

John Lund

Myth, Mind and the Screen



Understanding the Heroes
of our Time

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Myth Mind And The Screen Understanding The Heroes Of Our Time

Christopher Hauke, Luke Hockley



Myth Mind And The Screen Understanding The Heroes Of Our Time:

Myth, Mind and the Screen John Izod,2001-12-06 This 2001 book is a systematic attempt to apply Jungian theory to the analysis of key contemporary icons and films

Myth, Mind, and the Screen John Izod,2001 Myth Mind and the Screen is a systematic attempt to apply Jungian theory to the analysis of films including 2001 A Space Odyssey The Silence of the Lambs and The Piano as well as a variety of cultural icons and products such as Madonna Michael Jackson and televised sport

Popular Cinema as Political Theory J. Nelson,2013-12-05 The book presents cinematic case studies in political realism versus political idealism demonstrating methods of viewing popular cinema as political theory The book appreciates political myth making in popular genres as especially practical and accessible theorizing about politics

The Psychology of the Western William Indick,2014-11-21 Western films are often considered sprawling reflections of the American spirit This book analyzes the archetypes themes and figures within the mythology of the western frontier Western themes are interpreted as expressions of cultural needs that perform specific psychological functions for the audience Chapters are devoted to the frontier hero character the roles of women and Native Americans and the work of the genre s most prolific directors Anthony Mann and John Ford The book includes a filmography and movie stills Instructors considering this book for use in a course may request an examination copy here

Movies and the Mind William Indick,2015-01-09 The latent symbolism in film imagery can be psychoanalyzed just like the imagery in dreams This work applies to film the psychoanalytic techniques of Sigmund Freud Erik Erikson Carl Jung Alfred Adler Joseph Campbell Otto Rank and Rollo May providing a fundamental understanding of film symbols and structure It offers a comprehensive and eclectic approach to film analysis using a broad variety of theories and examples from both classic and contemporary movies from Dracula 1930 to American Beauty 1999 The final chapter applies all the previously discussed techniques to one film Malcolm X 1992 The work boasts a filmography and bibliography and is illustrated with film stills Instructors considering this book for use in a course may request an examination copy here

Web-Spinning Heroics Robert Moses Peaslee,Robert G. Weiner,2014-01-10 This volume collects a wide ranging sample of fresh analyses of Spider Man It traverses boundaries of medium genre epistemology and discipline in essays both insightful and passionate that move forward the study of one of the world s most beloved characters The editors have crafted the book for fans creators and academics alike Foreword by Tom DeFalco with poetry and an afterword by Gary Jackson winner of the 2009 Cave Canem Poetry Prize

God, the Bible, and Human Consciousness N. Clasby,2008-05-12 This study offers a reading that avoids both literalism and sociological reductionism through a study of the Bible s intricate patterns of imagery It will appeal to thoughtful people dissatisfied with the religious status quo and looking for a new intellectual starting point

Jungian Theory for Storytellers Helena Bassil-Morozow,2018-04-24 Jungian Theory for Storytellers is a toolkit for anyone using Jungian archetypes to create stories in fiction TV film video games documentaries poetry and many other media It contains a detailed classification of the

archetypes with relevant examples and explains how they work in different types of narratives. Importantly Bassil Morozow explores archetypes and their significance in characterization, individuation, plot and story building. Bassil Morozow also presents an overview of Jung's thoughts on creativity and other Jungian concepts including the unconscious, ego, persona and self and the individuation process and shows how they are linked to conflict. The book provides an explanation of relevant Jungian terms for a non Jungian audience and introduces the idea of the hero's journey with examples included throughout. Accessibly written yet academic, both practical and engaging and written with a non Jungian audience in mind, *Jungian Theory for Storytellers* is an ideal source for writers and screenwriters of all backgrounds including academics and teachers who want to use Jungian theory in their work or are seeking to understand relevant Jungian ideas. [Screen, Culture, Psyche](#)

John Izod, 2016-02-04 *Screen Culture Psyche* illuminates recent developments in Jungian modes of media analysis and illustrates how psychoanalytic theories have been adapted to allow for the interpretation of films and television programmes employing Post Jungian methods in the deep reading of a whole range of films. Readings of this kind can demonstrate the way that some films bear the psychological projections not only of their makers but of their audience and assess the manner in which films engage the writer's own psyche. Seeking to go beyond existing theories, John Izod explores the question of whether Jungian screen analysis can work for ordinary filmgoers, can what functions for the scholar be said to be true for people without a background in Jung's ideas. Through detailed readings of a number of films and programmes, John Izod builds on the work previously done by Jungian film analysts and moves on to contemplate the level of audience engagement. Offering deep readings of films directed by Kubrick and Bernardo Bertolucci as well as satirical comedy documentaries and twenty-first century Westerns, the book explores the extent to which they manage to make the psychological impact on spectators that films of a similar kind have done on Jungian writers. The author concludes that the screen texts with the best likelihood of impacting the culture of the audience through their collective psychological force fall at opposite ends of the size and budget range: highly personal documentaries and the most affecting of mainstream genre movies. This innovative text will be essential reading for psychoanalysts and therapists as well as students and scholars of film with an interest in understanding how screen products work psychologically to engage the viewer. *Jungian Film Studies*

Helena Bassil-Morozow, Luke Hockley, 2016-11-25 *Jungian film studies* is a fast growing academic field but Jungian and post Jungian concepts are still new to many academics and film critics. Helena Bassil Morozow and Luke Hockley present *Jungian Film Studies: The Essential Guide*, the first book to bring together all the different strands, issues and arguments in the discipline and guide the reader through the various ways in which Jungian psychology can be applied to moving images. Bassil Morozow and Hockley cover a range of Jungian concepts including the collective unconscious, archetypes, the individuation process, alchemy and signs and symbols, showing how they can be used to discuss the core cinematic issues such as narrative structure, gender, identity, genre, authorship and phenomenology. The authors argue that as a place where the unconscious and

conscious meet cinema offers the potential for imagery that is psychologically potent meaningful and that plays a role in our personal psychological development This much needed book which bridges the space between Jungian concepts and traditional film theory will be essential reading for scholars and students of Analytical Psychology psychoanalysis Jungian film studies media film and cultural studies psychosocial psychology and clinical psychology It will also appeal to analytical psychologists psychotherapists and readers with an interest in film analysis

Visible Mind Christopher Hauke, 2013-07-24

Why is the moving image so important in our lives What is the link between the psychology of Jung Freud and films How do film and psychology address the problems of modernity *Visible Mind* is a book about why film is so important to contemporary life how film affects us psychologically as individuals and how it affects us culturally as collective social beings Since its inception film has been both responsive to historical cultural conditions and reflective of changes in psychological and emotional needs Arising at the same moment over a century ago both film and psychoanalysis helped to frame the fragmented experience of modern life in a way that is still with us today *Visible Mind* pays attention to the historical context of film for what it can tell us about our inner lives past and present Christopher Hauke discusses a range of themes from the perspective of film and analytical psychology these include The Face The Shadow Narrative and Story Reality in Film Cinema and the American Psyche the use of Movies in the Psychotherapy Session and Archetypal themes in popular film Unique to *Visible Mind* six interviews with top film professionals from different departments both unlocks the door on the role of the unconscious in their creative process and brings alive the reflexive critical thinking on modernity postmodernity and Jungian psychology found throughout *Visible Mind* *Visible Mind* is written for academics filmmakers and students who want to understand what Jung and Freud's psychology can offer on the subject of filmmaking and the creative process for therapists of any background who want to know more about the significance of movies in their work and for film lovers in general who are curious about what makes movies work

The Routledge International Handbook of Jungian Film Studies Luke Hockley, 2019-12-09 Winner of the IAJIS award for best edited book of 2018 The Routledge International Handbook of Jungian Film Studies weaves together the various strands of Jungian film theory revealing a coherent theoretical position underpinning this exciting recent area of research while also exploring and suggesting new directions for further study The book maps the current state of debates within Jungian orientated film studies and sets them within a more expansive academic landscape Taken as a whole the collection shows how different Jungian approaches can inform and interact with a broad range of disciplines including literature digital media studies clinical debates and concerns The book also explores the life of film outside cinema what is sometimes termed post cinema offering a series of articles exploring Jungian approaches to cinema and social media computer games mobile screens and on line communities The Routledge International Handbook of Jungian Film Studies represents an essential resource for students and researchers interested in Jungian approaches to film It will also appeal to those interested in film theory more widely and in the application of Jung's ideas to contemporary and

popular culture **Filming the Nation** Donatella Spinelli Coleman, 2012-12-06 Italian neo realism has inspired film audiences and fascinated critics and film scholars for decades This book offers an original analysis of the movement and its defining films from the perspective of the cultural unconscious Combining a Jungian reading with traditional theorizations of film and national identity *Filming the Nation* reinterprets familiar images of well known masterpieces by Roberto Rossellini Vittorio de Sica and Luchino Visconti and introduces some of their less renowned yet equally significant films Providing an illuminating analysis of film images across a particularly traumatic and complex historical period *Filming the Nation* revisits the concept of national identity and its construction from a perspective that combines cultural psychoanalytic and post Jungian theories As such this book will be essential reading for all students and scholars of film and psychoanalysis [Film and the Classical Epic Tradition](#) Joanna Paul, 2013-02-28 Paul explores the relationship between films set in the ancient world and the classical epic tradition arguing that there is a connection between the genres Through this careful consideration of how epic manifests itself through different periods and cultures we learn how cinema makes a claim to be a modern vehicle for a very ancient tradition **Post-Jungian Psychology and the Short Stories of Ray Bradbury and Kurt Vonnegut** Steve Gronert Ellerhoff, 2016-02-22 In this book Steve Gronert Ellerhoff explores short stories by Ray Bradbury and Kurt Vonnegut written between 1943 and 1968 with a post Jungian approach Drawing upon archetypal theories of myth from Joseph Campbell James Hillman and their forbearer C G Jung Ellerhoff demonstrates how short fiction follows archetypal patterns that can illuminate our understanding of the authors their times and their culture In practice a post Jungian methodology is shown to yield great insights for the literary criticism of short fiction Chapters in this volume carefully contextualise and historicize each story including Bradbury and Vonnegut s earliest and most imaginatively fantastic works The archetypal constellations shaping Vonnegut s early works are shown to be war and fragmentation while those in Bradbury s are family and the wholeness of the sun Analysis is complemented by the explored significance of illustrations that featured alongside the stories in their first publications By uncovering the ways these popular writers redressed old myths in new tropes and coined new narrative elements for hopes and fears born of their era the book reveals a fresh method which can be applied to all imaginative short stories increasing understanding and critical engagement *Post Jungian Psychology and the Short Stories of Ray Bradbury and Kurt Vonnegut* is an important text for a number of fields from Jungian and Post Jungian studies to short story theories and American studies to Bradbury and Vonnegut studies Scholars and students of literature will come away with a renewed appreciation for an archetypal approach to criticism while the book will also be of great interest to practising depth psychologists seeking to incorporate short stories into therapy [Feeling Film: Affect and Authenticity in Popular Cinema](#) Greg Singh, 2014-01-21 Cinema has the capacity to enflame our passions to arouse our pity to inspire our love *Feeling Film* is a book that examines the emotional encounters found in contemporary popular cinema cultures Examining melodrama film noir comic book franchises cult indie movies and romantic comedy within the

context of a Jungian informed psychology and contemporary movements in film philosophy this book considers the various kinds of feelings engendered by our everyday engagements with cinema Greg Singh questions the popular idea of what cinema is and considers what happens during the anticipation and act of watching a movie through to the act of sharing our feelings about them the reviewing process and repeat viewing practices Feeling Film does this through a critique of purely textual approaches instead offering a model which emphasises lived warm embodied and inhabited psychological relationships between the viewer and the viewed It extends the narrative action of cinema beyond the duration of the screening into realms of anticipation and afterlife in particular providing insight into the tertiary and participatory practices afforded through rich media engagement In rethinking the everyday co productive relationship between viewer and viewed from this perspective Feeling Film reinstates the importance of feelings as a central concern for film theory What emerges from this study is a re engagement of the place of emotion affect and feeling in film theory and criticism In reconsidering the duration of the cinematic encounter Feeling Film makes a significant contribution to the understanding of the inter subjective relationship between viewer and viewed It takes post Jungian criticism into the realms of post cinema technologies and reignites the dialogue between depth psychology and the study of images as they appear to and for us This book will make essential reading for those interested in the relationship between film and aspects of depth psychology film and philosophy students at advanced undergraduate and postgraduate levels film and cinema academics and cinephiles

Music as Image Benjamin Nagari, 2015-06-26 Through a theoretical and practical exploration of Jungian and post Jungian concepts surrounding image this book moves beyond the visual scope of imagery to consider the presence and expression of music and sound as well as how the psyche encounters expanded images archetypal personal or cultural on both conscious and unconscious levels By closely examining music in film Nagari considers music s complementary enhancing meaningful and sometimes disruptive contribution to expressive images Chapters present a Jungian approach to music in film highlighting how music image functions both independently and in conjunction with the visual image and suggesting further directions in areas of research including music therapy and autism Divided into three cumulative parts Part I explores the Jungian psychological account of the music image Part II combines theory with practice in analysing how the auditory image works with the visual to create the film as a whole experience and Part III implements a specific understanding of three individual film cases of different genres eras and styles as psychologically scrutinised case histories Music as Image will be of interest to academics and students in the fields of applied psychoanalysis and Jungian psychology music film and cultural studies With implications for music therapy and other art based therapies it will also be relevant for practising psychotherapists

Embodied Encounters Agnieszka Piotrowska, 2014-11-13 What is the role of the unconscious in our visceral approaches to cinema Embodied Encounters offers a unique collection of essays written by leading thinkers and writers in film studies with a guiding principle that embodied and material existence can and perhaps ought to also allow for the unconscious The

contributors embrace work which has brought the body back into film theory and question why psychoanalysis has been excluded from more recent interrogations The chapters included here engage with Jung and Freud Lacan and Bion and Klein and Winnicott in their interrogations of contemporary cinema and the moving image In three parts the book presents examinations of both classic and contemporary films including *Black Swan* *Zero Dark Thirty* and *The Dybbuk* Part 1 The Desire the Body and the Unconscious Part 2 Psychoanalytical Theories and the Cinema Part 3 Reflections and Destructions *Mirrors and Transgressions Embodied Encounters* is an eclectic volume which presents in one book the voices of those who work with different psychoanalytical paradigms It will be essential reading for psychoanalysts and psychotherapists scholars and students of film and culture studies and film makers

Jung and Film II: The Return Christopher Hauke, Luke Hockley, 2012-05-23 Since *Jung and Film* was first published in 2001 Jungian writing on the moving image in film and television has accelerated *Jung and Film II The Return* provides new contributions from authors across the globe willing to tackle the broader issues of film production and consumption the audience and the place of film culture in our lives As well as chapters dealing with particular film makers such as Maya Derren and films such as *Birth* *The Piano* *The Wrestler* and *Breaking the Wave* there is also a unique chapter co written by documentary film maker Tom Hurvitz and New York Jungian analyst Margaret Klenck Other areas of discussion include the way in which psychological issues come under scrutiny in many movies the various themes that concern Jungian writers on film how Jungian ideas on psychological personality types can be applied in fresh ways to analyse a variety of characters The book also includes a glossary to help readers with Jungian words and concepts *Jung and Film II* is not only a welcome companion to the first volume it is an important stand alone work essential for all academics and students of analytical psychology as well as film media and cultural studies

Jung & Film II Christopher Hauke, Luke Hockley, 2011 This book tackles the broader issues of film production and consumption the audience and the place of film culture in our lives

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