

1. Record Nr.	UNINA9910790225003321
Titolo	Jung & film II : the return : further post-Jungian takes on the moving image // edited by Christopher Hauke & Luke Hockley
Pubbl/distr/stampa	Hove, East Sussex : , : Routledge, , 2011
ISBN	1-136-63360-X 1-280-68340-6 9786613660343 0-203-80341-8 1-136-63361-8
Descrizione fisica	1 online resource (357 p.)
Altri autori (Persone)	HaukeChristopher <1953-> HockleyLuke
Disciplina	791.43019
Soggetti	Jungian psychology Motion pictures - Psychological aspects
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front Cover; Jung and Film II: The Return; Copyright Page; Contents; List of films; List of figures; Notes on contributors; Acknowledgments; Introduction: Christopher Hauke and Luke Hockley; Part I: Image andpsychotherapy; 1. The decisive image: In documentary film, in Jungian analysis: Tom Hurwitz and Margaret Klenck; 2. 'I thought he might be better now': A clinician's reading of individuation in von Trier's Breaking The Waves: David Hewison; 3. Love, loss, imagination and the 'other' in Soderbergh's Solaris: Andre Zanardo 4. Birth: Eternal grieving of the spotless mind: John Izod and Joanna Dovalis5. Soul and space in the Coen brothers' No Country for Old Men: Christopher Hauke; Part II: Image and theory; 6. Jungian film studies: The corruption of consciousness and the nurturing of psychological life: Don Fredericksen; 7. 'Much begins amusingly and leads into the dark': Jung's popular cinema and the Other: Christopher Hauke; 8. Contrasting interpretations of film: Freudian and Jungian: Michael Jacobs; 9. Individual interpretations: A response to Michael Jacobs: John Izod

10. The third image: Depth psychology and the cinematic experience: Luke Hockley
11. The nature of adaptation: Myth and the feminine gaze in Ang Lee's *Sense and Sensibility*: Susan Rowland; 12. Cinephilia: Or, looking for meaningfulness in encounters with cinema: Greg Singh; 13. *Twilight*: Discourse theory and Jung: Catriona Miller; 14. Individual and society in the films of Tim Burton: Helena Bassil-Morozow; Part III: Image, type and archetype; 15. The shadow: Constriction, transformation and individuation in *Campion's The Piano*: Mary Dougherty
16. The dark feminine in Aronofsky's *The Wrestler*: Lydia Lennihan
17. The archetype of transformation in Maya Deren's film rituals: Michelangelo Paganopoulos; 18. Coppola's *The Conversation*: Typology and a caul to the soul: James Palmer; 19. Navel gazing: Introversion/extraversion and Australian cinema: Terrie Waddell; 20. *The Wizard of Oz*: A vision of development in the American political psyche: John Beebe; Glossary; Index

Sommario/riassunto

Since *Jung and Film* was first published in 2001, Jungian writing on the moving image in film and television has accelerated. *Jung and Film II: The Return* provides new contributions from authors across the globe willing to tackle the broader issues of film production and consumption, the audience and the place of film culture in our lives. As well as chapters dealing with particular film makers such as Maya Deren and films such as *Birth*, *The Piano*, *The Wrestler* and *Breaking the Wave*, there is also a unique chapter co-written by documentary f
