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POLITICALLY

Seeing Films Politically

**Jim Collins, Ava Preacher Collins, Hilary
Radner**



Seeing Films Politically:

Seeing Films Politically Mas'ud Zavarzadeh, 1991-02-19 In this bold political rethinking of contemporary film theory Zavarzadeh overturns the dominant concepts that fetishize film as a work of art or simple entertainment He demonstrates how aesthetic notions obscure the ideological effects produced by viewing films particularly the production of the spectator as the subject of social class Seeing films he argues is part of the political struggle over cultural intelligibilities subjectivities and representations One of the book's analytical innovations is its concept of renarrating a reading strategy that displays the logic of the film showing that it is not so much a unique aesthetic articulation as it is the common logic of the dominant ideology In a series of brilliant readings of recent films the book constructs a critical space for the reader to not only see the culturally visible tale of the film the one that legitimates the existing reality the status quo but also to see the other suppressed tale that de narrates the social contradictions arising from exploitation and class rule *The Political Films of Andrzej Wajda* Janina Falkowska, 1996 Controversial painful stimulating and cinematically beautiful they never fail to fully engage the spectator This is particularly true for his major political films which form the basis of this study Applying Bakhtin's concept of dialogism the author shows how a creative interaction between the image on the screen and the viewer is established through Wajda's films *Textual Practice* Lindsay Deputy Editor: Smith, Alan Sinfield, Jean US Associate Editor: Howard, 2006-02 Since its launch in 1987 TP has been Britain's principal international journal of radical literary studies continually pressing theory into new engagements *Politics in Popular Movies* John S. Nelson, 2015-10-23 Popular movies can be surprisingly smart about politics from the portentous politics of state or war to the grassroots everyday politics of family romance business church and school *Politics in Popular Movies* analyses the politics in many well known films across four popular genres horror war thriller and science fiction The book's aims are to appreciate specific movies and their shared forms to understand their political engagements and to provoke some insightful conversations The means are loosely related film takes that venture ambitious playful and engaging arguments on political styles encouraged by recent films *Politics in Popular Movies* shows how conspiracy films expose oppressive systems it explores how various thrillers prefigured American experiences of 9/11 and shaped aspects of the War on Terror how some horror films embrace new media while others use ultra violence to spur political action it argues that a popular genre is emerging to examine non linear politics of globalisation terrorism and more Finally it analyses the ways in which sci fi movies reflect populist politics from the Occupy and Tea Party movements rethink the political foundations of current societies and even remake our cultural images of the future

Culture and Political Psychology Thalia Magioglou, 2014-03-01 This book is perhaps the first systematic treatment of politics from the perspective of cultural psychology Politics is a complex that psychology usually fails to understand as it assumes a position in society that attempts to be free of politics itself Politics is associated both with an everyday practice and the dynamics of globalization with the way group conflicts ideologies social representations and identities are lived and

co constructed by social actors The authors of the book address these issues through their research grounded in different parts of the world on democracy and political order the social representation of power gender studies the use of metaphors and symbolic power in political discourse social identities and methodological questions The book will be used by social and political psychologists but is also of interest to the other social sciences political scientists sociologists anthropologists educationalists and it is at a level where sophisticated lay public would be able to appreciate its coverage Its use in upperlevel college teaching is possible and expected at graduate postgraduate levels *Movies and Politics* James E. Combs,2013-12-17 Collecting together some of the best thinking about the relationship between movies and politics this book originally published in 1993 encourages an awareness of the political dimension of film both for film scholars and those entering the film industry Eight essays are grouped into four parts addressing political ideology and movie narrative political myth in the movies political history and movie culture and political communication and the movies An introductory essay as well as prefatory remarks to each of the four parts brings additional insight and perspective and puts the essays into context

Film and Knowledge Kevin L. Stoehr,2015-10-03 Film has become such an underpinning of art and pop culture that its potential for inspiring serious thought is often overlooked Our intellectual involvement with film has been minimized as more in the audience want to be merely amazed and entertained Essays written by both established and cutting edge philosophers of film concentrate in this work on the value of film in general and the value of certain films in particular for the study and teaching of ideas The essays explore such topics as the significance of narrative unity for self knowledge in David Lynch s *Lost Highway* and in Paul Schrader s *Affliction* ambiguity and responsibility in Akira Kurosawa s *Rashomon* consciousness and cognition in Orson Welles s *Citizen Kane* skepticism in Alfred Hitchcock s *Suspicion* and David Cronenberg s *Naked Lunch* language and gender in Neil Jordan s *The Crying Game* Platonic idealism in Chris Marker s *La Jetee* race in Spike Lee s *Summer of Sam* the concept of the imagination in cognitive film theory and the role of ideology in feminist film theory Instructors considering this book for use in a course may request an examination copy here Textual Practice Terence Hawkes,2005-08-10 Since its launch in 1987 *Textual Practice* has established itself as Britain s leading journal of radical literary theory This Special Issue of *Textual Practice* examines the theme of Desire Film Theory Goes to the Movies Jim Collins,Ava Preacher Collins,Hilary Radner,2012-10-02 *Film Theory Goes to the Movies* fills the gap in film theory literature which has failed to analyze high grossing blockbusters The contributors in this volume however discuss such popular films as *The Silence of the Lambs* *Dances With Wolves* *Terminator II* *Pretty Woman* *Truth or Dare* *Mystery Train* and *Jungle Fever* They employ a variety of critical approaches from industry analysis to reception study to close readings informed by feminist deconstructive and postmodernist theory as well as recent developments in African American and gay and lesbian criticism An important introduction to contemporary Hollywood this anthology will be of interest to those involved in the fields of film theory literary theory popular culture and women s studies **Abstinence Cinema** Casey Ryan Kelly,2016-03-08 From the

perspective of cultural conservatives Hollywood movies are cesspools of vice exposing impressionable viewers to pernicious sexually permissive messages Offering a groundbreaking study of Hollywood films produced since 2000 *Abstinence Cinema* comes to a very different conclusion finding echoes of the evangelical movement's abstinence only rhetoric in everything from *Easy A* to *Taken* Casey Ryan Kelly tracks the surprising sex negative turn that Hollywood films have taken associating premarital sex with shame and degradation while romanticizing traditional nuclear families courtship rituals and gender roles As he demonstrates these movies are particularly disempowering for young women concocting plots in which the decision to refrain from sex until marriage is the young woman's primary source of agency and arbiter of moral worth Locating these regressive sexual politics not only in expected sites like the *Twilight* films but surprising ones like the raunchy comedies of Judd Apatow Kelly makes a compelling case that Hollywood films have taken a significant step backward in recent years *Abstinence Cinema* offers close readings of movies from a wide spectrum of genres and it puts these films into conversation with rhetoric that has emerged in other arenas of American culture Challenging assumptions that we are living in a more liberated era the book sounds a warning bell about the powerful cultural forces that seek to demonize sexuality and curtail female sexual agency

The Cambridge Companion to the Spanish Novel Harriet Turner, Adelaida López de Martínez, 2003-09-11 *The Cambridge Companion to the Spanish Novel* presents the development of the modern Spanish novel from 1600 to the present Drawing on the combined legacies of *Don Quijote* and the traditions of the picaresque novel these essays focus on the question of invention and experiment on what constitutes the singular features of evolving fictional forms It examines how the novel articulates the relationships between history and fiction high and popular culture art and ideology and gender and society Contributors highlight the role played by historical events and cultural contexts in the elaboration of the Spanish novel which often takes a self-conscious stance toward literary tradition Topics covered include the regional novel women writers and film and literature This companionable survey which includes a chronology and guide to further reading conveys a vivid sense of the innovative techniques of the Spanish novel and of the debates surrounding it

Screening Neoliberalism Ignacio Sanchez Prado, 2014-06-30 Cavernous often cold always dark with the lingering smell of popcorn in the air the experience of movie going is universal The cinematic experience in Mexico is no less profound and has evolved in complex ways in recent years Films like *Y Tu Mama Tambien* *El Mariachi* *Amores Perros* and the work of icons like Guillermo del Toro and Salma Hayek represent much more than resurgent interest in the cinema of Mexico In *Screening Neoliberalism* Ignacio Sanchez Prado explores precisely what happened to Mexico's film industry in recent decades Far from just a history of the period *Screening Neoliberalism* explores four deep transformations in the Mexican film industry the decline of nationalism the new focus on middle class audiences the redefinition of political cinema and the impact of globalization This analysis considers the directors and films that have found international notoriety as well as those that have been instrumental in building a domestic market *Screening Neoliberalism* exposes the consequences of a film industry forced

to find new audiences in Mexico's middle class in order to achieve economic and cultural viability

European Film Theory Temenuga Trifonova, 2009-09-10 European Film Theory explores the European-ness of European film theory its philosophical origins the culture wars between Continental and Analytical film theory and philosophy the major discursive and epistemological shifts in the history of Continental film theory the relationship between Continental philosophy of art and philosophy of history and European film theory Writing from a range of disciplines and perspectives the contributors to this new volume in the AFI FILM READERS series offer fresh interpretations of European film theorists and illuminate the political potential of European film theory

Contemporary Korean cinema Hyangjin Lee, 2019-02-08 The first in depth comprehensive study of Korean cinema offering original insight into the relationships between ideology and the art of cinema from East Asian perspectives Combines issues of contemporary Korean culture and cinematic representation of the society and people in both North and South Korea Covers the introduction of motion pictures in 1903 Korean cinema during the Japanese colonial period 1910-45 and the development of North and South Korean cinema up to the 1990s Introduces the works of Korea's major directors and analyses the Korean film industry in terms of film production distribution and reception Based on this historical analysis the study investigates ideological constructs in seventeen films eight from North Korea and nine from South Korea

Re-Viewing British Cinema, 1900-1992 Wheeler Winston Dixon, 1994-07-01 Re-Viewing British Cinema 1900-1992 is a collection of essays on British cinema history and practice It offers both the casual reader and the film scholar a different view of British filmmaking during the past century Arranged in chronological order the book explores those areas of British cinema that have not been fully examined in other works and also offers fresh interpretations of a number of classic films From the work of Frederic Villiers the pioneering British newsreel cameraman who at the turn of the century brought home images of battlefield carnage to essays on the British B film and the long forgotten Independent Frame method of film production to new readings of classics such as *The Red Shoes* *Passport to Pimlico* and *Peeping Tom* the authors offer a look behind the scenes of the British film industry and engage the reader in some of the most compelling interpretational and historical issues of recent film history and critical theory In addition the volume contains a number of interviews with such key directors as Stephen Frears Terence Davies Wendy Toye and Lindsay Anderson and also pays particular attention to the work of early twentieth century British feminist filmmakers whose films have often been ignored by conventional film theory and history It also offers new material on the British film noir the English horror film and the pioneering gay director Brian Desmond Hurst Taken as a whole this book presents an entirely new series of viewpoints on British film practice theory and reception and affords a fresh and vibrant view of the British film medium

Coming Attractions Lisa Kernan, 2009-07-21 Movie trailers those previews of coming attractions before the start of a feature film are routinely praised and reviled by moviegoers and film critics alike They give away too much of the movie They're better than the films They only show the spectacular parts They lie They're the best part of going to the movies But whether you love

them or hate them trailers always serve their purpose of offering free samples of a film to influence moviegoing decision making Indeed with their inclusion on videotapes DVDs and on the Internet trailers are more widely seen and influential now than at any time in their history Starting from the premise that movie trailers can be considered a film genre this pioneering book explores the genre's conventions and offers a primer for reading the rhetoric of movie trailers Lisa Kernan identifies three principal rhetorical strategies that structure trailers appeals to audience interest in film genres stories and or stars She also analyzes the trailers for twenty seven popular Hollywood films from the classical transitional and contemporary eras exploring what the rhetorical appeals within these trailers reveal about Hollywood's changing conceptions of the moviegoing audience Kernan argues that movie trailers constitute a long standing hybrid of advertising and cinema and as such are precursors to today's heavily commercialized cultural forms in which art and marketing become increasingly

indistinguishable *The Essay Film After Fact and Fiction* Nora M. Alter, 2018-01-02 Nora M Alter reveals the essay film to be a hybrid genre that fuses the categories of feature art and documentary film Like its literary predecessor the essay film draws on a variety of forms and approaches in the process it fundamentally alters the shape of cinema *The Essay Film After Fact and Fiction* locates the genre's origins in early silent cinema and follows its transformation with the advent of sound its legitimization in the postwar period and its multifaceted development at the turn of the millennium In addition to exploring the broader history of the essay film Alter addresses the innovative ways contemporary artists such as Martha Rosler Isaac Julien Harun Farocki John Akomfrah and Hito Steyerl have taken up the essay film in their work

The Dialectics of Exile Sophia A. McClennen, 2004 The history of exile literature is as old as the history of writing itself Despite this vast and varied literary tradition criticism of exile writing has tended to analyze these works according to a binary logic where exile either produces creative freedom or it traps the writer in restrictive nostalgia *The Dialectics of Exile Nation Time Language and Space in Hispanic Literatures* offers a theory of exile writing that accounts for the persistence of these dual impulses and for the ways that they often co exist within the same literary works Focusing on writers working in the latter part of the twentieth century who were exiled during a historical moment of increasing globalization transnational economics and the theoretical shifts of postmodernism Sophia A McClennen proposes that exile literature is best understood as a series of dialectic tensions about cultural identity Through comparative analysis of Juan Goytisolo Spain Ariel Dorfman Chile and Cristina Peri Rossi Uruguay this book explores how these writers represent exile identity Each chapter addresses dilemmas central to debates over cultural identity such as nationalism versus globalization time as historical or cyclical language as representationally accurate or disconnected from reality and social space as utopic or dystopic McClennen demonstrates how the complex writing of these three authors functions as an alternative discourse of cultural identity that not only challenges official versions imposed by authoritarian regimes but also tests the limits of much cultural criticism *Henry James Goes to the*

Movies Susan M. Griffin, 2014-10-17 Why has a nineteenth century author with an elitist reputation proved so popular with

directors as varied as William Wyler François Truffaut and James Ivory A partial answer lies in the way many of Henry James's recurring themes still haunt us the workings of power the position of women in society the complexities of sexuality and desire Susan Griffin has assembled fifteen of the world's foremost authorities on Henry James to examine both the impact of James on film and the impact of film on James Anthony Mazella traces the various adaptations of *The Turn of the Screw* from novel to play to opera to film Peggy McCormack examines the ways the personal lives of Peter Bogdanovich and then girlfriend Cybill Shepherd influenced critical reaction to *Daisy Miller* 1974 Leland Person points out the consequences of casting Christopher Reeve then better known as Superman in *The Bostonians* 1984 during the conservative political context of the first Reagan presidency Nancy Bentley defends Jane Campion's anachronistic reading of *Portrait of a Lady* 1996 as being more authentic than the more common period costume dramas Dale Bauer observes James's influence on such films as *Next Stop Wonderland* 1998 and *Notting Hill* 1999 Marc Bousquet explores the ways *Wings of the Dove* 1997 addresses the economic and cultural situations of Gen X viewers Other fascinating essays as well as a complete filmography and bibliography of work on James and film round out the collection

Projecting Politics Terry Christensen, Peter J. Haas, 2015-03-26 This work examines the relationship between American politics and films from *Birth of a Nation* to *Fahrenheit 9/11* It provides a decade by decade survey as well as a framework to analyse the political content of films

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