

1. Record Nr.	UNINA9910136398703321
Titolo	Revista produção e desenvolvimento
Pubbl/distr/stampa	[Maracanã] : , : Centro Federal de Educação Tecnológica Celso Suckow da Fonseca, , 2015-
ISSN	2446-9580
Descrizione fisica	1 online resource
Soggetti	Production management Development economics Periodicals.
Lingua di pubblicazione	Portoghese
Formato	Materiale a stampa
Livello bibliografico	Periodico
Note generali	Refereed/Peer-reviewed
2. Record Nr.	UNINA9910524676703321
Autore	Hedges Inez <1947->
Titolo	Breaking the Frame // Inez Hedges
Pubbl/distr/stampa	Indiana University Press, 1991 Bloomington : , : Indiana University Press, , 1991 ©1991
ISBN	0-253-05589-X
Descrizione fisica	1 online resource (1 online resource xvi, 160 pages) : illustrations
Soggetti	Interpretatie Vertelkunst Filmkunst Motion pictures - Philosophy Motion pictures and literature Motion pictures - Philosophie Cinema et litterature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa

Livello bibliografico

Monografia

Nota di contenuto

Breaking the frame : Zazie and film language -- Film writing and the poetics of silence -- Forms of representation in la Nuit de Varennes -- Truffaut and Cocteau : representations of Orpheus -- Mediated vision : women's subjectivity -- Women and film space -- Scripting children's minds : E.T. and the Wizard of Oz -- Myth of the perfect woman : cinema as machine celibataire.

Sommario/riassunto

Ranging over the broad spectrum of contemporary literary and film theory, *Breaking the Frame* explores the different approaches to cinematic art that are offered by cognitive psychology, feminist theory, aesthetics, and psychoanalysis. In this study Inez Hedges looks closely at films that challenge accepted norms in both form and content. The films discussed here, including *Zazie*, *La Nuit de Varennes*, and *E.T.*, break out of conventional frames, upsetting our expectations about how films should look (the film frame) as well as how experience is usually organized by cinematic works of art (the psychological or cognitive frame). Hedges focuses on two primary areas: the way that the structure of film texts guides the interpretations of the spectator (hermeneutics) and the way that films reflect social models (representation). Within the hermeneutic approach, the author relates the unconventional use of film language in cinematic works of the 1960s and 1970s not only to the recent novels of Beckett and Queneau and to the French nouveau roman but also to one of the founding texts of Western literature, the *Oedipus Rex* of Sophocles. The discussion of representation examines the social ascendancy of cinematic narrative in modern times in the light of the philosophical insights of Michel Foucault and Harold Bloom. Finally, contemporary feminist and psychoanalytic theories are brought to bear on cinematic representations of gender. *Breaking the Frame* will be of interest not only to scholars and students of film and literature but also to today's "film-literate" public who enjoy exploring the theoretical and philosophical implications of cinematic works.