

The Memory Of Tiresias Intertextuality And Film

The Memory of Tiresias Quarterly of Film, Radio and Television The Pythagorean Intertext in Ovid's Metamorphoses American Journal of Philology Plays of Expectations Schirmer Encyclopedia of Film Journal of Dramatic Theory and Criticism The Best Books for Academic Libraries The Wooster Group and Its Traditions Interlitteraria Transfigurations Performative Histories, Foundational Fictions French Cinematography Slavic Review Yale/theatre The Art of Film October Influence and Intertextuality in Literary History Current Contents. Arts & Humanities Bibliographic Index M. B. Iłakowski Maria Maddalena Colavito Charles William Emil Miller Andrew Wachtel Barry Keith Grant Johan Callens Asbjørn Grønstad Anu Koivunen Christophe Marc Wall-Romana Ian Christie Jay Clayton Institute for Scientific Information

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ilakowski 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

this study uncovers pythagorean epistemology as the intertext of ovid's

metamorphoses it offers a new interpretation of this classic and its author

each number includes reviews and book notices

expectation is an integral part of the reading experience as we read a text we begin to classify it and compare it to others with which it seems to share a family resemblance drama is a particularly rich and rewarding field for studying the complex ways in which such expectations are created theatre audiences and readers of plays are encouraged in a variety of ways to guess at what might unfold on the stage and on the page and much of the pleasure of the theatrical experience revolves around this guessing game plays of expectations explores these expectations through the lens of twentieth century russian drama in the operas and plays considered here dramatists tell stories that for the most part already existed in the cultural repertoire of the contemporary russian audience in each case the dramatists and their texts invite readers or audiences to compare a new version of a familiar story with previous versions scholar andrew wachtel presents each of these dramatic texts as a nexus of intertextual play a space in which various incarnations of a storyline can interact to create a new synthesis which itself can become a self standing version of the story plays of expectations illuminates the sometimes coded or subconscious and sometimes open and deliberate "conversations" modernist russian dramatists had with their antecedents their rivals their readers and themselves in the course of their creations they quote rearrange dispute deconstruct and otherwise grapple with stories and assertions made by their antecedents and fellow artists russian audiences were capable of recognizing these references and links thus sharing a similar horizon of expectations that would shape and dictate the reception of the work in a clear and engaging style wachtel explores this fantastic web of artistic and intellectual interconnectedness a nexus that links generations of dramatists to one another and to their audience bringing each into the work of unfolding a story andrew wachtel is dean of the graduate school bertha and max dressler professor in the humanities and director of the center for international and comparative studies at northwestern university for more information on the treadgold papers visit jsis.washington.edu/ellison/outreach/treadgold.shtml

this reference source covers all aspects of the cinema including film history production national cinemas genre theory and criticism and cultural contexts

books recommended for undergraduate and college libraries listed by library of

Congress classification numbers

this is the first collection of critical essays to appear about the Wooster Group since the 1970s. This groundbreaking New York based performance company has led the way in crystallizing the conditions of contemporary stage practice at the intersection of several cultural and artistic traditions as demonstrated by the assembled critics each of them an authority in the field. These traditions extend into the past as well as into the future through the Wooster Group's impact on the latest generation of performance artists. The company's consequent institutionalization is posited and challenged in the essays constituting part I of the collection. Part II tackles the work in progress mapping its idiomatic stage vocabulary and providing case studies ranging from Frank Dell's *The Temptation of St. Anthony* to *To You the Birdie Phedre*. Part III presents productions by kindred artists such as Elevator Repair Service, The Builders Association, Cannon Company and Richard Maxwell lavishly illustrated with photographs. This collection should prove invaluable to anyone with an interest in the current theatrical scene and its place in the wider institutional, artistic and historical contexts.

In many senses viewers have cut their teeth on the violence in American cinema from Anthony Perkins slashing Janet Leigh in the most infamous of shower scenes to the 1970s masterpieces of Martin Scorsese, Sam Peckinpah and Francis Ford Coppola to our present day undertakings in imagining global annihilations through terrorism, war and alien grudges. *Transfigurations* brings our cultural obsession with film violence into a renewed dialogue with contemporary theory. Grnstad argues that the use of violence in Hollywood films should be understood semiotically rather than viewed realistically. *Transfigurations* thus alters both our methodology of reading violence in films and the meanings we assign to them depicting violence not as a self-contained incident but as a convoluted network of our own cultural ideologies and beliefs.

Anu Koivunen analyses the historicity as well as the intertextuality and intermediality of film reception by focusing on a cycle of Finnish family melodrama and its key role in thinking about gender, sexuality, nation and history. Koivunen argues that the Niskavuori films have mobilised readings in terms of history and memory, feminist nationalism and men's movement, left wing allegories and right wing morality as well as realism and melodrama.

American Quarterly of Soviet and East European Studies varies

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

this important collection explores and clarifies two of the most contested ideas in literary theory today influence and intertextuality the study of influence tends to center on major authors and canonical works identifying prior documents as sources or contexts for a given author intertextuality on the other hand is a concept unconcerned with authors as individuals it treats all texts as part of a network of discourse that includes culture history and social practices as well as other literary works in thirteen essays drawing on the entire spectrum of english and american literary history this volume considers the relationship between these two terms their rivalry their kinship their range of uses debates about these two concepts have been crucial to the new historicism and the resurgence of interest in literary history the essays in this volume employ a refreshing array of examples from that history poetry of the renaissance and the twentieth century novels of the eighteenth through twentieth centuries old english texts and postmodernist productions that have served as recurrent intertexts for contemporary theory the contributors treat such currently vital questions as the role of the author canon formation gender causality and the social dimension of texts they illuminate old assumptions and new ideas about agency that lie behind notions of influence and they examine models of an anonymous textual field that lie behind notions of intertextuality the volume takes much of its character from its own intertextual origin as a group project of the english faculty at the university of wisconsin madison though diverse in their academic interests concerns and experience the contributors participated in an ongoing intellectual

exchange that is a model of how new scholarship can arise from dialogue

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