

The Memory Of Tiresias Intertextuality And Film

The Memory of Tiresias Screening the Text Intertextuality in Ken Russel's Gothic Intertextual Encounters in American Fiction, Film, and Popular Culture Cryptic Subtexts in Literature and Film Intertextuality and Intersemiosis Shakespeare, Italy, and Intertextuality Toward a New Film Aesthetic Intertextuality International Index to Film Periodicals Adaptation: Studying Film and Literature Quarterly of Film, Radio and Television Postmodernist Intertextuality Books in Motion The Art of Film Film Narratology Authorship in Film Adaptation Interpretation and Intertextuality of the film "The Matrix" Film and Philosophy Interpretation and Intertextuality of the Film the Matrix M. B. Iampolski T. Jefferson Kline Anke Grundmann Michael Dunne Steven F Walker Marina Grishakova Michele Marrapodi Bruce Isaacs Michael Worton John Desmond Denize Correa Araujo Mireia Aragay Ian Christie Peter Verstraten Jack Boozer Marius Gerschau Marius Gerschau

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iampolski deals with concepts and ideas that are highly complex and frequently very abstract yet his discussion and the progression of his analyses is always precise and easy to follow each of his points is grounded in a careful examination of a specific text and most of the texts are well known to american audiences vladimir padunov university of pittsburgh

cinema has always been literary in its desire to tell stories and in its need to borrow plots and narrative techniques from novels but the french new wave directors of

the 1950s self consciously rejected the idea that film was a mere extension of literature with subversive techniques that exploded traditional methods of film narrative they embraced fragmentation and alienation their cinema would be literature's rival not its apprentice in screening the text t jefferson kline argues that the new wave's rebellious stance is far more complex and problematic than critics have acknowledged challenging conventional views of film and literature in postwar france kline explores the new wave's unconscious obsession with the tradition it claimed to reject he uncovers the wide range of the literary and cultural texts american films classical mythology french literature and a variety of russian norwegian german and english writers and philosophers as screened in seven films truffaut's jules et jim malle's les amants resnais's l'ann e derni re   marienbad chabrol's le beau serge rohmer's ma nuit chez maud bresson's pickpocket and godard's pierrot le fou

seminar paper from the year 1998 in the subject english language and literature studies literature grade 1 bielefeld university fakult t f r linguistik und literaturwissenschaft course motivgeschichte intertextualit t mary shelley's frankenstein language english abstract the film gothic starring gabriel byrne in the role of byron julian sands percy bysshe shelley natasha richardson mary wollstonecraft godwin shelley myriam cyr claire clairmont and timothy spall dr john polidori and directed by ken russell was made in 1986 it is difficult to decide whether the film is a horror film or a period film because it contains elements of both genres the viewer's judgement depends on his or her previous knowledge of the life of the characters if the viewer does not recognize the relation between the elements and statements in the film and texts written by and about the protagonists he or she will feel gothic to be mainly a horror film in other words intertextuality plays an important role in gothic therefore the aim of this term paper is to analyze the intertextual relations between the film and various texts since there are many different concepts concerning intertextuality i will mostly focus on julia kristeva's idea of intertextuality in the first chapter in the second chapter the literary historical aspects of gothic will be examined the film is set in 1816 i.e. in the second phase of the romantic period i will analyze how ken russell represents some of the characteristics of the romantic period in his film among others a motif in the film is the artificial being and the creation of an artificial being respectively this motif is also the topic of mary shelley's novel frankenstein the third chapter deals on the one hand with the question how the motif artificial being is represented in ken russell's film and on the other hand in how far this parallels the novel frankenstein and gothic finally the aim of the

intertextual encounters occur whenever an author or the author's text recognizes references alludes to imitates parodies or otherwise elicits an audience member's familiarity with other texts f scott fitzgerald and nathanael west use the fiction of horatio alger jr as an intertext in their novels the great gatsby and a cool million callie khouri and ridley scott use the buddy road picture genre as an intertext for their thelma and louise in all these cases intertextual encounters take place between artists between texts between texts and audiences between artists and audiences michael dunne investigates works from the 1830s to the 1990s and from the canonical

american novel to bugs bunny and jerry seinfeld

one of the primary objectives of comparative literature is the study of the relationship of texts also known as intertextuality which is a means of contextualizing and analyzing the way literature grows and flourishes through inspiration and imitation direct or indirect when the inspiration and imitation is direct and obvious the study of this rapport falls into the more restricted category of hypertextuality what the author has labeled a cryptic subtext however is an extreme case of hypertextuality it involves a series of allusions to another text that have been deliberately inserted by the author into the primary text as potential points of reference this book takes a deep dive into a broad array of literature and film to explore these allusions and the hidden messages therein

newly available in paperback this collection of essays written by distinguished international scholars focuses on the structural influence of italian literature culture and society at large on shakespeare s dramatic canon exploring recent methodological trends coming from anglo american new historicism and cultural materialism and innovative analyses of intertextuality the volume s four thematic sections deal with theory and practice culture and tradition text and ideology and stage and spectacle in their own views and critical perspectives the individual chapters throw fresh light on the dramatist s pliable technique of dramatic construction and break new ground in the field of influence studies and intertextuality as a whole a rich bibliography of secondary literature and a detailed index round off the volume

toward a new film aesthetic is a radical attempt to connect the study of film with the actual viewing and consumption practices of mainstream cinematic culture

a collection of essays by american british and australian scholars which approaches this field of textual enquiry from perspectives as diverse as marxism and psychoanalysis each essay examines an aspect of contemporary practice and proposes new ways forward for students and teachers

this concise and readable new text for courses in film adaptation or film and literature introduces students to the art of adapting works of literature for film adaptation describes the interwoven histories of literature and film presents key analytical approaches to adaptation and provides an in depth overview of adaptations of novels short stories plays nonfiction and animation the book concludes with an analysis of why adaptations sometimes fail

books in motion addresses the hybrid interstitial field of film adaptation the introductory essay integrates a retrospective survey of the development of adaptation studies with a forceful argument about their centrality to any history of culture any discussion that is of the transformation and transmission of texts and meanings in and across

cultures the thirteen especially composed essays that follow organised into four sections headed paradoxes of fidelity authors auteurs adaptation contexts intertexts adaptation and beyond adaptation variously illustrate that claim by problematising the notion of fidelity highlighting the role played by adaptation in relation to changing concepts of authorship and auteurism exploring the extent to which the intelligibility of film adaptations is dependent on contextual and intertextual factors and making a claim for the need to transcend any narrowly defined concept of adaptation in the study of adaptation discussion ranges from adaptations of established classics like a tale of two cities frankenstein henry v le temps retrouv   mansfield park pride and prejudice the dead or wuthering heights to contemporary po bridget jones s diary fools the governess high fidelity the hours the orchid thief adaptation the work of doris d  rrie the first harry potter novel film or the adap made by alfred hitchcock stanley kubrick and walt disney this book will appeal to both a specialised readership and to those accessing the dynamic field of adaptation studies for the first time

john box had one of the most continuously productive design careers in british cinema winning a record for academy awards and four baftas after learning his craft in the 1950s he shot to fame with lawrence of arabia 1962 directors from david lean and carol reed to norman jewison and michael mann have valued his experience as he brought a vocabulary of life to bear on the new challenges posed by each film whether creating chaina in wales for the inn of the sixth happiness 1958 revolutionary russia in spain for dr zhivago 1965 or dickensian london for oliver 1968 imagining the mythic past in first knight 1995 or the future in rollerball 1975 box shaped screen worlds across five decades helping to establish the traditions of british production design which continue today his greatest wish was that his career should encourage others by example based on interviews with john box and the co operation of some of his key collaborators this lavishly colour illustrated book focuses on solutions to design problems and provides a unique insight into the production designer s role in the collaborative business of filmmaking book jacket

most modern studies of narrative tend to focus predominantly on literature with only some reference to film in film narratology peter w j verstraten makes film narratives his primary focus while noting the unexplored and essentially different narrative effects that film can produce with mise en sc  ne cinematography and editing rewo the definitive theory of narration offeredby literary scholar mieke bal film narratology examines cinematic techniques such as external and internal narration visual and auditive focalization the narrative force of sound and the ambiguities caused by voice overs and flashbacks verstraten illustrates these narrative principles with a broad range of examples drawn from avant garde cinema golden age hollywood blockbusters and european art cinema insightful and comprehensive film narratology will surely become the standard reference of cinematic narration for film students and scholars

authoring a film adaptation of a literary source not only requires a media conversion but also a transformation as a result of the differing dramatic demands of cinema the most critical central step in this transformation of a literary source to the screen is the writing of the screenplay the screenplay usually serves to recruit producers director and actors to attract capital investment and to give focus to the conception and production of the film project often undergoing multiple revisions prior to production the screenplay represents the crucial decisions of writer and director that will determine how and to what end the film will imitate or depart from its original source authorship in film adaptation is an accessible provocative text that opens up new areas of discussion on the central process of adaptation surrounding the screenplay and screenwriter director collaboration in contrast to narrow binary comparisons of literary source text and film the twelve essays in this collection also give attention to the underappreciated role of the screenplay and film pre production that can signal the primary intention for a film divided into four parts this collection looks first at the role of hollywood s activist producers and major auteurs such as hitchcock and kubrick as they worked with screenwriters to formulate their audio visual goals the second part offers case studies of devil in a blue dress and the sweet hereafter for which the directors wrote their own adapted screenplays considering the variety of writer director working relationships that are possible part iii focuses on adaptations that alter genre time and place and part iv investigates adaptations that alter stories of romance sexuality and ethnicity

pre university paper from the year 2012 in the subject didactics for the subject english literature works grade 1 00 language english abstract take a trip down memory lane and find yourself in the year 1999 this year marked the birth of a film that would eventually become one of the most praised science fiction films of all time not only being received positively by critics and having a worldwide gross profit of over 463 million dollars with a budget of 63 million dollars the matrix by the wachowski brothers quickly gained a cult following for it s highly professional fighting scenes revolutionary special effects and steampunk atmosphere it spawned two even more successful and anticipated sequels four years later three video games comic books and an anime spin off but what really made the matrix a mentionable film was not it s focus on action scenes but it s complex storyline and a wide range of possible interpretation and intertextuality this seminar paper will give you a glimpse of how far those two points can reach it will summarize the plot of the matrix first then it will interpret the points in the movie that seem unclear and confusing to the viewer and last but not least explain the most notable references and the intertextuality to works that inspired the movie it will however only treat the first and original movie the matrix and not it s sequels matrix reloaded and matrix revolutions and other media from the franchise

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