

# THE SCORSESE PSYCHE ON SCREEN

*Roots of Themes and Characters in the Films*

MARIA T. MIIORA



# Scorsese Psyche On Screen Roots Of Themes And Characters In The Films

**Wenbin Ji**



## **Scorsese Psyche On Screen Roots Of Themes And Characters In The Films:**

**The Scorsese Psyche on Screen** Maria T. Miliora, 2015-02-18 This study examines the life and work of acclaimed film director Martin Scorsese showing that his films reflect his experiences growing up in a Sicilian American Catholic family in the tough neighborhood of New York's Little Italy. The study links the personal Scorsese his roots and his ethical and religious attitudes. The work examines many films from *Boxcar Bertha* 1972 to *Bringing out the Dead* 1999 with special attention given to *Gangs of New York* 2002 as a vehicle for Scorsese's return to his roots. *The Last Temptation of Christ* 1988 is analyzed as a template for the Scorsese opus. The study begins with a biography of Scorsese and then describes his films from 1963 to 2002 providing plot summaries, themes and characters. The body of the work analyzes films in terms of male sexuality, narcissism, violence and the place of women in the director's personal and cinematic world. In addition to showing how the themes of Scorsese's films derive from his roots, the study offers psychological analyses of his focal characters. It provides a psychological basis for understanding the dialogue and actions of the characters in the context of their respective film stories. The study shows that Scorsese's films express the values that define his worldview which include his attitudes about masculinity, aggression and violence.

*Neglected Scorsese* Phillip Sipiora, Gary D. Rhodes, 2025-09-18 This collection examines over a dozen of Martin Scorsese's most overlooked works including the television shows, music videos, television commercials and feature films that have been largely ignored by film critics and or the moviegoing public. From *After Hours* 1985 and *New York Stories* 1989 to *Il Mio Viaggio* 1999, *The Age of Innocence* 1993 and *The Aviator* 2004, *Neglected Scorsese* reclaims the director's less appreciated works giving them the respect and attention they deserve. Scorsese is one of the finest directors in film history. Of all New Hollywood directors, he remains the most active, the most indispensable, the most new, not only changing with the times but changing the times through the magnitude of his work. Without Scorsese's gangster films, the global gangster genre would not be the same, nor anywhere near as accomplished, and without his filmography, the entirety of American cinema would be greatly diminished. The purpose of this book is not about bringing more attention to Scorsese the director or to his most notable films. Rather, it argues that Scorsese's lengthy career has produced individual works that have been neglected even while others have been lauded. *Neglected* in this collection is defined as those Scorsese films that were underappreciated by mainstream critics, by mainstream audiences, by scholars or by any combination of the three. Further, the book's focus goes beyond feature films as Scorsese has directed shorts, music videos, television programs and TV commercials. There is intrinsic value in these film forms just as there is value in the analysis of those Scorsese directed.

*Martin Scorsese* Vincent LoBrutto, 2007-11-30 Martin Scorsese's current position in the international film community is unrivaled and his name has become synonymous with the highest standards of filmmaking excellence. He is widely considered America's best living film director and his *Taxi Driver* and *Raging Bull* appear frequently on worldwide surveys of the best films of all time. Here, in the first biographical account of this artist's life, Vincent LoBrutto

traces Scorsese's Italian American heritage his strict Catholic upbringing the continuing role of religion in his life and art his obsessive love of cinema history and the powerful impact that the streets of New York City had on his personal life and his professional career Meanwhile the filmmaker's humble soft spoken public persona tells only part of the story and LoBrutto will delve into the other side of a complex and often tortured personality Scorsese's intense passion his private relationships his stormy marriages and his battles with drugs and depression are all chronicled here and in many cases for the first time In addition the book includes an interview with the director as well as filmographies cataloging his work as a director producer actor and presenter As his Best Director award at the 2007 Oscars clearly demonstrated Scorsese has become something like Hollywood royalty in recent years finally enjoying the insider status and favor that eluded him for most of his career But these recent developments aside Scorsese is also notable as a distinctly American type of artist one whose work created in a medium largely controlled by commercialism and marketing has always been unmistakably his own and who thus remains a touchstone of artistic integrity in American cinema In *Martin Scorsese: A Biography* readers can examine not only the work of one of the form's genuine artists but also the forces that have propelled the man behind it

**The Passion of Martin Scorsese** Annette Wernblad, 2014-01-10 From his earliest shorts to his recent feature films *The Departed* and *Shutter Island* this book offers an in depth analysis of the deepest archetypal themes symbols and structures in Martin Scorsese's entire body of work It examines each of Scorsese's films as a mythological journey through which the main character is offered an opportunity for psychological and spiritual enlightenment focusing especially on how each character is led to recognize accept and embrace his or her flawed traits The book also explores the ways in which Scorsese's films incite extreme reactions and strike deep chords within his viewers particularly by speaking the language of the unconscious and forcing readers to examine their own hidden flaws

*Memory and Imagination in Film* P. Lombardo, 2014-09-24 Inspired by Baudelaire's art criticism and contemporary theories of emotions and developing a new aesthetic approach based on the idea that memory and imagination are strongly connected Lombardo analyzes films by Scorsese Lynch Jarmusch and Van Sant as imaginative uses of the history of cinema as well as of other media

**The Scorsese Psyche on Screen** Maria T. Miliora, 2004-03-17 This study examines the life and work of acclaimed film director Martin Scorsese showing that his films reflect his experiences growing up in a Sicilian American Catholic family in the tough neighborhood of New York's Little Italy The study links the personal Scorsese his roots and his ethical and religious attitudes The work examines many films from *Boxcar Bertha* 1972 to *Bringing Out the Dead* 1999 with special attention given to *Gangs of New York* 2002 as a vehicle for Scorsese's return to his roots *The Last Temptation of Christ* 1988 is analyzed as a template for the Scorsese opus The study begins with a biography of Scorsese and then describes his films from 1963 to 2002 providing plot summaries themes and characters The body of the work analyzes films in terms of male sexuality narcissism violence and the place of women in the director's personal and cinematic world In addition to showing how the themes of Scorsese's films derive from his roots the

study offers psychological analyses of his focal characters. It provides a psychological basis for understanding the dialogue and actions of the characters in the context of their respective film stories. The study shows that Scorsese's films express the values that define his worldview which include his attitudes about masculinity, aggression, and violence.

**The Vigilante Thriller** Cary Edwards, 2022-03-24 This is a detailed examination of vigilantism in 1970s American film from its humble niche beginnings as a response to relaxing censorship laws to its growth into a unique subgenre of its own. Cary Edwards explores the contextual factors leading to this new cycle of films ranging from *Joe* 1970 and *The French Connection* 1971 to *Dirty Harry* 1971 and *Taxi Driver* 1976, all of which have been challenged by contemporary critics for their gratuitous copycat inspiring violence. Yet close analysis of these films reveals a recurring focus on the emerging moral panic of the 1970s, a problematisation of Law and Order's role in contemporary society, and an increasing awareness of the impossibility of American myths of identity.

**Martin Scorsese's America** Ellis Cashmore, 2009-11-09 For over four decades Martin Scorsese has been the chronicler of an obsessive society where material possessions and physical comfort are valued, where the pursuit of individual improvement is rewarded, and where male prerogative is respected and preserved. Scorsese has often described his films as sociology, and he has a point: his storytelling condenses complex information into comprehensible narratives about society. In this sense, he has been a guide through a dark world of nineteenth-century crypto-fascism to a fetishistic twentieth century in which goods, fame, money, and power are held to have magical power. Author of *Tyson: Nurture of the Beast* and *Beckham*, Ellis Cashmore turns his attention to arguably the most influential living film maker to explore how Scorsese envisions America. Greed, manhood, the city, and romantic love feature on Scorsese's landscape of secular materialism. They are among the themes Cashmore argues have driven and inform Scorsese's work. This is America as seen through the eyes of Martin Scorsese, and it is a deeply unpleasant place. Cashmore's book discloses how collectively Scorsese's films present an image of America. It's an image assembled from the perspectives of obsessive people: whether burned-out paramedics, compulsive entrepreneurs, tortured lovers, or celebrity fixated comedians. It's collected from pool halls, taxicabs, boxing rings, and jazz clubs. It's an image that's specific yet ubiquitous. It is Martin Scorsese's America.

**The Philosophy of Martin Scorsese** Mark Conard, 2007-05-31 Academy Award winning director Martin Scorsese is one of the most significant American filmmakers in the history of cinema. Although best known for his movies about gangsters and violence such as *Mean Streets*, *Goodfellas*, *Casino*, and *Taxi Driver*, Scorsese has addressed a much wider range of themes and topics in the four decades of his career. In *The Philosophy of Martin Scorsese*, an impressive cast of contributors explores the complex themes and philosophical underpinnings of Martin Scorsese's films. The essays concerning Scorsese's films about crime and violence investigate the nature of friendship, the ethics of vigilantism, and the nature of unhappiness. The authors delve deeply into the minds of Scorsese's tortured characters and explore how the men and women he depicts grapple with moral codes and their emotions. Several of the essays explore specific themes in individual films. The authors describe how Scorsese

addresses the nuances of social mores and values in *The Age of Innocence* the nature of temptation and self sacrifice in *The Last Temptation of Christ* and *Bringing Out the Dead* and the complexities of innovation and ambition in *The Aviator* Other chapters in the collection examine larger philosophical questions In a world where everything can be interpreted as meaningful Scorsese at times uses his films to teach audiences about the meaning in life beyond the everyday world depicted in the cinema For example his films touching on religious subjects such as *Kundun* and *The Last Temptation of Christ* allow the director to explore spiritualism and peaceful ways of responding to the chaos in the world Filled with penetrating insights on Scorsese's body of work *The Philosophy of Martin Scorsese* shows the director engaging with many of the most basic questions about our humanity and how we relate to one another in a complex world

**The Contemporary Superhero Film** Terence McSweeney, 2020-11-10 Audiences around the globe continue to flock to see the latest releases from Marvel and DC studios making it clear that superhero films resonate with the largest global audience that Hollywood has ever reached Yet despite dominating theater screens like never before the superhero genre remains critically marginalized ignored at best and more often actively maligned Terence McSweeney examines this global phenomenon providing a concise and up to date overview of the superhero genre He lays out its narrative codes and conventions exploring why it appeals to diverse audiences and what it has to say about the world in the first two decades of the twenty first century Unpacking the social ideological and cultural content of superhero films he argues that the genre should be considered a barometer of contemporary social anxieties and a reflection of cultural values McSweeney scrutinizes representations of gender race and sexuality as well as how the genre's conventions relate to and comment on contemporary political debates Beyond American contributions to the genre the book also features extensive analysis of superhero films from all over the world contrasting them with the dominant U S model The book's presentation of a range of case studies and critical debates is accessible and engaging for students scholars and enthusiasts at all levels

*Sight and Sound*, 2004 [Gangster Priest](#) Robert Casillo, 2006 Widely acclaimed as America's greatest living film director Martin Scorsese is also some argue the pre eminent Italian American artist Although he has treated various subjects in over three decades his most sustained filmmaking and the core of his achievement consists of five films on Italian American subjects *Who's That Knocking at My Door* *Mean Streets* *Raging Bull* *GoodFellas* and *Casino* as well as the documentary *Italianamerican* In *Gangster Priest* Robert Casillo examines these films in the context of the society religion culture and history of Southern Italy from which the majority of Italian Americans including Scorsese derive Casillo argues that these films cannot be fully appreciated either thematically or formally without understanding the various facets of Italian American ethnicity as well as the nature of Italian American cinema and the difficulties facing assimilating third generation artists Forming a unified whole Scorsese's Italian American films offer what Casillo views as a prolonged meditation on the immigrant experience the relationship between Italian America and Southern Italy the conflicts between the ethnic generations and the formation and development of Italian

American ethnicity and thus identity on American soil through the generations Raised as a Catholic and deeply imbued with Catholic values Scorsese also deals with certain forms of Southern Italian vernacular religion which have left their imprint not only on Scorsese himself but also on the spiritually tormented characters of his Italian American films Casillo also shows how Scorsese interrogates the Southern Italian code of masculine honour in his exploration of the Italian American underworld or Mafia and through his implicitly Catholic optic discloses its thoroughgoing and longstanding opposition to Christianity Bringing a wealth of scholarship and insight into Scorsese s work Casillo s study will captivate readers interested in the director s magisterial artistry the rich social history of Southern Italy Italian American ethnicity and the sociology and history of the Mafia in both Sicily and the United States **Choice** ,2004 American Solitudes Donatella Izzo, Giorgio Mariani, Paola Zaccaria,2007 **Fremdbilder** Ulrich Meurer, Maria Oikonomou,2015-07-15 Die Themen Auswanderung und Fremdheit stehen eng mit dem Medium Film in Verbindung Wie das politische Exil oder die existentielle Erfahrung der Unbehaustheit hat auch das Kino wesentlich Anteil an der Conditio des 20 Jahrhunderts und erscheint daher als geeignete Kunstform um moderne Migrationsph nomene zu reflektieren Zudem konstituieren Bewegungsphasen wie Anfang Wechsel und Ankunft sowohl die Auswanderung als auch Erz hlstrukturen und technische Bedingungen des Filmischen Vor diesem Hintergrund leistet der interdisziplin r angelegte Band mit Beitr gen zu Werken von Chaplin bis Spielberg einen aktuellen kultur und medienwissenschaftlichen Beitrag zur Migrationsforschung aus neuer Perspektive *The British National Bibliography* Arthur James Wells,2006 **American Book Publishing Record** ,2003 *Books In Print 2004-2005* Ed Bowker Staff, Staff Bowker, Ed,2004 **Time Out Film Guide** John Pym,2001 This guide covers every aspect of world cinema from Russian silents to Ealing comedies classic documentaries to Japanese animated films B movie horror and major British and American releases since 1968 More than 660 new reviews are included in the 2002 edition which covers the 2000 2001 Oscar and Bafta awards prizes from the Berlin Cannes and Venice festivals and a discussion of the topic Home entertainment where are we now The guide also includes the cinema centenary and Time Out readers Top One Hundred polls

**Los Angeles Magazine** ,2003-08 Los Angeles magazine is a regional magazine of national stature Our combination of award winning feature writing investigative reporting service journalism and design covers the people lifestyle culture entertainment fashion art and architecture and news that define Southern California Started in the spring of 1961 Los Angeles magazine has been addressing the needs and interests of our region for 48 years The magazine continues to be the definitive resource for an affluent population that is intensely interested in a lifestyle that is uniquely Southern Californian

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