacDowell, 2016-11-09 Irony in Film is the first book about ironic expression in this medium. We often feel the need to call films or aspects of them ironic, but what exactly does this mean? How do films create irony? Might certain features of the medium help or hinder its ironic potential? How can we know we are justified in dubbing any film or moment ironic? This book attempts to answer such questions, investigating in the process crucial and under-examined issues that irony raises for our understanding of narrative filmmaking. A much-debated subject in other disciplines, in film scholarship irony is habitually referred to but too seldom explored. Combining in-depth theorising with detailed close analysis, this pioneering study asks what ironic capacities films might possess, how film style may be used ironically, and what role intention should play in film interpretation. The proposed answers have significance for our understanding of not only ironic filmmaking but the nature of expression in this medium.

Valuing Films L. Hubner, 2011-04-05 This volume gets to the heart of what films mean to people on personal, political, and commercial levels. Exploring value judgements that underpin social, academic, and institutional practices, it examines the diverse forms of worth attributed to a range of international films in relation to taste, passion, morality, and aesthetics.

Seeing Fictions in Film George M. Wilson, 2011-10-27 What happens when we view a movie? Do we actually see the fiction, and if so, how? Literary fiction is recounted by a voice of some sort, the narrator. George M. Wilson explores the strategies of cinematic narration and argues that this prompts viewers to imagine seeing and hearing events in the fictional world.

New Television Martin Shuster, 2017-11-24 Even though it is frequently asserted that we are living in a golden age of scripted television, television as a medium is still not taken seriously as an artistic art form, nor has the stigma of television as chewing gum for the mind really disappeared. Philosopher Martin Shuster argues that television is the modern art form full of promise and urgency, and in *New Television* he offers a strong philosophical justification for its importance. Through careful analysis of shows including *The Wire*, *Justified*, and *Weeds*, among others, and European and Anglophone philosophers such as Stanley Cavell, Hannah Arendt, Martin Heidegger, and John Rawls, Shuster reveals how various contemporary television series engage deeply with aesthetic and philosophical issues in modernism and modernity. What unifies the aesthetic and philosophical ambitions of new television is a commitment to portraying and exploring the family as the last site of political possibility in a world otherwise bereft of any other sources of traditional authority. Consequently, at the heart of new television are profound political stakes.

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