

1. Record Nr.	UNINA9910970075903321
Titolo	Inside the film factory : new approaches to Russian and Soviet cinema / / edited by Richard Taylor and Ian Christie
Pubbl/distr/stampa	London ; ; New York, : Routledge, 1994
ISBN	1-134-94433-0 1-280-13859-9 9786610138593 0-203-99278-4
Edizione	[1st ed.]
Descrizione fisica	1 online resource (281 p.)
Collana	Soviet cinema
Altri autori (Persone)	Christielan <1945-> TaylorRichard <1946->
Disciplina	791.43/0947 791.430947
Soggetti	Motion pictures - Political aspects - Soviet Union Motion pictures - Soviet Union
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 (p. [217]-247) and index.
Nota di contenuto	Front Cover; Inside the Film Factory; Copyright Page; Contents; Illustrations; Notes on contributors; Notes on contributions; General editors' preface; Acknowledgements; Note on transliteration and translation; Introduction: Entering the film factory: Richard Taylor and Ian Christie; 1. Early Russian cinema: some observations: Yuri Tsivian; 2. Kuleshov's experiments and the new anthropology of the actor: Mikhail Yampolsky; 3. Intolerance and the Soviets: a historical investigation: Vance Kepley, Jr; 4. The origins of Soviet cinema: a study in industry development: Vance Kepley, Jr 5. Down to earth: Aelita relocated: Ian Christie 6. The return of the native: Yakov Protazanov and Soviet cinema: Denise J. Youngblood; 7. A face to the shtetl: Soviet Yiddish cinema, 1924-36: J.Hoberman; 8. A fickle man, or portrait of Boris Barnet as a Soviet director: Bernard Eisenschitz; 9. Interview with Alexander Medvedkin; 10. Making sense of early Soviet sound: Ian Christie; 11. Ideology as mass entertainment: Boris Shumyatsky and Soviet cinema in the 1930's: Richard Taylor; Notes; Index

Sommario/riassunto

This is the first collection to be inspired and informed by the new films and archival material that glasnost and perestroika have revealed, and the new methodological approaches that are developing in tandem. Film critics and historians from Britain, America, France and the USSR attempt the vital task of scrutinising Soviet film, and re-examining the Cold War assumptions of traditional historiography. Whereas most books on Soviet giants have glorified the directorial giants of the 'golden age' of the 1920's, Inside the Film Factory also recognises the achievements of popular cinema

2. Record Nr.	UNINA9910969046503321
Autore	Kelly Adam
Titolo	American fiction in transition : observer-hero narrative, the 1990s, and postmodernism / / Adam Kelly
Pubbl/distr/stampa	New York ; ; London : , : Bloomsbury Academic, an imprint of Bloomsbury Pub. Plc, , 2013
ISBN	9781441135933 1441135936 9781472543394 1472543394 9781441173744 1441173749
Descrizione fisica	1 online resource (161 p.)
Disciplina	813/.540923
Soggetti	American fiction - 20th century - History and criticism Narration (Rhetoric) - History - 20th century Point of view (Literature) Postmodernism (Literature) - United States
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	1. The 1990s, the Postmodern Subject, and the Problem of Agency -- 2. Observer-Hero Narrative and American Literary History -- 3. Tragedy, Secrecy, Narration: Philip Roth's The Human Stain -- 4. Action

and Testimony: Paul Auster's *Leviathan* -- 5. Narcissism and Explanation: Jeffrey Eugenides's *The Virgin Suicides* -- 6. Ethics and Justification: E. L. Doctorow's *The Waterworks* -- 7. Conclusion: Agency, the Reader, and the Post-Postmodern -- Bibliography -- Index.

Sommario/riassunto

"American Fiction in Transition is a study of the observer-hero narrative, a highly significant but critically neglected genre of the American novel. Through the lens of this transitional genre, the book explores the 1990s in relation to debates about the end of postmodernism, and connects the decade to other transitional periods in US literature. Novels by four major contemporary writers are examined: Philip Roth, Paul Auster, E. L. Doctorow and Jeffrey Eugenides. Each novel has a similar structure: an observer-narrator tells the story of an important person in his life who has died. But each story is equally about the struggle to tell the story, to find adequate means to narrate the transitional quality of the hero's life. In playing out this narrative struggle, each novel thereby addresses the broader problem of historical transition, a problem that marks the legacy of the postmodern era in American literature and culture."--Bloomsbury Publishing.
