

1. Record Nr.	UNISA990000745600203316
Titolo	2.: Coordination failures and real rigidities / edited by N. Gregory Mankiw and David Romer
Pubbl/distr/stampa	Cambridge : The Mit Press, 1993
ISBN	0-262-63134-2
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2. 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
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Altri autori (Persone)	HaukeChristopher <1953-> HockleyLuke
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	<p>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 and psychotherapy; 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 <i>Breaking The Waves</i>: David Hewison; 3. Love, loss, imagination and the 'other' in Soderbergh's <i>Solaris</i>: Andre Zanardo</p> <p>4. Birth: Eternal grieving of the spotless mind: John Izod and Joanna Dovalis5. Soul and space in the Coen brothers' <i>No Country for Old Men</i>: 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</p> <p>10. The third image: Depth psychology and the cinematic experience: Luke Hockley11. The nature of adaptation: Myth and the feminine gaze in Ang Lee's <i>Sense and Sensibility</i>: Susan Rowland; 12. Cinephilia: Or, looking for meaningfulness in encounters with cinema: Greg Singh; 13. <i>Twilight</i>: 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 <i>The Piano</i>: Mary Dougherty</p> <p>16. The dark feminine in Aronofsky's <i>The Wrestler</i>: Lydia Lennihan17. The archetype of transformation in Maya Deren's film rituals: Michelangelo Paganopoulos; 18. Coppola's <i>The Conversation</i>: Typology and a cauldron to the soul: James Palmer; 19. Navel gazing: Introversion/extraversion and Australian cinema: Terrie Waddell; 20. <i>The Wizard of Oz</i>: A vision of development in the American political psyche: John Beebe; Glossary; Index</p>
Sommario/riassunto	Since <i>Jung and Film</i> was first published in 2001, Jungian writing on the moving image in film and television has accelerated. <i>Jung and Film II: The Return</i> 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 <i>Birth</i> , <i>The Piano</i> , <i>The Wrestler</i> and <i>Breaking the Wave</i> , there is also a unique chapter co-written by documentary f