

1. Record Nr.	UNINA9910815959403321
Autore	Conley Tom
Titolo	Film hieroglyphs : ruptures in classical cinema // Tom Conley, with a new Introduction
Pubbl/distr/stampa	Minneapolis, : University of Minnesota Press, c2006
ISBN	0-8166-9927-5
Edizione	[1st ed.]
Descrizione fisica	1 online resource (300 p.)
Disciplina	791.4309
Soggetti	Motion picture plays - History and criticism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Originally published: Minneapolis : University of Minnesota Press, 1991.
Nota di bibliografia	Includes bibliographical references (p. 217-241) and index.
Nota di contenuto	Contents; Acknowledgments; Hieroglyphs Then and Now; Introduction; 1. The Filmic Icon: Boudu sauve des eaux; 2. The Law of the Letter: Scarlet Street; 3. Dummies Revived: Manpower; 4. The Nether Eye: Objective, Burma!; 5. Facts and Figures of History: Paisan; 6. The Human Alphabet: La bete humaine; 7. Decoding Film Noir: The Killers, High Sierra, and White Heat; Epilogue; Appendix; Notes; Index
Sommario/riassunto	At a time when traditional film theory privileged the purely visual, Film Hieroglyphs introduced a new way of watching film-examining the ways in which writing bears on cinema. Author Tom Conley gives special consideration to the points (ruptures) at which story, image, and writing appear to be at odds with one another. Conley hypothesizes that major directors-Renoir, Lang, Walsh, Rossellini-tend unconsciously to meld history and ideology. Graphic elements are seen as simultaneously foreign and integral to the field of the image. From these contradictions hieroglyphs emerge that mark a design