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# Reflexivity in Film and Literature: From Don Quixote to Jean-Luc Godard

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# Reflexivity In Film And Literature From Don Quixote To Jean Luc Godard

**Guillermo Rodríguez-Romaguera**



## **Reflexivity In Film And Literature From Don Quixote To Jean Luc Godard:**

**Reflexivity in Film and Literature** Robert Stam,1985 Reflexivity refers to those moments in fiction and film when the work suddenly calls attention to itself as a fictional construct For example in literature a character might suddenly step out of the story and address the reader This study of reflexivity in film and literature pays special attention to Don Quixote one of the first such examples of reflexivity in the novel and to Jean Luc Godard and the nouvelle vague in cinema where self reflection prevailed It examines the rise of modernism the complicity of the reader spectator in creating illusion and the production process in film The discussion of film includes Rear Window Tom Jones and The French Lieutenant s Woman

Source inconnue **Reflexivity in Film and Literature** Robert Stam,1992 Reflexivity refers to those moments in fiction and film when the work suddenly calls attention to itself as a fictional construct For example in literature a character might suddenly step out of the story and address the reader

**Reflexivity in Film and Literature** Robert Stam,1992 *The Radical Faces of Godard and Bertolucci* Yosefa Loshitzky,1995 From the radical 1960s through the neo conservative 1980s and into the early 1990s the provocative cinematic careers of French director Jean Luc Godard and Italian director Bernardo Bertolucci have captured the imagination of filmgoers and critics alike Although their films differ greatly Godard produces highly cerebral and theoretical works while Bertolucci creates films with more spectacle and emotionalism their careers have sparked lively discussion and debate mostly centred around the notion of an Oedipal struggle between them Metafilm

Music in Jean-Luc Godard's Cinema Michael Baumgartner,2022 Hailed as a leading innovator of visual montage unique storytelling style and ground breaking cinematography Jean Luc Godard is a prominent pioneer in sculpting complex soundtracks altering the familiar relationship between sound and image but his achievements in sound have been largely overlooked Such a lacuna in the extensive research on Godard s work is unfortunate as Godard s lifelong preoccupation of exploring self reflexively all aspects of filmmaking particularly affects film music With the novel approach of metafilm music extrapolated from Jean Luc Godard s oeuvre this book not only closes up a crucial gap in Godard research but also offers detailed analyses of the music as metafilm music in Contempt Alphaville Band of Outsiders Pierrot le fou First Name Carmen Histoire s du cin ma among other films and video productions The innovative scholarly concept of metafilm music enriching the burgeoning field of music in audio visual media describes how Godard thinks about film music with film music This book thus provides a thorough examination of Godard s self reflexive approach to film music which has resulted in a lifelong creation of multi layered soundtracks pushing the envelope of film music and sound to the limit **Spanish Meta-Art and**

**Contemporary Cinema** Guillermo Rodríguez-Romaguera,2023-08-10 Can cinema reveal its audience s most subversive thinking Do films have the potential to project their viewers innermost thoughts making them apparent on the screen This book argues that cinema has precisely this power to unveil to the spectator their own hidden thoughts It examines case studies from various cultures in conversation with Spain a country whose enduring masterpieces in self reflexive or meta art

provide insight into the special dynamic between viewer and screen Framed around critical readings of Miguel de Cervantes Don Quixote Diego Velázquez Las meninas and Luis Buñuel's Un chien andalou this book examines contemporary films by Víctor Erice Carlos Saura Bigas Luna Alejandro Amenábar Lucrecia Martel Krzysztof Kiesłowski David Lynch Pedro Almodóvar Spike Jonze Andrzej Zulawski Fernando Pérez Alfred Hitchcock Wes Craven and David Cronenberg to illustrate how self reflexivity in film unbridles the mental repression of film spectators It proposes cinema as an uncanny duplication of the workings of the brain a doppelgänger to human thought

**Narrative Mortality** Catherine Russell, 1995 Analyzes New Wave cinema from a postmodern perspective What seems like closure might be something more as Catherine Russell shows us in this book about death in narrative cinema since the 1950s Analyzing the structural importance of death in narrative endings as well as the thematics of loss and redemption Russell identifies mortality as a valuable critical tool for understanding the cinema of the second half of the twentieth century Her work includes close textual readings of films by Fritz Lang Wim Wenders Oshima Nagisa Jean Luc Godard and Robert Altman among others In these analyses Russell reveals an uneasy relationship between death and closure which she traces to anxieties about identity gender and national cultural myths as well as to the persistence of desire Drawing on the work of Walter Benjamin she shows us death as a fundamentally allegorical structure in cinema and as a potential sign of historical difference with crucial implications for theories of film narrative and spectatorship Narrative Mortality provides fresh insight into the dynamics of postmodern cinema as it emerged from the modernist preoccupation with existential mortality By tracing the role of death from a work that precedes the Brechtian cinema of the 1960s Beyond a Reasonable Doubt to several that succeed it Nashville The State of Things the book expands the narrative project of New Wave cinema and ushers it onto a broader historical plane

*The Golden Age* Chris Murray, Elizabeth Rogers, Jeffrey W. Smith, 2016-09-23 This volume investigates the diverse applications and conceptions of the term The Golden Age The phrase resonates with the theme of nostalgia which is popularly understood as a wistful longing for the past but which also denotes homesickness and the unrecoverability of the past While the term Golden Age typically conjures up idealised visions of the past and gestures forward to utopian visions of future golden ages the idea of nostalgia is suggestive of a discontented present The Golden Age and nostalgia are therefore related ideas but are also partly in conflict with one another as many nostalgic sentiments are not idealised and may indeed be dark ironic or self aware There are of course many other ways to characterise the relationship between the Golden Age and nostalgia and the tension between the two can produce myths and romantic idylls or in religious terms images of prelapsarian innocence or dogmas relating to values associated with childhood The Golden Age is also often used to refer to specific respected periods of cultural production in all kinds of literature and visual media Indeed nearly every period genre nation and cultural form has some kind of mythic often illusory Golden Age against which it is defined and in which nostalgia often plays a part This collection interrogates the notion of the Golden Age and its connection to feelings of nostalgia from a range of

interdisciplinary perspectives with a strong focus on the relationship between word and image It will interest scholars working on the subject of the Golden Age nostalgia particularly in English literature film studies comics studies history and the fine arts

**Sharp Cut** Steven H. Gale, 2021-02-16 While best known as one of the most important playwrights of the twentieth century Harold Pinter 1930 2008 had an equally successful career writing screenplays His collaborations with director Joseph Losey garnered great attention and esteem and two of his screenplays earned Academy Award nominations The French Lieutenant's Woman 1981 and Betrayal 1983 He is also credited for writing an unproduced script to remake Stanley Kubrick's 1962 adaptation of Lolita Much scholarship has been dedicated to the subject of Pinter as playwright but the rich landscape of his work in film has been left largely undisturbed In Sharp Cut Harold Pinter's Screenplays and the Artistic Process Steven H Gale the world's foremost Pinter scholar analyzes Pinter's creative process from initial conception to finished film Gale makes careful point by point comparisons of each stage in the screenplay's creation the source material the adaptations themselves and the films made from the scripts in order to reveal the meaning behind each film script and to explain the cinematic techniques used to express that meaning Unlike most Pinter scholars who focus almost solely on the written word Gale devotes discussion to the cinematic interpretation of the scripts through camera angles and movement cutting and other techniques Pinter does not merely convert his stage scripts to screenplays he adapts the works to succeed in the other medium avoiding elements of the live play that do not work onscreen and using the camera's focusing operations in ways that are not possible on the stage As Pinter's career progressed and his writing evolved screenplays became for him an increasingly vital means of creative expression Sharp Cut is the first study to fully explore this important component of the Pinter canon

**A Second Life** Thomas Elsaesser, Michael Wedel, 1996 In the Beginning Recollections of Software Pioneers records the stories of computing's past enabling today's professionals to improve on the realities of yesterday The stories in this book clearly show that modern concepts such as data abstraction modularity and structured approaches date much earlier in the field than their appearance in academic literature These stories help capture the true evolution The book illustrates human experiences and industry turning points through personal recollections by the pioneers people like Barry Boehm Peter Denning Watts Humphrey Frank Land and a dozen others

**François Truffaut and Friends** Robert Stam, 2006 Drawing on Jules and Jim and other films by François Truffaut the author provides an in depth examination of the multifaceted relationship between Truffaut and Henri Pierre Roche the French writer and art collector The book also moves beyond Truffaut's films to explore the intertwined lives and works of other famous artists and intellectuals

**The British working class in postwar film** Philip Gillett, 2019-01-04 An incidental pleasure of watching a film is what it tells us about the society in which it is made Using a sociological model The British working class in postwar film looks at how working class people were portrayed in British feature films in the decade after the Second World War Though some of the films examined are well known others have been forgotten and deserve reassessment Original statistical data is used to assess the

popularity of the films with audiences With its interdisciplinary approach and the avoidance of jargon this book seeks to broaden the approach to film studies Students of media and cultural studies are introduced to the skills of other disciplines while sociologists and historians are encouraged to consider the value of film evidence in their own fields This work should appeal to all readers interested in social history and in how cinema and society works Anime Fan Communities S. Annett,2014-12-17 How have animation fans in Japan South Korea the United States and Canada formed communities and dealt with conflicts across cultural and geographic distance This book traces animation fandom from its roots in early cinema audiences through mid century children s cartoon fan clubs to today s digitally networked transcultural fan cultures

Listening to Others Natalia Brizuela,Krista Brune,2024-05-01 Listening to Others is the first English language volume dedicated solely to the vast corpus of the preeminent Brazilian director Eduardo Coutinho 1933 2014 From his early work in the 1960s to his last posthumous film in 2015 Coutinho transformed documentary filmmaking in Brazil and beyond Described as an informal linguist and savage anthropologist Coutinho filmed encounters with people different from himself that foregrounded their voices and his role as an attentive listener creating a cinema of listening This collection brings together leading scholars of film literature visual culture Brazilian studies and Latin American studies from the United States and Latin America to examine both Coutinho s masterpieces and less studied films Using a range of approaches the contributors invite new ways of understanding the documentarian s trajectory and importance as his work transformed in response to dictatorship democratization and other political social and technological changes over the course of five decades The volume also features original translations of a selection of Coutinho s writings and key texts by Brazilian critics to offer a historical perspective on his filmmaking and its reception **The Routledge Companion to Film History** William Gynnn,2010-09-13

The Routledge Companion to Film History is an indispensable guide for anyone studying film history for the first time Incorporating a series of 11 introductory critical essays on key subject areas with a dictionary of key names and terms it serves to introduce the reader to the field of film history in a comprehensive and well rounded manner **Stages of Reality**

André Loiselle,Jeremy Maron,2012-04-12 A groundbreaking collection of original essays Stages of Reality establishes a new paradigm for understanding the relationship between stage and screen media This comprehensive volume explores the significance of theatricality within critical discourse about cinema and television Stages of Reality connects the theory and practice of cinematic theatricality through conceptual analyses and close readings of films including The Matrix and There Will be Blood Contributors illuminate how this mode of address disrupts expectations surrounding cinematic form and content evaluating strategies such as ostentatious performances formal stagings fragmentary montages and methods of dialogue delivery and movement Detailing connections between cinematic artifice and topics such as politics gender and genre Stages of Reality allows readers to develop a clear sense of the multiple purposes and uses of theatricality in film

One Shot Hitchcock Luke Robinson,Melanie Robson,2024 In recent years the enduring appeal of Alfred Hitchcock to film

studies has been evidenced by the proliferation of innovative approaches to the director's work. Adding to this pattern of innovation, the edited collection *One Shot Hitchcock: A Contemporary Approach to the Screen* utilizes formal analysis to interrogate key single shots from across Alfred Hitchcock's long career. This collection reveals the value of analyzing the single shot within this small cinematic unit as a code that unlocks a series of revelations about cinema as an artistic practice and a theoretical study. Each chapter examines one shot from a single film, beginning with *The Lodger* (1927) and ending with *Frenzy* (1972). If Hitchcock is known as a director of suspense films and films about murder, the shots discussed in *One Shot Hitchcock* are his crime scenes. These are the shots that resist being forgotten that repeatedly demand to be investigated in which Hitchcock's influence on aesthetics and culture is at its most acute. Each chapter uses a different lens of film analysis: transnationalism, gender, and sexuality, performance, history, affect, intermediality, remake studies, philosophy, and film form are all used to interrogate single shots. In these essays, the single shot from Hitchcock's film not only illustrates the approach in question but also demonstrates how the single shot encourages us to rethink our approaches to the screen. By reinvigorating a close formal mode of analysis, *One Shot Hitchcock* asks readers to think differently about film, offering a renewed assessment of Hitchcock's oeuvre in the process.

**Figurations of Exile in Hitchcock and Nabokov** Barbara Straumann, 2008-12-16. This book makes an important contribution to cultural analysis by opening up the work of two canonical authors to issues of exile and migration. Barbara Straumann's close reading of selected films and literary texts focuses on *Speak, Memory*, *Lolita*, *The Real Life of Sebastian Knight*, *Suspicion*, *North by Northwest*, and *Shadow of a Doubt*, and explores the connections between language, imagination, and exile. Invoking psychoanalysis as the principal discourse of dislocation, the book not only uses concepts such as screen memory, family romance, fantasy, and the uncanny as hermeneutic foils; it also argues that in their own ways the arch-parodists Hitchcock and Nabokov are remarkably in tune with the images and tropes developed by Freud.

*Ecological Film Theory and Psychoanalysis* Robert Geal, 2021-07-12. This book applies ecolinguistics and psychoanalysis to explore how films fictionalising environmental disasters provide spectacular warnings against the dangers of environmental apocalypse while highlighting that even these apparently environmentally friendly films can still facilitate problematic real-world changes in how people treat the environment. *Ecological Film Theory and Psychoanalysis* argues that these films exploit cinema's inherent Cartesian grammar to construct texts in which not only small groups of protagonist survivors but also vicarious spectators pleasurably transcend the fictionalised destruction. The ideological nature of the lifeboats on which these survivors escape, moreover, is accompanied by additional elements that constitute contemporary Cartesian subjectivity, such as class and gender binaries, restored nuclear families, individual as opposed to social responsibilities for disasters, and so on. The book conducts extensive analyses of these processes before considering alternative forms of filmmaking that might avoid the dangers of this existing form of storytelling. The book's new ecosophy and film theory establishes that Cartesian subjectivity is an environmentally destructive symptom that everyday

linguistic activities like watching films reinforce This book will be of great interest to students and scholars of film studies literary studies specifically ecocriticism cultural studies ecolinguistics and ecosophy **Rethinking the Femme Fatale in Film Noir** J. Grossman, 2009-10-21 In the context of nineteenth century Victorinoir and close readings of original cycle film noir Julie Grossman argues that the presence of the femme fatale figure as she is understood in film criticism and popular culture is drastically over emphasized and has helped to sustain cultural obsessions with bad women



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