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| Note generali           | Based on the author's doctoral dissertation--New York University.  |
| Nota di bibliografia    | Includes bibliographical references and index.   |
| Nota di contenuto       | Introduction -- Crime as a form of liberation : modeling revolt in Pickpocket and A man escaped -- Word and image, world and nothingness : logocentrism and ironic reversal in Proces de Jeanne d'Arc, Diary of a country priest, and Les anges du peche -- Man and animal, master and servant : animals and criminality Mouchette and Au hasard Balthazar -- The aftermath of revolt : Une femme douce and The turn to color -- Disintegration : Lancelot du Lac, or, the failure of identification and totality -- The agony of ideas : The devil probably and revolutionary discourse -- The last gasp : L'argent and the end of socialism. |
| Sommario/riassunto      | The French auteur Robert Bresson, director of such classics as Diary of a Country Priest (1951), The Trial of Joan of Arc (1962), The Devil, Probably (1977), and L'Argent (1983), has long been thought of as a transcendental filmmaker preoccupied with questions of grace and predestination and little interested in the problems of the social world. This book is the first to view Bresson's work in an altogether different context. Rather than a religious or spiritual filmmaker, Bresson is revealed as an artist steeped in radical, revolutionary politics. Situating Bresson in radical and aesthetic                          |