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WALSH JAMAL

The Ancient World in Silent Cinema McFarland

They obsess over the nuances of a Douglas Sirk or Ingmar Bergman film; they revel in books such as François Truffaut's Hitchcock; they happily subscribe to the Sundance Channel—they are the rare breed known as cinephiles. Though much has been made of the classic era of cinephilia from the 1950s to the 1970s, Cinephilia documents the latest generation of cinephiles and their use of new technologies. With the advent of home theaters, digital recording devices, online film communities, cinephiles today pursue their dedication to film outside of institutional settings. A radical new history of film culture, Cinephilia breaks new ground for students and scholars alike. [Love in the Time of Cinema](#) Penn State Press

Despite creating an extensive and innovative body of work over the last 30 years, Aki Kaurismäki remains relatively neglected in Anglophone scholarship. This international collection of original essays aims to redress such neglect by assembling diverse critical inquiries into Kaurismäki's

oeuvre. The first anthology on Kaurismäki to be published in English, it offers a range of voices responding to his politically and aesthetically compelling cinema. Deploying various methodologies to explore multiple facets of his work, *The Films of Aki Kaurismäki* will come to be seen as the definitive book on Kaurismäki.

[Social TV](#) NYU Press

In *Film and Literary Modernism*, the connections between film, modernist literature, and the arts are explored by an international group of scholars. The impact of cinema upon our ways of seeing the world is highlighted in essays on city symphony films, avant-garde cinema, European filmmaking and key directors and personalities from Charlie Chaplin, Sergei Eisenstein and Alain Renais to Alfred Hitchcock and Mae West. Contributors investigate the impact of film upon T. S. Eliot, time and stream of consciousness in Virginia Woolf and Henri Bergson, the racial undercurrents in the film adaptations of Ernest Hemingway's fiction, and examine the film writing of William Faulkner, James Agee, and Graham Greene. Robert McParland assembles an international group of researchers including independent film makers, critics and professors of film, creative writers, teachers of architecture and design, and young doctoral scholars, who offer a

multi-faceted look at modernism and the art of the film.

European Intertexts Suomalaisen Kirjallisuuden Seura
 Beloved, controversial, influential, the creator of such fascinating and award-winning films as *My Own Private Idaho*, *Good Will Hunting*, *Elephant*, and *Milk*, Gus Van Sant stands among the great international directors, equally at home in Hollywood and the avant-garde. Examining his films thematically, this book finds consistency of vision in Van Sant's unique approach to cinema, which deploys postmodernist techniques such as appropriation, nonlinear narrative, and queering—not in the service of the chic but to apply an all-inclusive viewpoint to ageless tales of life, love and death. Van Sant's films are viewed through a multi-genre prism, including the work of Bruce Weber and Derek Jarman, the westerns of Sam Peckinpah, the music of the Velvet Underground and Nirvana, the fiction of Sam D'Allesandro, and especially the "cut-up"/collage practice of intertextual authorship pioneered by William Burroughs.

[Tiresian Poetics](#) Oxford University Press

In the age of "complex TV", of social networking and massive consumption of transmedia narratives, a myriad short-lived phenomena surround films and TV programs raising questions

about the endurance of a fictional world and other mediatized discourse over a long arc of time. The life of media products can change direction depending on the variability of paratextual materials and activities such as online commentaries and forums, promos and trailers, disposable merchandise and gadgets, grassroots video production, archives, and gaming. This book examines the tension between permanence and obsolescence in the production and experience of media byproducts analysing the affections and meanings they convey and uncovering the machineries of their persistence or disposal. Paratexts, which have long been considered only ancillary to a central text, interfere instead with textual politics by influencing the viewers' fidelity (or infidelity) to a product and affecting a fictional world's "life expectancy". Scholars in the fields of film studies, media studies, memory and cultural studies are here called to observe these byproducts' temporalities (their short form and/or long temporal extension, their nostalgic politics or future projections) and assess their increasing influence on our use of the past and present, on our temporal experience, and, consequently, on our social and political self-positioning through the media.

[Rethinking Art and Visual Culture](#) Springer

Films are integral to national imagination. Promotional publicity markets "domestic films" not only as entertaining, exciting, or moving, but also as topical and relevant in different ways. Reviewers assess new films with reference to other films and cultural products as well as social and political issues. Through such interpretive framings by contemporaries and later generations, popular cinema is embedded both in national imagination and endless intertextual and intermedial frameworks. Moreover, films themselves become signs to be cited and recycled as illustrations of cultural, social, and political history as well as national mentality. In the age of television, "old films" continue to live as history and memory. In *Performative Histories, Foundational Fictions*, Anu Koivunen analyzes 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. Close-reading posters, advertisements, publicity-stills, trailers, review journalism, and critical commentary, she demonstrates how *The Women of Niskavuori* (1938 and 1958), *Loviisa* (1946), *Heta Niskavuori* (1952), *Aarne Niskavuori* (1954), *Niskavuori Fights* (1957), and *Niskavuori* (1984) have operated as sites for imagining "our agrarian past", our Heimat and heritage as well as "the strong Finnish woman" or "the weak man in crisis". Based on extensive empirical research, Koivunen argues that the *Niskavuori* films have mobilized 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. Through processes of citation, repetition, and re-cycling the films have acquired not only a heterogeneous and contradictory interpretive legacy, but also an affective force.

[The Politics of Ephemeral Digital Media](#) Bloomsbury Publishing USA

Exploring cultural and social differences in defining a children's film / Becky Parry -- Screening innocence in children's film / Debbie Olson -- Screen adaptations of the Wizard of Oz and metafilmicity in children's film / Ryan Bunch -- Children's films and the avant-garde / Bettina Kümmerling-Meibauer -- Intertextuality and 'adult' humour in children's film / Sam Summers -- Children's film and the problematic 'happy ending' / Noel Brown -- The cop and the kid in 1930s American film / Pamela Robertson-Wojcik -- History, forbidden games, children's play, and trauma theory / Ian Wojcik-Andrews -- Changing conceptions of childhood in the work of the Children's Film Foundation / Robert Shail -- Migrant children and the 'space between' in the films of Angelopoulos / Stephanie Hemelryk Donald -- Iranian cinema and a world through the eyes of a child / John Stephens -- The American tween and contemporary Hollywood cinema / Timothy Shary -- Growing up on Scandinavian screens / Anders Lysne -- Mary Pickford, Alma Taylor, and girlhood in Early Hollywood and British cinema / Matthew Smith -- Craft and play in Lotte Reiniger's fairy tale films / Caroline Ruddell -- Disney's musical landscapes / Daniel Batchelder -- Hayley Mills and the Disneyfication of childhood / David Buckingham -- Danny Kaye as children's film star / Bruce Babington -- Real animals and the problem of anthropomorphism in children's film / Claudia Alonso-Recarte and Ignacio Ramos-Gay -- Nation, identity, and the arrikin streak in Australian children's cinema / Adrian Schober -- Nationalism in Swedish Children's Film and the Case of Astrid Lindgren / Anders Wilhelm Åberg -- Unreality, Fantasy, and the Anti-Fascist Politics of the Children's Films of Satyajit Ray / Koel Banerjee -- Gender, Ideology, and Nationalism in Chinese Children's Cinema / Yuhan Huang -- Ethnic and racial difference in the Hungarian animated features *Macskafogó/Cat City* (1986) and *Macskafogó 2/Cat City 2* (2007) / Gábor Gergely -- Negotiating East and West when representing childhood in Miyazaki's *Spirited away* / Katherine Whitehurst -- Coming of age in

South Korean cinema / Sung-Ae Lee -- The Walt Disney Company, family entertainment, and global movie hits / Peter Krämer -- Reading Jason and the argonauts as a children's film / Susan Smith -- Hollywood and the baby boom audience in the 1950s and 1960s / James Russell -- Don Bluth and the Disney renaissance / Peter Kunze -- On 'love experts', evil princes, gullible princesses, and Frozen / Amy M. Davis -- Hollywood, regulation, and the 'disappearing' children's film / Filipa Antunes -- How children learn to 'read' movies / Cary Bazalgette -- Star Wars, children's film culture, and fan paratexts / Lincoln Geraghty -- Norwegian tween girls and everyday life through Disney tween franchises / Ingvild Kvale Sørenssen -- A multimethod study on contemporary young audiences and their film/cinema discourses and practices in Flanders, Belgium / Aleit Veenstra, Philippe Meers, and Daniël Biltereyst -- An empirical report on young people's responses to adult fantasy films / Martin Barker -- Disney's adult audiences / James R. Mason.

[The Memory of Tiresias](#) Springer Nature

In the French filmmaker Robert Bresson's cinematography, the linkage of fragmented, dissimilar images challenges our assumption that we know either what things are in themselves or the infinite ways in which they are entangled. The "bond" of Sharon Cameron's title refers to the astonishing connections found both within Bresson's films and across literary works by Tolstoy, Dostoevsky, and Kafka, whose visionary rethinkings of experience are akin to Bresson's in their resistance to all forms of abstraction and classification that segregate aspects of reality. Whether exploring Bresson's efforts to reassess the limits of human reason and will, Dostoevsky's subversions of Christian conventions, Tolstoy's incompatible beliefs about death, or Kafka's focus on creatures neither human nor animal, Cameron illuminates how the repeated juxtaposition of disparate, even antithetical, phenomena carves out new approaches to defining the essence of being, one where the very nature of fixed categories is brought into question. An innovative look at a classic French auteur and three giants of European literature, *The Bond of the Furthest Apart* will interest scholars of literature, film, ethics, aesthetics, and anyone drawn to an experimental venture in critical thought.

[Film Remakes](#) Columbia University Press

On March 15, 2011, Donald Trump changed television forever. The Comedy Central Roast of Trump was the first major live broadcast to place a hashtag in the corner of the screen to encourage real-time reactions on Twitter, generating more than 25,000 tweets and making the broadcast the most-watched Roast in Comedy Central history. The #trumproast initiative personified the media and tech industries' utopian vision for a multi-screen and communal live TV experience. In *Social TV: Multi-Screen Content and Ephemeral Culture*, author Cory Barker reveals how the US television industry promised—but failed to deliver—a social media revolution in the 2010s to combat the imminent threat of on-demand streaming video. Barker examines the rise and fall of Social TV across press coverage, corporate documents, and an array of digital ephemera. He demonstrates that, despite the talk of disruption, the movement merely aimed to exploit social media to reinforce the value of live TV in the modern attention economy. Case studies from broadcast networks to tech start-ups uncover a persistent focus on community that aimed to monetize consumer behavior in a transitional industry period. To trace these unfulfilled promises and flopped ideas, Barker draws upon a unique mix of personal Social TV experiences and curated archives of material that were intentionally marginalized amid pivots to the next big thing. Yet in placing this now-forgotten material in recent historical context, Social TV shows how the era altered how the industry pursues audiences. Multi-screen campaigns have shifted away from a focus on live TV and toward all-day "content" streams. The legacy of Social TV, then, is the further embedding of media and promotional material onto every screen and into every moment of life.

[The Political Sublime](#) University of Hawaii Press

This is the first book to provide a comprehensive and systematic account of the phenomenon of cinematic remaking. Drawing upon recent theories of genre and intertextuality, *Film Remakes* describes remaking as both an elastic concept and a complex situation, one enabled and limited by the interrelated roles and practices of industry, critics, and audiences. This approach to remaking is developed across three broad sections: the first deals with issues of production, including commerce and authors; the second considers genre, plots, and structures; and the third investigates issues of reception, including audiences and institutions.

[Performative Histories, Foundational Fictions](#) Springer

Examining a neglected aspect of international copyright law, this book highlights the obligation on nations to maintain broad copyright exceptions.

[Antonin Artaud](#) Cambridge University Press

[The Memory of Tiresias](#) Univ of California Press

[The Bond of the Furthest Apart](#) Routledge

In January 2012, shooting was set to begin in Sydney, Australia, on the Hollywood-backed production of Milton's *Paradise Lost*, with Oscar nominee Bradley Cooper cast as Satan. Yet just two weeks before the start of production, Legendary Pictures delayed the project, reportedly due to budgetary concerns, and soon the company had suspended the film indefinitely. Milton scholar Eric C. Brown, who was then serving as a script consultant for the studio, sees his experience with that project as part of a long and perplexing story of Milton on film. Indeed, as Brown details in this comprehensive study, Milton's place in the popular imagination—and his extensive influence upon the cinema, in particular—has been both pervasive and persistent.

[Film and the Ethical Imagination](#) Springer

This book provides a comprehensive, critical overview of the turn to ethics in literature, film, and visual culture. It discusses the concept of a biovisual ethics, offering a new theory of the relation between film and ethics based on the premise that images are capable of generating their own ethical content. This ethics operates hermeneutically and materializes in cinema's unique power to show us other modes of being. The author considers a wealth of contemporary art films and documentaries that embody ethical issues through the very form of the text. The ethical imagination generated by films such as *The Nine Muses*, *Post Tenebras Lux*, *Amour*, and *Nostalgia For the Light* is crucially defined by openness, uncertainty, opacity, and the refusal of hegemonic practices of visual representation.

Routledge

The Routledge Companion to Adaptation offers a broad range of scholarship from this growing, interdisciplinary field. With a basis in source-oriented studies, such as novel-to-stage and stage-to-film adaptations, this volume also seeks to highlight the new and innovative aspects of adaptation studies, ranging from theatre and dance to radio, television and new media. It is divided into five sections: Mapping, which presents a variety of perspectives on the scope and development of adaptation studies; Historiography, which investigates the ways in which adaptation engages with – and disrupts – history; Identity, which considers texts and practices in adaptation as sites of multiple and fluid identity formations; Reception, which examines the role played by an audience, considering the unpredictable relationships between adaptations and those who experience them; Technology, which focuses on the effects of ongoing technological advances and shifts on specific adaptations, and on the wider field of adaptation. An emphasis on adaptation-as-practice establishes methods of investigation that move beyond a purely comparative case study model. The Routledge Companion to Adaptation celebrates the complexity and diversity of adaptation studies, mapping the field across genres and disciplines.

[The Oxford Handbook of Children's Film](#) The Memory of Tiresias

What does it mean to live dangerously? This is not just a philosophical question or an ethical call to reflect upon our own individual recklessness. It is a deeply political issue, fundamental to the new doctrine of 'resilience' that is becoming a key term of art for governing planetary life in the 21st Century. No longer should we think in terms of evading the possibility of traumatic experiences. Catastrophic events, we are told, are not just inevitable but learning experiences from which we have to grow and prosper, collectively and individually. Vulnerability to threat, injury and loss has to be accepted as a reality of human existence. In this original and compelling text, Brad Evans and Julian Reid explore the political and philosophical stakes of the resilience turn in security and governmental thinking. Resilience, they argue, is a neo-liberal deceit that works by disempowering endangered populations of autonomous agency. Its consequences represent a profound assault on the human subject whose meaning and sole purpose is reduced to survivability. Not only does this reveal the nihilistic qualities of a liberal project that is coming to terms with its political demise. All life now enters into lasting crises that are catastrophic unto the end.

[Visual History](#) Peter Lang

"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

[The Routledge Companion to Adaptation](#) Oxford University Press

The 2005 James McTeigue and Wachowski Brothers film *V* for Vendetta represents a postmodern pastiche, a collection of fragments pasted together from the original Moore and Lloyd graphic novel of the same name, along with numerous allusions to literature, history, cinema, music, art,

politics, and medicine. Paralleling the graphic novel, the film simultaneously reflects a range of authorial contributions and influences. This work examines in detail the intersecting texts of V for Vendetta. Subjects include the alternative dimensions of the cinematic narrative, represented in the film's conspicuous placement of the painting The Lady of Shalott in V's home; the film's overt allusions to the AIDS panic of the 1980s; and the ways in which antecedent narratives such as Terry Gilliam's Brazil, Huxley's Brave New World, and Bradbury's Fahrenheit 451 represent shadow texts frequently crossing through the overall V for Vendetta narrative.

Show Sold Separately Routledge

While copyright law is ordinarily thought to consist primarily of exclusive rights, the regime's various exemptions and immunities from liability for copyright infringement form an integral part

of its functioning, and serve to balance copyright's grant of a private benefit to authors/creators with the broader public interest. With contributors from all over the world, this handbook offers a systematic, thorough study of copyright limitations and exceptions adopted in major jurisdictions, including the United States, the European Union, and China. In addition to providing justifications for these limitations, the chapters compare differences and similarities that exist in major jurisdictions and offer suggestions about how to improve the enforcement of copyright limitations domestically and globally. This work should appeal to scholars, policymakers, attorneys, teachers, judges, and students with an interest in the theories, policies, and doctrines of copyright law. Classical Literature on Screen Cambridge University Press

European Intertexts is the first fruit of an ongoing collaborative study aiming to challenge the

isolationism of much critical work on English literature by exploring the interdependence of English and continental European literatures in writing by women. While later volumes will deal with specific texts, this introductory volume provides a descriptive framework and a theoretical basis for studies in the field. Covering issues such as the role of English as a world language, the definition of 'Europe', and the current state of Translation Studies, the book also surveys theories of intertextuality and demonstrates intertextual links between written and visual and film texts. This book is itself pioneering in making a systematic approach to women's writings in English in the context of other European cultures. Although Europe is a political reality, this cultural interpenetration remains largely unexamined, and these essays represent an important first step towards revealing that unexplored richness.

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