

POPULAR CINEMA AS POLITICAL THEORY

IDEALISM AND REALISM IN EPICS, NOIRS, AND SATIRES



JOHN S. NELSON



Realism And Popular Cinema Out Of Print

Stephanie Dennison, Song Hwee Lim



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Realism and Popular Cinema Julia Hallam, Margaret Marshment, 2000-08-05 Compares Once were warriors with other films that have similar themes Cesare Zavattini's Neo-realism and the Afterlife of an Idea David Brancalone, 2021-07-15 How many Zavattinis are there During a life spanning most of the twentieth century the screenwriter who wrote *Sciusci Bicycle Thieves* *Miracle in Milan* and Umberto D was also a pioneering magazine publisher in 1930s Milan a public intellectual a theorist a tireless campaigner for change within the film industry a man of letters a painter and a poet This intellectual biography is built on the premise that in order to understand Zavattini's idea of cinema and his legacy of ethical and political cinema including guerrilla cinema we must also tease out the multi faceted strands of his interventions and their interplay over time The book is for general readers students and film historians and anyone with an interest in cinema and its fate

National Identity in Indian Popular Cinema, 1947-1987 Sumita S. Chakravarty, 2011-05-18 Although Indian popular cinema has a long history and is familiar to audiences around the world it has rarely been systematically studied This book offers the first detailed account of the popular film as it has grown and changed during the tumultuous decades of Indian nationhood The study focuses on the cinema's characteristic forms its range of meanings and pleasures and above all its ideological construction of Indian national identity Informed by theoretical developments in film theory cultural studies postcolonial discourse and Third World cinema the book identifies the major genres and movements within Bombay cinema since Independence and uses them to enter larger cultural debates about questions of identity authenticity citizenship and collectivity Chakravarty examines numerous films of the period including *Guide* Vijay Anand 1965 *Shree 420* The gentleman cheat Raj Kapoor 1955 and *Bhumika* The role Shyam Benegal 1977 She shows how impersonation played out in masquerade and disguise has characterized the representation of national identity in popular films so that concerns and conflicts over class communal and regional differences are obsessively evoked explored and neutralized These findings will be of interest to film and area specialists as well as general readers in film studies

Remapping World Cinema Stephanie Dennison, Song Hwee Lim, 2006 Covering a broad scope this collection examines the cinemas of Europe East Asia India Africa and Latin America and will be of interest to scholars and students of film studies cultural studies and postcolonial studies as well as to film enthusiasts keen to explore a wider range of world cinema Jacket

Colour Films in Britain Sarah Street, Keith M. Johnston, Paul Frith, Carolyn Rickards, 2021-11-18 The story of Eastmancolor's arrival on the British filmmaking scene is one of intermittent trial and error intense debate and speculation before gradual acceptance This book traces the journey of its adoption in British Film and considers its lasting significance as one of the most important technical innovations in film history Through original archival research and interviews with key figures within the industry the authors examine the role of Eastmancolor in relation to key areas of British cinema since the 1950s including its economic and structural histories different studio and industrial strategies and the wider aesthetic changes that took place with the mass adoption of colour

Their analysis of British cinema through the lens of colour produces new interpretations of key British film genres including social realism historical and costume drama science fiction horror crime documentary and even sex films They explore how colour communicated meaning in films ranging from the Carry On series to Monty Python's Life of Brian 1979 from Lawrence of Arabia 1962 to A Passage to India 1984 and from Goldfinger 1964 to 1984 and in the work of key directors and cinematographers of both popular and art cinema including Nicolas Roeg Ken Russell Ridley Scott Peter Greenaway and Chris Menges

Social Realism David Forrest, 2013-09-27 This book presents a radical reappraisal of one of the most persistent and misunderstood aspects of British cinema social realism Through means of close textual analysis David Forrest advances the case that social realism has provided British national culture with a consistent and distinctive art cinema arguing that a theoretical reassessment of the mode can enable it to be located within the context of broader traditions of global cinema The book begins with the documentary movement and British wartime cinema before moving to the British new wave and social problem cycle the films of Ken Loach the films of Mike Leigh realism in the 1980s specifically the work of Stephen Frears and Alan Clarke before concluding with a discussion of contemporary realist cinema specifically the work of Shane Meadows Andrea Arnold and other recent exponents of the mode These case studies give a thorough platform to explore the most prominent and diverse examples of realist practice in Britain over the last 80 years The construction and critical analysis of this social realist canon creates the conditions to reassess and look anew at this most British of cinematic traditions

European Film Music Miguel Mera, David Burnand, 2006 Miguel Mera and David Burnand present a volume that explores specific European filmic texts composers and approaches to film scoring that have hitherto been neglected Films involving British French German Greek Irish Italian Polish and Spanish composers are considered in detail Important issues that permeate all the essays involve the working relationship of composer and director the dialectic between the diegetic and non diegetic uses of music in films the music image synergism and the levels of realism that are created by the audio visual mix

British Social Realism Samantha Lay, 2002 British Social Realism From Documentary to Brit Grit details and explores the rich tradition of social realism in British cinema from its beginnings in the documentary movement of the 1930s to its more stylistically eclectic and generically hybrid contemporary forms Samantha Lay examines the movements moments and cycles of British social realist texts through a detailed consideration of practice politics form style and content using case studies of key texts including Listen to Britain Saturday Night and Sunday Morning Letter to Brezhnev and Nil by Mouth The book considers the challenges for social realist film practice and production in Britain now and in the future

The Romanian Cinema of Nationalism Onoriu Colăcel, 2018-10-25 Prior to the collapse of communism Romanian historical movies were political encouraging nationalistic feelings and devotion to the state Vlad the Impaler and other such iconic figures emerged as heroes rather than loathsome bloodsuckers celebrating a shared sense of belonging The past decade has however presented Romanian films in which ordinary people are the stars heroes go getters swindlers and sore losers The

author explores a wide selection old and new of films set in the Romanian past Popular Cinema of the Third Reich Sabine Hake,2010-01-01 Too often dismissed as escapist entertainment or vilified as mass manipulation popular cinema in the Third Reich was in fact sustained by well established generic conventions cultural traditions aesthetic sensibilities social practices and a highly developed star system not unlike its Hollywood counterpart in the 1930s This pathfinding study contributes to the ongoing reassessment of Third Reich cinema by examining it as a social cultural economic and political practice that often conflicted with contradicted and compromised the intentions of the Propaganda Ministry Nevertheless by providing the illusion of a public sphere presumably free of politics popular cinema helped to sustain the Nazi regime especially during the war years Rather than examining Third Reich cinema through overdetermined categories such as propaganda ideology or fascist aesthetics Sabine Hake concentrates on the constituent elements shared by most popular cinemas famous stars directors and studios movie audiences and exhibition practices popular genres and new trends in set design the reception of foreign films the role of film criticism and the representation of women She pays special attention to the forced coordination of the industry in 1933 the changing demands on cinema during the war years and the various ways of coming to terms with these filmic legacies after the war Throughout Hake s findings underscore the continuities among Weimar Third Reich and post 1945 West German cinema They also emphasize the codevelopment of German and other national cinemas especially the dominant Hollywood model **The Passion of Pier Paolo Pasolini** Sam Rohdie,1995 Pasolini was a controversial film maker poet and essayist best known for his films narrating myths such as Oedipus Rex Medea Theorem The Canterbury Tales The Decameron and A Thousand and One Arabian Nights This book is a personal account of Pier Paolo Pasolini s cinema and literature written by the author of Antonioni and Rocco and his Brothers **China on Screen** Christopher J. Berry,Mary Ann Farquhar,2006-04-04 In China on Screen Chris Berry and Mary Farquhar leaders in the field of Chinese film studies explore more than one hundred years of Chinese cinema and nation Providing new perspectives on key movements themes and filmmakers Berry and Farquhar analyze the films of a variety of directors and actors including Chen Kaige Zhang Yimou Hou Hsiao Hsien Bruce Lee Jackie Chan Maggie Cheung Gong Li Wong Kar wai and Ang Lee They argue for the abandonment of national cinema as an analytic tool and propose cinema and the national as a more productive framework With this approach they show how movies from China Hong Kong Taiwan and the Chinese diaspora construct and contest different ideas of Chinese nation as empire republic or ethnicity and complicated by gender class style transnationalism and more Among the issues and themes covered are the tension between operatic and realist modes male and female star images transnational production and circulation of Chinese films the image of the good foreigner all related to different ways of imagining nation Comprehensive and provocative China on Screen is a crucial work of film analysis **British Realist Theatre** Stephen Lacey,2002-03-11 The British New Wave of dramatists actors and directors in the late 1950s and 1960s created a defining moment in post war theatre British Realist Theatre is an accessible introduction to the New Wave

providing the historical and cultural background which is essential for a true understanding of this influential and dynamic era Drawing upon contemporary sources as well as the plays themselves Stephen Lacey considers the plays influences their impact and their critical receptions The playwrights discussed include Edward Bond John Osborne Shelagh Delaney Harold Pinter

The Material Image Brigitte Peucker,2007 Focusing on intermediality The Material Image situates film within questions of representation familiar from the other arts What is meant by figuring the real How is the real suggested by visual metaphors and what is its relation to illusion How is the spectator figured as entering the text and how does the image enter our world The film s spectator is integral to these concerns Cognitive and phenomenological approaches to perception alike claim that spectatorial affect is real even when it is film that produces it Central to the staging of intermediality in film tableaux moments in film also figure prominently in the book Films by Scorsese Greenaway Wenders and Kubrick are seen to address painterly photographic and digital images in relation to effects of the real Hitchcock s films are examined with regard to modernist and realist effects in painting Chapters on Fassbinder and Haneke analyze the significance of tableau for the body in pain while a final chapter on horror film explores the literalism of psychopathic tableau Here too art and the body images and the real are juxtaposed and entwined in a set of relations

Cultural History of Modern India Dilip M. Menon,2006 Cultural History Of Modern India Edited By Dilip M Menon Definitely Qualifies For Interesting Reading Or How A Nineteenth Century Housewife Comes To Pen The First Autobiography By An Indian Woman Calendar Art Reflecting Deeper Notions Of Religion And Community Or How An Idea Of Pure Classical Music Faces The Challenge Of Technology These Essays Show How Ideas Of Self Community And Art Are Formed Within A Larger Politics Moreover Culture Far From Being A Refuge From The Political Is Also The Space Within Which Politics Comes To Be Worked Out

Rethinking Third Cinema Anthony R. Guneratne,Wimal Dissanayake,2003 With case studies of the cinemas of India Iran and Hong Kong and with contributors addressing the most challenging questions it poses this important anthology addresses established notions about Third Cinema theory and the cinema practice of developing and postcolonial nations

Visions of Empire and Other Imaginings Jeannine Woods,2011 The concepts of Ireland and Irishness are in constant flux in the wake of an ever increasing reappraisal of the notion of cultural and national specificity in a world assailed from all angles by the forces of globalisation and uniformity Reimagining Ireland interrogates Ireland s past and present and suggests possibilities for the future by looking at Ireland s literature culture and history and subjecting them to the most up to date critical appraisals associated with sociology literary theory historiography political science and theology

Rites of Realism Ivone Margulies,2003-03-27 A collection of essays rethinking and reviving realism as a focus for film theory particularly emphasizing the relation of the genre to issues of the body

Routledge Handbook of Indian Cinemas K. Gokulsing,Wimal Dissanayake,2013-04-17 India is the largest film producing country in the world and its output has a global reach After years of marginalisation by academics in the Western world Indian cinemas have moved from the periphery to

the centre of the world cinema in a comparatively short space of time Bringing together contributions from leading scholars in the field this Handbook looks at the complex reasons for this remarkable journey Combining a historical and thematic approach the Handbook discusses how Indian cinemas need to be understood in their historical unfolding as well as their complex relationships to social economic cultural political ideological aesthetic technical and institutional discourses The thematic section provides an up to date critical narrative on diverse topics such as audience censorship film distribution film industry diaspora sexuality film music and nationalism The Handbook provides a comprehensive and cutting edge survey of Indian cinemas discussing Popular Parallel New Wave and Regional cinemas as well as the spectacular rise of Bollywood It is an invaluable resource for students and academics of South Asian Studies Film Studies and Cultural Studies

Screening Cuba Hector Amaya, 2010-09-09 Hector Amaya advances into new territory in Latin American and U S cinema studies in this innovative analysis of the differing critical receptions of Cuban film in Cuba and the United States during the Cold War Synthesizing film reviews magazine articles and other primary documents *Screening Cuba* compares Cuban and U S reactions to four Cuban films *Memories of Underdevelopment* *Lucia* *One Way or Another* and *Portrait of Teresa* In examining cultural production through the lens of the Cold War Amaya reveals how contrasting interpretations of Cuban and U S critics are the result of the political cultures in which they operated While Cuban critics viewed the films as powerful symbols of the social promises of the Cuban revolution liberal and leftist American critics found meaning in the films as representations of anti establishment progressive values and Cold War discourses By contrasting the hermeneutics of Cuban and U S culture criticism and citizenship Amaya argues that critical receptions of political films constitute a kind of civic public behavior

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