

REALISM AND TINSEL

CINEMA AND SOCIETY
IN BRITAIN 1939-49



ROBERT MURPHY

Realism And Tinsel Cinema And Society In Britain 1989

48

Michael O'Pray



Realism And Tinsel Cinema And Society In Britain 1989 48:

Realism and Tinsel Robert Murphy, 2003-09-02 First published in 1992 Routledge is an imprint of Taylor Francis an informa company **The Cinema of Britain and Ireland** Brian McFarlane, 2005 A fresh concise but wide ranging introduction to and overview of British and Irish cinema this volume contains 24 essays each on a separate seminal film from the region Films under discussion include *Pink String* and *Sealing Wax* Room at the Top *The Italian Job* Orlando and *Sweet Sixteen* **British Economic and Social History** R. C. Richardson, William Henry Chaloner, 1996 *British Literature and Culture in Second World Wartime* Beryl Pong, 2020-05-14 British Literature and Culture in Second World Wartime excavates British late modernism's relationship to war in terms of chronophobia a joint fear of the past and future As a wartime between but distinct from those of the First World War and the Cold War Second World wartime involves an anxiety that is both repetition and imaginary both a dread of past violence unleashed anew and that of a future violence still ungraspable Identifying a constellation of temporalities and affects under three tropes time capsules time zones and ruins this volume contends that Second World wartime is a pivotal moment when wartime surpassed the boundaries of a specific state of emergency becoming first routine and then open ended It offers a synoptic wide ranging look at writers on the home front including Henry Green Elizabeth Bowen Virginia Woolf and Rose Macaulay through a variety of genres such as life writing the novel and the short story It also considers an array of cultural and archival material from photographers such as Cecil Beaton filmmakers such as Charles Crichton and artists such as John Minton It shows how figures harnessed or exploited their media's temporal properties to formally register the distinctiveness of this wartime through a complex feedback between anticipation and retrospection oftentimes fashioning the war as a memory even while it was taking place While offering a strong foundation for new readers of the mid century the book's overall theoretical focus on chronophobia will be an important intervention for those already working in the field *Films and British National Identity* Jeffrey Richards, 1997-09-15 This book seeks to examine the ways in which the cinema has defined mythified and disseminated British national identity during the course of the twentieth century It takes the form of a series of linked essays which examine chronologically thematically and by specific case studies of films stars and genres the complexities and ambiguities in the process of evolution and definition of the national identity It argues for the creation of a distinctive British national identity both in cinema and the wider culture But it also assesses the creation of alternative identities both ethnic and regional and examines the interaction of cinema and other cultural forms music literature and television Four from the forties Brian McFarlane, 2018-09-14 The Gainsborough melodramas were a mainstay of 1940s British cinema and helped make the careers of such stars as Margaret Lockwood James Mason and Stewart Granger But what was unique about these films And who were the directors behind them This book presents four key filmmakers each with his own talents and specialities It traces their professional lives through the highs of the 1940s when the popularity of Gainsborough films was at

its peak to the tougher decades that followed the genre's decline. Featuring expert analysis of such films as *The Man in Grey* 1943, *Madonna of the Seven Moons* 1945 and *The Upturned Glass* 1947 alongside valuable historical context, the book constitutes the first extended examination of this group of directors. It combines critical acumen with readability, making it a valuable resource for students, lecturers and general readers alike. *The British Avant-garde Film, 1926-1995* Michael O'Pray, 1996. This collection of essays celebrating British avant-garde cinema's rich history draws together writings by filmmakers, theorists, critics and curators. These individuals have been engaged over the past 70 years with film not only as a form of art practice but also as a subversive means of representing British society itself and as a personal expression of issues of memory, sexuality and ethnicity. Included are essays from a wide range of distinguished writers from Virginia Woolf, Lindsay Anderson and Peter Gidal to Laura Mulvey, Peter Wollen and Malcolm Le Grice. **Heroes And Villains: Film Adaptations Of Shakespearean Drama. Henry V, Hamlet & Macbeth** Robert Johnson, **Patriots** Richard Weight, 2013-10-17. Who are the British today? For nearly three hundred years British national identity was a unifying force in times of glory and despair. It has now virtually disappeared. In *Patriots* Richard Weight explores the decline of Britishness and the rise of powerful new identities in England, Scotland, Wales and Ireland. Based on a wealth of original research, it is scholarly in depth and scope yet never departs from a thoroughly readable and entertaining style. Here are the themes of Orwell's *The Lion and the Unicorn* stretched over the subsequent sixty years and widened to embrace the whole United Kingdom. Brimming with zest and feel, this is politico-cultural history at its best. Peter Hennessy, *Wide-ranging, intelligent, sensible and important*. Max Hastings, *Sunday Telegraph*. A marvellously rich, ambitious and at times iconoclastic study by a young historian of how, in the broadest sense, national identity in Britain has changed in the last 60 or so years. David Kynaston, *Financial Times*. A major work, the fruit of long research, wide reading and hard thinking, engagingly written, bubbling with fresh ideas. Stephen Howe, *Independent*. **Deborah Kerr** Sarah Street, 2019-07-25. This illuminating study provides a comprehensive reassessment of Deborah Kerr's career, highlighting lesser-known aspects of her star persona. Sarah Street traces the specific qualities of Kerr's screen performances, paying close attention to facial expression, gesture, voice and costume. Covering many iconic films, including *The Life and Death of Colonel Blimp*, *Black Narcissus*, *From Here to Eternity*, *An Affair to Remember*, *The Innocents* and *Bonjour Tristesse*, this book follows Kerr's journey from her foundational image as an English rose to her performances of challenging roles in which she was cast against type. Illustrated with images from Kerr's films, this unique case study contributes to the critical understanding of film stars and screen performance. **A New History of British Documentary** J. Chapman, 2015-03-11. A New History of British Documentary is the first comprehensive overview of documentary production in Britain from early film to the present day. It covers both the film and television industries and demonstrates how documentary practice has adapted to changing institutional and ideological contexts. Film and Ethics Jacqui Miller, 2014-08-26. This book forms part of the multi-disciplinary Studies in Ethics Series.

from Liverpool Hope University It explores the slipperiness of ethics as a concept and demonstrates the multiplicity of intellectual inquiry within contemporary Film Studies At first glance ethics is not necessarily a subject conventionally associated with film Film is often regarded as a form of lowbrow popular culture either offering bland entertainment or deliberately setting out to shock or more cynically generate box office revenue through gratuitous inclusion of sex and violence Certainly there have always been a minority of films based on the stereotypically ethical subject of religion but these have often generated the most controversy from the studio system decree that it was blasphemous to represent the corporeal body of Christ to the furore surrounding Martin Scorsese's *The Last Temptation of Christ* 1988 This book shows that from the silent era to the present day film has been inherently concerned with ethical issues In this light the definition of ethics that informs the volume and is taken as the starting point of each of the chapters is the notion of personal or institutional motivation most usually because a character or industry figure makes a decision or choice based on their own moral or ethical code Once this is defined the ethical dimension to films is immediately evident This book takes as its central theme the difficulty of decisions refracted through personal ethical codes and thus recognises that what counts as ethics or morality is always subjective Some of the chapters explore films which take conventionally good ethical standpoints others investigate why bad decisions were made at least one explores the celebration of practices invoking popular disgust but all the contributions study ethical decisions within film that represent the strongly felt convictions of those involved and moreover address aspects of filmmaking which force the spectator to be an active and reciprocal participant in the creation of meaning thus implicitly acknowledging that ethics are subjective and in perpetual flux rather than fixed objective truths **London**

in Cinema Charlotte Brunsdon, 2019-07-25 Charlotte Brunsdon's illuminating study explores the variety of cinematic Londons that appear in films made since 1945 Brunsdon traces the familiar ways that film makers establish that a film is set in London by use of recognisable landmarks and the city's shorthand iconography of red buses and black taxis as well as the ways in which these icons are avoided She looks at London weather fog and rain and everyday locations like the pub and the housing estate while also examining the recurring patterns of representation associated with films set in the East and West Ends of London from *Spring in Park Lane* 1948 to *Mona Lisa* 1986 and from *Night and the City* 1950 to *From Hell* 2001 Brunsdon provides a detailed analysis of a selection of films exploring their contribution to the cinematic geography of London and showing the ways in which feature films have responded to and created changing views of the city She traces London's transformation from imperial capital to global city through the different ways in which the local is imagined in films ranging from Ealing comedies to *Pressure* 1974 as well as through the shifting imagery of the River Thames and the Docks She addresses the role of cinematic genres such as horror and film noir in the constitution of the cinematic city as well as the recurrence of figures such as the cockney the gangster and the housewife Challenging the view that London is not a particularly cinematic city Brunsdon demonstrates that many London set films offer their own meditation on the complex

relationships between the cinema and the city The Contemporary History Handbook Brian Brivati, Julia Buxton, Anthony Seldon, 1996 This guide should be useful to those studying and researching modern history International and up to date it covers sources and controversies in the subject area and includes a section of useful addresses The volume is divided into three main sections which together comprise a reference work for contemporary historians **Femininity in the Frame** Melanie Bell, 2009-11-18 It is widely assumed that Britain in the 1950s experienced a return to traditional gender roles Popular cinema has typically been seen to represent this era through the dominant image of the happy housewife *Femininity in the Frame* is a sharply observant account of how British cinema engaged with femininity and women's roles during this important period Written in a lively and accessible manner it challenges received understandings arguing that the period was marked by social unease and anxiety about gender roles and femininity with much British cinema producing ambiguous messages about feminine identities and the role of women Through analysing marginalized figures such as prostitutes criminals and femmes fatales and addressing central themes notably sexuality marriage and female friendship Melanie Bell examines how British popular cinema imagined and constructed femininity in this era of rapid social and cultural change She draws together sources ranging from official reports to film reviews with case studies of films across genres including *The Perfect Woman* *Young Wives Tale* *The Weak and the Wicked* and *A Town Like Alice* to show how new ideas and understandings of femininity were seeping into the cultural imagery at this time She demonstrates how such films expressed proto feminist ideas and how they ultimately explored new forms of femininity in a manner that has not until now been recognised **Film - An International Bibliography** Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia *A State of Play* Steven Fielding, 2014-04-24 This book is available as open access through the Bloomsbury Open Access programme and is available on www.bloomsburycollections.com *A State of Play* explores how the British have imagined their politics from the parliament worship of Anthony Trollope to the cynicism of *The Thick of It* In an account that mixes historical with political analysis Steven Fielding argues that fictional depictions of politics have played an important but insidious part in shaping how the British think about their democracy and have helped ventilate their many frustrations with Westminster He shows that dramas and fictions have also performed a significant role in the battle of ideas in a way undreamt of by those who draft party manifestos The book examines the work of overtly political writers have treated the subject discussing the novels of H G Wells the comedy series *Yes Minister* and the plays of David Hare However it also assesses how less obvious sources such as the films of George Formby the novels of Agatha Christie the *Just William* stories and situation comedies like *Steptoe and Son* have reflected on representative democracy *A State of Play* is an invaluable distinctive and engaging guide to a new way of thinking about Britain's political past and

present David Lean Lydia Goehr, 2025-07-10 David Lean's extraordinary films work philosophically through the modern reproductive and transportive technologies of sight and sound through trains planes ships and automobiles from one perspective and through the modern technology of the radio and gramophone from another Lean's musical motifs are known worldwide Lara's theme in *Zhivago* the Colonel Bogey March in *Kwai* Estella's motif in *Great Expectations* Rosy's motif in *Ryan's Daughter* Lawrence's motif for his adventure in *Arabia* and of course Rachmaninoff's pounding chords in *Brief Encounter* When however Lean described his cutting of pictures as akin to how music flows through pictures what sort of music or musicality had he in mind a classical or popular music or a way of using musical form to mix up the meaning and material of his films Lydia Goehr's new book tracks the soundscape in Lean's films not only through the musical scores composed for the films but also and more through the technology of radio and gramophone that at the start of Lean's career were becoming indispensable household items for the home The book begins and ends with a motif running from the early more domestic films locally situated in the English home to the later more extensive epics of colony commonwealth and empire The fidelity infidelity relationship defined by marriage extends to the loyalty betrayal relationship regarding countries of war and peace after which this relationship is extended to the witty British manner of making film as a perfected and not so perfected symphonic work of a great cutter's art Here as few other books on Lean have emphasized the influence of Noel Coward on Lean cannot be overestimated Leisure, Recreation, and Tourism Abstracts, 1981 **The art of the possible** Chris Williams, Andrew Edwards, 2015-07-01 This volume explores some of the major transitions opportunities and false dawns of modern British political history It engages with the scholarly legacy of Professor Duncan Tanner 1958 2010 whose work was focused on the political process and on politics in government Chronologically its span runs from the first general election to be conducted under the terms of the Third Reform Act through to the 1997 referenda in favour of devolved assemblies in Scotland and Wales This was the period in which British politicians most obviously addressed a mass British wide electorate seeking national approval for policies and programmes to be enacted on a UK wide basis Aimed at scholars and students of modern British history this volume will also interest the general reader who wishes to get to grips with some of the latest thinking about British politics

Whispering the Secrets of Language: An Psychological Journey through **Realism And Tinsel Cinema And Society In Britain 1989 48**

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