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Autore	Coates Paul <1953->
Titolo	Comparative Cinema : Late and Last Things in Literature and Film // by Paul Coates
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Preface: what flies at dusk -- Part 1 - Film and Film: Spirituality and comparative cinema -- Chapter 1 - On the cinéphilie of Paul Schrader's First Reformed -- Chapter 2 - Elective Affinities of Krzysztof Kielowski's Red: Curzio Malaparte and Naomi Kawase -- Part 2 - 'I would like to escape this story': creative betrayal.-Chapter 3 - Some thoughts on adaptation -- Chapter 4 - Bergman and Sophocles; Polaski and Euripides -- Chapter 5 - Persona in the mirror of literature -- Chapter 6 - Ghosts of dramas past -- Chapter 7 - The pre-modernist moment: 'I would like to escape this story' -- Chapter 8 - System and structure in The Crying of Lot 49 and How one sees -- Part 3 - Imagination and disaster -- Chapter 9 - Imagination and disaster: The Sweet Hereafter of Russell Banks and Atom Egoyan.- Chapter 10 - Modernist metaphors: love and fire in Lee Chang-Dong's Burning -- Chapter 11 - Ruins in literature and film.
Sommario/riassunto	This book comprises what may be called exercises in 'comparative cinema'. Its focus on endings, near-endings and 'late style' is connected with the author's argument that comparative criticism itself

may constitute an endgame of criticism, arising at the moment at which societies or individuals relinquish primary adherence to one tradition or medium. The comparisons embrace different works and artistic media and primarily concern works of literature and film, though they also consider issues raised by the interrelationship of language and moving and still images, as well as inter- and intra-textuality. The works probed most fully are ones by Theo Angelopoulos, Ingmar Bergman, Harun Farocki, Theodor Fontane, Henry James, Krzysztof Kielowski, Chang-dong Lee, Roman Polaski, Thomas Pynchon, and Paul Schrader, while the key recurrent motifs are those of dusk, the horizon, the labyrinth, and the ruin.

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