

1. Record Nr.	UNINA9910450540903321
Autore	Girgus Sam B. <1941->
Titolo	The films of Woody Allen // Sam B. Girgus [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2002
ISBN	1-107-13247-9 1-280-41847-8 0-511-17961-8 1-139-14775-7 0-511-06433-0 0-511-05800-4 0-511-30655-5 0-511-61525-6 0-511-07279-1
Edizione	[Second edition.]
Descrizione fisica	1 online resource (xii, 200 pages) : digital, PDF file(s)
Collana	Cambridge film classics
Disciplina	791.43/092
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references (p. 193-195) and index. Filmography: p. 175-191.
Nota di contenuto	Cover; Half-title; Series-title; Title; Copyright; Dedication; Contents; Acknowledgments; Introduction to the Second Edition; 1 Reconstruction and Revision in Woody Allen's Films; 2 Desire and Narrativity in Annie Hall; 3 Manhattan; 4 The Purple Rose of Cairo; 5 Hannah and Her Sisters; 6 The Eyes of God; Conclusion to the Second Edition; Filmography; Selected Bibliography; Index
Sommario/riassunto	The Films of Woody Allen was the first full-length work to examine the director as a serious filmmaker and artist. Sam Girgus argues that Allen has consistently been on the cutting edge of contemporary critical and cultural consciousness, challenging our notions of authorship, narrative, perspective, character, theme, ideology, gender and sexuality. This revised and updated edition includes two new chapters that examine Allen's work since 1992. Girgus argues that the scandal surrounding Allen's personal life in the early 1990s has altered his

image in ways that reposition moral consciousness in his work. The union between Allen's public and private selves that created a special 'aura' about him remains intact despite the director's concerted efforts to separate his private life from his screen image. Allen now assumes a postmodern moral relativism and 'sensual realism' that differs profoundly from the moral sensibility of his earlier work.
