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Nota di contenuto	A Companion to Jean Renoir; Copyright; Contents; Notes on Contributors; Acknowledgments; Notes on the Text; Introduction: Renoir In and Out of His Time; Close-Up on Renoir's Aesthetics; Renoir's Film making and the Arts; Shifting Places in the Critical Canon; French Renoir; International Renoir; Notes; References; PART I: Renoir in Close-Up; Section 1: Reassessing Renoir's Aesthetics; 1 Shooting in Deep Time: The Mise en Scene of History in Renoir's Films of the 1930's; Opening Shots: Approaching Renoir's Style; The Mise en Scene of History and the Need to See in Depth; From Bazin to Deleuze

Embedded Framings, Shifting Frames Historicity as Uncertainty; The Loss of Solidity; Conclusion; Note; References; 2 The Exception and the Norm: Relocating Renoir's Sound and Music; Renoir's Career: An Overview; Sound as a Function of Studio Conditions; An Actor-Centered Technique; Renoir's Music; Renoir's Awareness of Himself as a Sound Innovator; References; 3 The Invention of French Talking Cinema: Language in Renoir's Early Sound Films; A Manifesto for Sound Cinema: *La Chienne*; Sound as Substance; Voice and Speech: Social Classes and Oddball Characters

Renoir's Experimental Phase from *La Nuit du carrefour* to *Toni Partie de campagne* and *Les Bas-fonds*; Renoir the Actor: *Pere Poulain*, *Cabuché*, *Octave*; Conclusion: Renoir - A Cinema of Discrepancy; Note; References; 4 Renoir and His Actors: The Freedom of Puppets; An "Aesthetic of Discrepancy"; Renoir: Naturalist Filmmaker and Anthropologist; Capturing a Performance; From the Puppet-Master to the Documentary Filmmaker; Renoir, a Forerunner of Modernity; The Faked and the Spontaneous; Renoir: A "Hitchcocko-Langian"?; Renoir's Little Zoo; Notes; References

5 Design at Work: Renoir's Costume Dramas of the 1950's Introduction: Worshiping the Artificial - Eye-Catching Decor; *Le Carrosse d' or*; French Cancan; *Elena et les hommes*; Conclusion: Decor as Enlightenment; Notes; References; Section 2: Critical Focus on Selected Films; 6 *Sur un air de Charleston*, *Nana*, *La Petite Marchande d'allumettes*, *Tire au flanc*: Renoir and the Ethics of Play; *Nana*; *Sur un air de Charleston*; *La Petite Marchande d' allumettes*; *Tire au flanc*; Notes; References; 7 *La Grande Illusion*: Sound, Silence, and the Displacement of Emotion; Sounds and Silence; A Multilingual Film The Bonding Third Language Note; References; 8 *La Bete humaine*: Double Murder at the Station at *Le Havre*; Coup de Theatre; Beginning the Investigation: Script Archives, First Clues; Hypothesis 1; Investigation (Continued): Mixed Messages; Hypothesis 2; Investigation (Provisional Conclusion): Two or Three Murders at the Station at *Le Havre*; The Story Goes On; Notes; References; 9 *La Regle du jeu*: Lies, Truth, and Irresolution (A Critical Round Table); Notes; 10 The River: Beneath the Surface with Andre Bazin; Introduction: "Nothing but Reality"?; Bazin's Unanswered Questions

A Double Perspective

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#### Sommario/riassunto

Francois Truffaut called him, simply, 'the best'. Jean Renoir is a towering figure in world cinema and fully justifies this monumental survey that includes contributions from leading international film scholars and comprehensively analyzes Renoir's life and career from numerous critical perspectives. New and original research by the world's leading English and French language Renoir scholars explores stylistic, cultural and ideological aspects of Renoir's films as well as key biographical periods Thematic structure admits a range of critical methodologies, from textual analy

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