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| Autore | Shail Andrew <1978-> |
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| Nota di contenuto | Cover; Title; Copyright; Dedication; Contents; Note on Presentation; List of Figures; Acknowledgments; Introduction: From 'The Cinematograph' to 'The Pictures'; 1 The Cinema of Narrative Integration, the Demise of Impressionism and the Rise of Modernism; 2 Cinema's Continuous Present and Modernist Temporality; 3 Mass Consciousness and Mass Cinema; Afterword: 'a picture feverishly turned'; Notes; Bibliography; Index |
| Sommario/riassunto | Modernist writing has always been linked with cinema. The recent renaissance in early British film studies has allowed cinema to emerge as a major historical context for literary practice. Treating cinema as a historical rather than an aesthetic influence, this book analyzes the role of early British film culture in literature, thus providing the first account of cinema as a cause for modernism. Shail's study draws on little-known sources to create a detailed picture of cinema following its 'second birth' as both institution and medium. The book presents a comprehensive |