

1. Record Nr.	UNINA9910146260303321
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Titolo	Film remakes as ritual and disguise : from Carmen to Ripley // Anat Zanger
Pubbl/distr/stampa	Amsterdam, : Amsterdam University Press, c2006
ISBN	1-281-97268-1 9786611972684 90-485-0970-X 1-4294-5463-6
Edizione	[1st ed.]
Descrizione fisica	1 online resource (158 pages) : digital, PDF file(s)
Collana	Film culture in transition
Disciplina	791.436
Soggetti	Film remakes - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 29 Jan 2021).
Nota di bibliografia	Filmography: p. [147]-149. Includes bibliographical references (p. [131]-145) and index.
Nota di contenuto	Front matter -- Table of Contents -- Acknowledgments -- Introduction -- Chapter 1. Psycho: Inside and Outside the Frame -- Part One. First Variation: Carmen -- Chapter 2. The Game Begins -- Chapter 3. Muted Voices -- Chapter 4. Masks -- Part Two. Second Variation: Joan -- Chapter 5. The Game Again -- Chapter 6. Hearing Voices -- Chapter 7. Disguises -- Conclusion -- Chapter 8. Repetitions as Hidden Streams -- References -- Filmography -- Credits -- Index
Sommario/riassunto	The first full-length history of the remake in cinema, <i>Film Remakes as Ritual and Disguise</i> is also the first book to explore how and why these stories are told. Anat Zanger focuses on contemporary retellings of three particular tales' Joan of Arc, Carmen, and Psycho to reveal what she calls the remake's 'rituals of disguise.' Joan of Arc, Zanger demonstrates, later appears as the tough, androgynous Ripley in the blockbuster Alien series and the God-ridden Bess in Lars Von Trier's <i>Breaking the Waves</i> . Ultimately, these remake chains offer evidence of the archetypes of our own age, cultural 'fingerprints' that are reflective of society's own preferences and politics. Underneath the redundancy of the remake, Zanger shows, lies our collective social memory. Indeed, at its core the lowly remake represents a primal attempt to gain

immortality, to triumph over death - playing at movie theaters seven days a week, 365 days a year. Addressing the wider theoretical implications of her argument with sections on contemporary film issues such as trauma, jouissance, and censorship, *Film Remakes as Ritual and Disguise* is an insightful addition to current debates in film theory and cinema history.
