

1. Record Nr.	UNINA9910778470603321
Autore	Kozloff Sarah
Titolo	Invisible storytellers : voice-over narration in American fiction film / / Sarah Kozloff
Pubbl/distr/stampa	Berkeley : , : University of California Press, , 1988
ISBN	1-282-35560-0 9786612355608 0-520-90966-6
Descrizione fisica	1 online resource (178 pages) : illustrations
Disciplina	791.43/0973
Soggetti	Voice-overs Motion picture plays, American - History and criticism Motion pictures - United States
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes filmography (p. 141-153). Includes bibliographical references (p. 155-160) and index.
Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Introduction -- 1. The Prejudices against Voice-Over Narration -- 2. Ancestors, Influences, and Development -- 3. First-Person Narrators -- 4. Third-Person Narrators -- 5. Irony in Voice-Over Films -- Conclusion -- Notes -- Filmography -- Bibliography of Works Cited -- Index
Sommario/riassunto	"Let me tell you a story," each film seems to offer silently as its opening frames hit the screen. But sometimes the film finds a voice-an off-screen narrator-for all or part of the story. From Wuthering Heights and Double Indemnity to Annie Hall and Platoon, voice-over narration has been an integral part of American movies. Through examples from films such as How Green Was My Valley, All About Eve, The Naked City, and Barry Lyndon, Sarah Kozloff examines and analyzes voice-over narration. She refutes the assumptions that words should only play a minimal role in film, that "showing" is superior to "telling," or that the technique is inescapably authoritarian (the "voice of god"). She questions the common conception that voice-over is a literary technique by tracing its origins in the silent era and by highlighting the influence of radio, documentaries, and television. She explores how

first-person or third-person narration really affects a film, in terms of genre conventions, viewer identification, time and nostalgia, subjectivity, and reliability. In conclusion she argues that voice-over increases film's potential for intimacy and sophisticated irony.
