

1. Record Nr.	UNINA9910788980903321
Autore	Branigan Edward <1945->
Titolo	Point of view in the cinema : a theory of narration and subjectivity in classical film // Edward Branigan ; foreword by David Bordwell
Pubbl/distr/stampa	Berlin ; ; New York : , : Mouton, , [1984] ©1984
ISBN	3-11-081759-4
Edizione	[Reprint 2010]
Descrizione fisica	1 online resource (262 p.)
Collana	Approaches to Semiotics [AS] ; ; 66
Classificazione	AP 45300
Disciplina	791.43/01
Soggetti	Motion picture plays - History and criticism Motion pictures - Philosophy Point of view (Literature) Subjectivity in motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographies and index.
Nota di contenuto	Front matter -- Chapter 1 The Problem of Point of View -- Chapter 2 Film as System -- Chapter 3 Narration -- Chapter 4 Subjectivity -- Chapter 5 The Point-of-view Shot -- Chapter 6 Character Reflection and Projection -- Chapter 7 The Modern Text: Subjectivity under Siege from Fellini's 8 1/2 to Oshima's The Story of a Man Who Left His Will on Film -- Chapter 8 Metatheory -- Appendix Orthodox Theories of Narration -- Suggested Further Reading -- Index -- Backmatter
Sommario/riassunto	Branigan effectively criticizes the communication model of narration, a task long overdue in Anglo-American circles. The book brings out the extent to which mainstream mimetic theories have relied upon the elastic notion of an invisible, idealized observer, a convenient spook whom critics can summon up whenever they desire to "naturalize" style. The book also makes distinctions among types of subjectivity; after this, we will have much more precise ways of tracing the fluctuations among a character's vision, dreams, wishes, and so forth. Branigan also explains the necessity of distinguishing levels of narration.