

## Reflexivity In Film And Literature Wordpress

The contributors to this volume re-assess literary practice at the edges of paper, electronic media, and film. They show how the emergence of a new medium reinvigorates the book and the page as literary media, rather than announcing their impending death.

Introduction - C. Henke: Self-Reflexivity and Common Sense in A Tale of a Tub and Tristram Shandy: Eighteenth-Century Satire and the Novel - C. Goer: Wie Tyrann Amor seine Meisterin fand: Die Geburt des Individuums aus dem Geist der Musik in Wilhem Heinses Musikroman Hildegard von Hohenthal - H. Breuer: John Keats' Ode To Autumn als Metapoesie - H. Zapf: Structure, Chaos, and Self-Reference in Edgar Allan Poe - U. Böker: "A raid on the inarticulate:" Hawthorne, Hopkins, Hofmannsthal - T. Fischer-Seidel: Archetypal Structures and Literature in Joyce's Ulysses: Aristotle, Frye, and the Plot of Ulysses - P. Freese: Trouble in the House of Fiction: Bernard Malamud's The Tenants - B. Hesse: "The moo's an arrant thief" - Self-Reflexivity in Nabokov's Pale Fire - W. Huber: "Why this farce, day after day?" On Samuel Beckett's Eleuthéria - L. Volkmann: Explorationen des Ichs: Hanif Kureishis post-ethnische Kurzgeschichten - P. Lenz: Talking-Cures oder Tall Stories? The (Dis)Establishing of Reality in Conor McPherson's The Weir - A. Merbitz: The Art of Listing: Selbstreflexive Elemente in Nick Hornbys High Fidelity - A.Nünning: Fictional Metabiographies and Metaautobiographies: Towards a Definition, Typology and Analysis of Self-Reflexive Hybrid Metagenres - M. Middeke: Self-Reflexivity, Trans-/Intertextuality, and Hermeneutic Deep-Structure in Contemporary British Fiction - A. H. Kümmel: Mighty Matryoshka: Zum Konzept der fraktalen Person - M. Markus: Tu put it shortly: Abkürzungen, reflektiert am Beispiel englischer und deutscher Eigennamen - R. Weskamp: Selbstreflexion und Fremdsprachenerwerb

Across a broad spectrum of media, markets, and national contexts, self-reflexivity continues to be a favored narrative mode with wide ranging functions. In this book Amago argues that, in addition to making visible industry and production concerns within the film text, reflexive aesthetics have a cartographic function that serves to map the place of a film (geographic and cultural) within the global cinemascapes, and thus to bring into sharper relief images of the national. Focusing on films in the contemporary Spanish context that in some way reflect back on themselves and the processes of their own production, that purposefully blur the distinction between reality and fiction, or that draw attention to the various modes of cinematic exhibition and reception, Amago proposes ways in which these movies can be employed to understand Spanish national cinemas today as imbedded within a dynamic global system.

The screen has never been merely a canvas for the images to be displayed but also – to quote Jean-Luc Godard – “a blank page”, a surface for inscriptions and a “stage” for all kinds of linguistic occurrences be their audible or visual. Word did not come into the world of cinema at the time of the talkies but has been a primordial medial “companion” that has shaped the cinematic experience from its very beginnings. This volume offers a collection of essays that question the role of words and images in the context of moving pictures covering a wide area of their interconnectedness. How can we analyse literary adaptations? What is the role of adaptations in the evolution of specific national cinemas? In what way are written texts used in films? Is the model of

the word and image relations used in silent films still applicable today? What major paradigms can be discerned within the multiplicity of ways Jean-Luc Godard's cinema plays with words and images? Are these models of modernist or postmodern cinema reflected in films of other directors like R. W. Fassbinder? How do avant-garde works deal with the word and image debate? What are the connections of animation or computer games with verbal text and narrative? What is the phenomenon of jet-setting and how does it connect to the ideological implications of the relations between the culture of books and films? What happens when Hamlet is completely rewritten reflecting the ideology of late capitalism? What happens from the point of view of literariness or rejection of literariness when films are made vehicles of national propaganda? How do words get mediated through images? These are some of the questions addressed in the present volume by in-depth case studies of cinematic intermediality or more general surveys regarding cinema's long lasting liaisons with language or literature.

Reflexivity is valuable in social research because it draws attention to the researcher as part of the world being studied and reminds us that the individuals involved in our research are subjects, not objects. By being reflexive we acknowledge that we cannot be separated from our biographies. This volume reviews key debates concerning reflexivity in theory, methods, and practice. It mounts a defence of reflexivity against new materialist and post-qualitative critiques and the pressures exerted on scholars from the neoliberal marketized university system which privileges fast academia at the expense of slow, reflective scholarship. While defending reflexivity, this book also identifies issues which plague mainstream sociological operationalizations of a positivistic form of reflexivity. It argues for the extension of reflexivity into domains otherwise neglected in public accounts, and a shift from reflexivity as an individualized quality of the researcher (used to judge peers and naval-gaze) to a feminist, collaborative, reflexive sensibility which is mindful of the wider contexts shaping the construction of knowledge(s), experience(s), and of the role of research communities. Providing examples of reflexivity in action from academics at different stages of their careers, Reflexivity will appeal to students and researchers interested in fields such as Sociology, Qualitative Research Methods, Criminology, Ethnography, and Ethics of Research.

The courtroom, like the movie theater, is an arena for the telling and interpreting of stories. Investigators piece them together, witnesses tell them, advocates retell them, and judges and juries assess their plausibility. These narratives reconstitute absent events through words, and their filming constitutes a double narrative: one important cultural practice rendered in the terms of another. Drawing on both film studies and legal scholarship, David A. Black explores the implications of representing court procedure, as well as other phases of legal process, in film. His study ranges from an inquiry into the common metaphorical ground between film and law, explored through "the detective" and "the witness," to a critical survey of legal writings about the cinema, to close analyses of key films about law. In examining multiple aspects of law in film, Black sustains a focus on the central importance of narrative while also unearthing the influences--pleasure in film, power in law--that lie beyond the narrative realm. Black's penetrating study treats questions of narrative authority and structure, social authority, and cultural history, revealing the underlying historical, cultural, and cognitive

connections between legal and cinematic practices.

Reflexivity refers to those moments in fiction and film when the work suddenly calls attention to itself as a fictional construct. For example, in literature a character might suddenly step out of the story and address the reader.

This lively and accessible textbook, written by an expert in film studies, provides a fascinating introduction to the process and art of literature-to-film adaptations. Provides a lively, rigorous, and clearly written account of key moments in the history of the novel from Don Quixote and Robinson Crusoe up to Lolita and One Hundred Years of Solitude Includes diversity of topics and titles, such as Fielding, Nabokov, and Cervantes in adaptations by Welles, Kubrick, and the French New Wave Emphasizes both the literary texts themselves and their varied transtextual film adaptations Examines numerous literary trends – from the self-conscious novel to magic realism – before exploring the cinematic impact of the movement Reinvigorates the field of adaptation studies by examining it through the grid of contemporary theory Brings novels and film adaptations into the age of multiculturalism, postcoloniality, and the Internet by reflecting on their contemporary relevance.

Strange as it may seem, Cervantes's novel Don Quixote, Marc Forster's film Stranger than Fiction, Shakespeare's play A Midsummer Night's Dream, Pere Borrell del Caso's painting "Escaping Criticism" reproduced on the cover of the present volume and Mozart's sextet "A Musical Joke" all share one common feature: they include a meta-dimension. Metaization – the movement from a first cognitive, referential or communicative level to a higher one on which first-level phenomena self-reflexively become objects of reflection, reference and communication in their own right – is in fact a common feature not only of human thought and language but also of the arts and media in general. However, research into this issue has so far predominantly focussed on literature, where a highly differentiated, albeit strictly monomedial critical toolbox exists. Metareference across Media remedies this onesidedness and closes the gap between literature and other media by providing a transmedial framework for analysing metaphenomena. The essays transcend the current notion of metafiction, pinpoint examples of metareference in hitherto neglected areas, discuss the capacity for metaization of individual media or genres from a media-comparative perspective, and explore major (historical) forms and functions as well aspects of the development of metaization in cultural history. Stemming from diverse disciplinary and methodological backgrounds, the contributors propose new and refined concepts and models and cover a broad range of media including fiction, drama, poetry, comics, photography, film, computer games, classical as well as popular music, painting, and architecture. This collection of essays, which also contains a detailed theoretical introduction, will be relevant to students and scholars from a wide variety of fields: intermediality studies, semiotics, literary theory and criticism, musicology, art history, and film studies.

Alternating theoretical essays with case studies, Imaginary Films in Literature focuses on a particular and suggestive form of ekphrasis: the description of imaginary, non-existent movies. Musical Sincerity and Transcendence in Film focuses on the ways filmmakers treat music reflexively—that is, draw attention to what it is and what it can do. Examining a wide range of movies from recent decades including examples from Indiewood, teen film, and blockbuster cinema, the book explores two recurring ideas about music implied by foregrounded musical activity on screen: that music can be a potent means of sincere expression and genuine human connection and that music can enable transcendence of disenchantment and the mundane. As an historical musicologist, Timothy Cochran explores these assumptions through analysis of musical style, aesthetic implications, and narrative strategy while treating the ideas as historically-grounded and culturally-situated with conceptual origins often lying outside of

film. The book covers eclectic critical terrain to highlight various layers of musical sincerity and transcendence in film, including the nineteenth-century aesthetics of E.T.A. Hoffmann, David Foster Wallace's literary resistance to irony (sometimes called the New Sincerity), strategies of self-revelation in singer-songwriter repertoires, Lionel Trilling's distinction between sincerity and authenticity, theories of play, David Nye's notion of the American technological sublime, and Svetlana Boym's writings on nostalgia. These lenses reveal that film is a way of perpetuating, revising, and critiquing ideas about music and that music in film is a potent means of exploring broader social, emotional, and spiritual desires.

This book investigates how the media have become self-referential or self-reflexive instead of mediating between the real or fictional worlds about which their messages pretend to be and between the audience that they wish to inform, counsel, or entertain. The concept of self-reference is viewed very broadly. Self-reflexivity, metatexts, metapictures, metamusic, metacommunication, as well as intertextual, and intermedial references are all conceived of as forms of self-reference, although to different degrees and levels. The contributions focus on the semiotic foundations of reference and self-reference, discuss the transdisciplinary context of self-reference in postmodern culture, and examine original studies from the worlds of print advertising, photography, film, television, computer games, media art, web art, and music. A wide range of different media products and topics are discussed including self-promotion on TV, the TV show Big Brother, the TV format "historytainment," media nostalgia, the documentation of documentation in documentary films, Marilyn Monroe in photographs, humor and paradox in animated films, metacommunication in computer games, metapictures, metafiction, metamusic, body art, and net art.

Examining the intersection of disability and genre in popular works of horror, crime, science fiction, fantasy, and romance published since the late 1960s, *Disability, Literature, Genre* is a major contribution to both cultural disability studies and genre fiction studies. Drawing on recent work on affect and emotion, the book explores how disability makes us feel, and how those feelings shape interpersonal and fictional encounters. Written in a clear and accessible style, *Disability, Literature, Genre* offers a timely reflection on the rapidly growing body of scholarship on disability representation, as well as an innovative new theorisation of genre. By reconceptualising genre reading as an affective process, Ria Cheyne establishes genre fiction as a key site of investigation for disability studies. She argues that genre fiction's unique combination of affectivity and reflexivity makes it ideally suited to the production of reflexive representations of disability: representations which encourage the reader to reflect upon what they understand about disability, and potentially to rethink it. Examining the affective--and effective--power of disability representations in a wide range of popular genre fiction, this book will be essential reading for academics in disability studies, literary studies, popular culture studies, and the medical humanities.

In the opening chapter of this groundbreaking work, Bruce Kawin asks: can a film which is already the dream of its maker and its audience, and which can present itself as the dream of one of its characters appear, finally, to dream itself? Contrary to the classic assumption that all film narration is third person, the author contends that a movie can be narrated in first person through a consciousness that originates either on screen or off. Through a discussion of Keaton, Welles, Resnais, Bergman, Godard, and even Chuck Jones, Kawin shows how the self-reflexivity of film stimulates the aesthetic, political, and psychological processes of the audience, making possible a greater knowledge and acceptance of ourselves."

Master's Thesis from the year 2003 in the subject Film Science, grade: 1,0, University of Edinburgh, 37 entries in the bibliography, language: English, abstract: Wim Wenders, one of the key figures of New German Cinema, a movement similar to the "Nouvelle Vague" in some ways, is of another generation than Fellini and Godard. In his film "Der Stand der Dinge" (1982) he literally commutes between the two poles of his filmmaking, Europe and the US. The

film begins in Portugal, where a film crew is forced to stop shooting and ends at the place where all the great cinema myths arise, Hollywood. Wenders' film is an attempt by a young filmmaker to find a stable creative position in unstable times. (Wenders had just experienced great difficulties in making "Hammett" (1982) in the US). In "Der Stand der Dinge" this is exemplified by the direct inclusion of his own thoughts about European and American filmmaking, images and stories, and black-and-white and colour film stock, opposites that are not harmoniously resolved at the end. Among the three films discussed Wenders' film within the film is the only one not completed, suggesting an unsure future for the cinema. In examining these three films, I shall focus on the following aspects: 6 In what way does the film reflect on the history of motion pictures (references to it)? What attitude does the filmmaker have concerning the artificial-illusionist elements of his profession/product? How does the filmmaker deal with the narrative and filmic conventions of his profession? What does the film tell us about the film director's artistic and working style. Does "life imitates art" in these films? To which extent can autobiographic elements be found in these films and can any parallels between the director in the film and the director of the film be drawn? How can the film be classified in the oeuvre of the director? Does it mark the end of one phase of his work and/or lead into a new one? How is the "film within the fi

This book develops a corpus-assisted approach to the study of self-reflexivity in journalism and examines the ways in which news workers and subsequently, news organizations, choose to promote an identity for themselves and the ideologies that accompany them. Using The Guardian as a case study, the volume draws on its Corpus Assisted Discourse Studies (CADS) to explore ways in which a newspaper can reflect upon itself, including how newspapers conceptualize the role of the media, how they define good vs. bad journalism, what they see as professional values, how they attempt to cement community membership amongst their readers, how they construct and project their overall identity and role as newspapers and also how they see their position within the larger community. A chapter on the book's methodological framework reflects on critical aspects of CADS, including triangulation, objectivity and subjectivity, total accountability, and replicability. CADS methods are applied in the analysis chapters, with accompanying reflections on what we learn about the strengths and also maybe about some of the limitations of corpus methodology. A summarizing chapter ties these strands together to make the case for a CADS approach to journalism and media studies and look to the future at how the digital age has shaped the journalism landscape. With its focus in extending a CADS approach to other aspects of journalism scholarship, this volume is key reading for graduate students and researchers in corpus linguistics, discourse analysis, media studies, and journalism studies.

Reflexivity in Film and Literature From Don Quixote to Jean-Luc Godard Columbia University Press

Praise for the First Edition: 'Reflexive Methodology is a textbook indispensable to any young researcher. It does not tell its readers how to do research. It does something much more important: It shows how research has been done in the qualitative tradition, thus encouraging the readers to make their own choices' - Barbara Czarniawska, Goteborg University 'I would go so far as to argue that this book should be on the reading list of all social scientists and philosophers with an interest in the theory and practice of research' - Prometheus Reflexive Methodology established itself as a groundbreaking success, providing researchers with an invaluable guide to a central problem in research methodology - how to put field research and interpretations in perspective, paying attention to the interpretive, political and rhetorical nature of empirical research. Now thoroughly updated, the Second Edition includes a new chapter on positivism, social constructionism and critical realism, and offers new

conclusions on the applications of methodology. It also provides further illustrations and updates that build on the acclaimed and successful first edition. Reflexivity is an essential part of the research process. In this book, Mats Alvesson and Kaj Skoldberg make explicit the links between techniques used in empirical research and different research traditions, giving a theoretically informed approach to qualitative research. The authors provide balanced reviews and critiques of the major schools of grounded theory, ethnography, hermeneutics, critical theory, postmodernism and poststructuralism, discourse analysis, genealogy and feminism. This book points the way to a more open-minded, creative interaction between theoretical frameworks and empirical research. It continues to be essential reading for students and researchers across the social sciences.

Reflexivity has become a common term in IR scholarship with a variety of uses and meanings. Yet for such an important concept and referent, understandings of reflexivity have been more assumed rather than developed by those who use it, from realists and constructivists to feminists and post-structuralists. This volume seeks to provide the first overview of reflexivity in international relations theory, offering students and scholars a text that : provides a comprehensive and systematic overview of the current reflexivity literature develops important insights into how reflexivity can play a broader role in IR theory pushes reflexivity in new, productive directions, and offers more nuanced and concrete specifications of reflexivity moves reflexivity beyond the scholar and the scholarly field to political practice Formulates practices of reflexivity. Drawing together the work of many of the key scholars in the field into one volume, this work will be essential reading for all students of international relations theory.

This book offers an examination of the political dimensions of a number of Jean-Luc Godard's films from the 1960s to the present. The author seeks to dispel the myth that Godard's work abandoned political questions after the 1970s and was limited to merely formal ones. The book includes a discussion of militant filmmaking and Godard's little-known films from the Dziga Vertov Group period, which were made in collaboration with Jean-Pierre Gorin. The chapters present a thorough account of Godard's investigations on the issue of aesthetic-political representation, including his controversial juxtaposition of the Shoah and the Nakba. Emmelhainz argues that the French director's oeuvre highlights contradictions between aesthetics and politics in a quest for a dialectical image. By positing all of Godard's work as experiments in dialectical materialist filmmaking, from *Le Petit soldat* (1963) to *Adieu au langage* (2014), the author brings attention to Godard's ongoing inquiry on the role filmmakers can have in progressive political engagement.

What do contemporary American movies and directors have to say about the relationship between nature and art? How do science fiction films like Steven Spielberg's *A.I.* and Darren Aronofsky's ? represent the apparent oppositions between nature and culture, wild and tame? Steven Dillon's intriguing new volume surveys American cinema from 1990 to 2002 with substantial descriptions of sixty films, emphasizing small-budget independent American film. Directors studied include Steven Soderbergh, Darren Aronofsky, Todd Haynes, Harmony Korine, and Gus Van Sant, as well as more canonical figures like Martin Scorsese, Robert Altman, David Lynch, and Steven Spielberg. The book takes its title and inspiration from Andrei Tarkovsky's 1972 film *Solaris*, a science fiction ghost story that relentlessly explores the relationship

between the powers of nature and art. The author argues that American film has the best chance of aesthetic success when it acknowledges that a film is actually a film. The best American movies tell an endless ghost story, as they perform the agonizing nearness and distance of the cinematic image. This groundbreaking commentary examines the rarely seen bridge between select American film directors and their typically more adventurous European counterparts. Filmmakers such as Lynch and Soderbergh are cross-cut together with Tarkovsky and the great French director, Jean-Luc Godard, in order to test the limits and possibilities of American film. Both enthusiastically cinephilic and fiercely critical, this book puts a decade of U.S. film in its global place, as part of an ongoing conversation on nature and art.

This book is a wide-ranging introduction to the long history and provocative debates about the interactions between film and literature. KEY TOPICS: Film and Literature: A Reader presents essays from a variety of cultures that address the major issues in the exchange between film and literature since the beginning of the twentieth century. The book provides landmark discussions of different genres and practices (such as poetry and movies or film scripts as literature) through writings by such figures as Vachel Lindsay, Walter Benjamin, and Alexander Astruc. It presents a concise, but detailed history of film and literature and the critical terms and techniques used in film and literary analysis as well as a detailed history of the bond between film and literature, from theatrical narratives of the silent film era to recent blockbuster adaptations of Shakespeare and Jane Austen. It also features introductions to each essay and suggests how the essays may be used to analyze works involving film and literature. An essential resource for every reader interested in film.

This book is a scholarly investigation of the historical development and contemporary transformation of film noir in today's Hong Kong. Focusing on the evolvment of cinematic narratives, aesthetics, and techniques, the author balances a deep reading of the multiple filmic plots with a discussion of the cinematic portrayals of gender, romance, identities and power relations. Nuancing the prototypical cinematic form and tragic sense of classical film noir, the recent Hong Kong cinema turns around the classical generic role of film noir at the turn of the century to convey very different messages—joy, hope or love. This book examines how the mainstream cinema, or pre-and-post-Hong Kong cinema in particular, applies a peculiar strategy that makes rooms for the audience to enjoy a pleasure-giving process of reflexivity and also critique the mainstream ideology. With new analytical approaches and angles, this book breaks new ground in offering transcultural and cross-genre analyses on the cinema and its impact in local and international markets. This book is the first major scholarly investigation of the historical development and contemporary transformation of film noir in today's Hong Kong. Focusing on the evolvment of cinematic narratives, aesthetics, and techniques, the author balances a deep reading of the multiple filmic plots with a refreshing discussion of the cinematic portrayals of gender, romance, identities and power relations. This book also revisits conceptual categories developed by Foucault, Lacan, Derrida and Butler.

David MacDougall is a pivotal figure in the development of ethnographic cinema and visual anthropology. As a filmmaker, he has directed in Africa, Australia, India, and Europe. His prize-winning films (many made jointly with his wife, Judith MacDougall) include *The Wedding Camels*, *Lorang's Way*, *To Live with Herds*, *A Wife among Wives*,

Takeover, PhotoWallahs, and Tempus de Baristas. As a theorist, he articulates central issues in the relation of film to anthropology, and is one of the few documentary filmmakers who writes extensively on these concerns. The essays collected here address, for instance, the difference between films and written texts and between the position of the filmmaker and that of the anthropological writer. In fact, these works provide an overview of the history of visual anthropology, as well as commentaries on specific subjects, such as point-of-view and subjectivity, reflexivity, the use of subtitles, and the role of the cinema subject. Refreshingly free of jargon, each piece belongs very much to the tradition of the essay in its personal engagement with exploring difficult issues. The author ultimately disputes the view that ethnographic filmmaking is merely a visual form of anthropology, maintaining instead that it is a radical anthropological practice, which challenges many of the basic assumptions of the discipline of anthropology itself. Although influential among filmmakers and critics, some of these essays were published in small journals and have been until now difficult to find. The three longest pieces, including the title essay, are new.

Within the last two decades "intermediality" has emerged as one of the most challenging concepts in media theory with no shortage of various taxonomies and definitions. What prompted the writing of the essays gathered in this volume, however, was not a desire for more classifications applied to the world of moving pictures, but a strong urge to investigate what the "inter-" implied by the idea of "intermediality" stands for, and what it actually entails in the cinema. The book offers in each of the individual chapters a cross-section view of specific instances in which cinema seems to consciously position itself "in-between" media and arts, employing techniques that tap into the multimedial complexity of cinema, and bring into play the tensions generated by media differences. The introductory theoretical writings deal with the historiography of approaching intermedial phenomena in cinema presenting at the same time some of the possible "gateways" that can open up the cinematic image towards the perceptual frames of other media and arts. The book also contains essays that examine more closely specific paradigms in the poetics of cinematic intermediality, like the allure of painting in Hitchcock's films, the exquisite ways of framing and un-framing haptical imagery in Antonioni's works, the narrative allegories of media differences, the word and image plays and ekphrastic techniques in Jean-Luc Godard's "total" cinema, the flâneurist intermedial gallery of moving images created by José Luis Guerin, or the types of intermedial metalepses in Agnès Varda's "cinécriture." From a theoretical vantage point these essays break with the tradition of thinking of intermediality in analogy with intertextuality and attempt a phenomenological (re)definition of intermedial relations. Moreover, some of the analyses target films that expose the coexistence of the hypermediated experience of intermediality and the illusion of reality, connecting the questions of intermediality both to the indexical nature of cinematic representation and to the specific ideological and cultural context of the films, thus offering insights into a few questions regarding the "politics" of intermediality as well.

Surveying the expanding conflict in Europe during one of his famous fireside chats in 1940, President Franklin Roosevelt ominously warned that "we know of other methods, new methods of attack. The Trojan horse. The fifth column that betrays a nation unprepared for treachery. Spies, saboteurs, and traitors are the actors in this new strategy." Having identified a new type of war -- a shadow war -- being perpetrated by Hitler's Germany, FDR decided to fight fire with fire, authorizing the formation of the Office of Strategic Services (OSS) to organize and oversee covert operations. Based on an extensive analysis of OSS records, including the vast trove of records released by the CIA in the 1980s and '90s, as well as a new set of interviews with OSS veterans conducted by the author and a team of American scholars from 1995 to 1997, *The Shadow War Against Hitler* is the full story of America's far-flung secret intelligence

apparatus during World War II. In addition to its responsibilities generating, processing, and interpreting intelligence information, the OSS orchestrated all manner of dark operations, including extending feelers to anti-Hitler elements, infiltrating spies and sabotage agents behind enemy lines, and implementing propaganda programs. Planned and directed from Washington, the anti-Hitler campaign was largely conducted in Europe, especially through the OSS's foreign outposts in Bern and London. A fascinating cast of characters made the OSS run: William J. Donovan, one of the most decorated individuals in the American military who became the driving force behind the OSS's genesis; Allen Dulles, the future CIA chief who ran the Bern office, which he called "the big window onto the fascist world"; a veritable pantheon of Ivy League academics who were recruited to work for the intelligence services; and, not least, Roosevelt himself. A major contribution of the book is the story of how FDR employed Hitler's former propaganda chief, Ernst "Putzi" Hanfstaengl, as a private spy. More than a record of dramatic incidents and daring personalities, this book adds significantly to our understanding of how the United States fought World War II. It demonstrates that the extent, and limitations, of secret intelligence information shaped not only the conduct of the war but also the face of the world that emerged from the shadows.

" Reflexivity" is defined as the regular exercise of the mental ability, shared by all normal people, to consider themselves in relation to their (social) contexts and vice versa. In addition to this sociological interest, it allows us to hold idle or trivial internal conversations. Focussing fully on this phenomenon, this book discusses the three main questions associated with this subject in detail. Where does the ability to be "reflexive" comes from? What part do our internal reflexive deliberations play in designing the courses of action we take: subordinate to habitual action or not? Is "reflexivity" a homogeneous practice for all people and invariant over history? In addressing these questions, contributors engage critically with the most relevant studies by luminaries such as G.H Mead, C.S. Pierce, Habermas, Luhmann, Beck, Giddens and Bourdieu. Most contributors are leading Pragmatists or Critical Realists, associated with the "Reflexivity Forum" an informal, international and inter-disciplinary group. This combination of reference to influential writers of the past, and the best of modern theory has produced a fascinating book that is essential reading for all students with a serious interest in social theory or critical realism.

In this book, Eleonora Ravizza analyzes how contemporary American popular culture has represented and reproduced the fifties. By investigating the cultural work of films and TV series from the last two decades, the book uncovers the inherent limitations of a 'revisionist' take on the fifties. Ravizza argues that, due to the visual nature of the fifties—crystallized in American consciousness through the widespread influence of television—most contemporary attempts to rework and rewrite the regressive gender, queer, and racial politics fall short of such a revisionist reevaluation. ?

Film Worlds unpacks the significance of the "worlds" that narrative films create, offering an innovative perspective on cinema as art. Drawing on aesthetics and the philosophy of art in both the continental and analytic traditions, as well as classical and contemporary film theory, it weaves together multiple strands of thought and analysis to provide new understandings of filmic representation, fictionality, expression, self-reflexivity, style, and the full range of cinema's affective and symbolic dimensions. Always more than "fictional worlds" and "storyworlds" on account of cinema's perceptual, cognitive, and affective nature, film worlds are theorized as immersive and transformative artistic realities. As such, they are capable of fostering novel ways of seeing, feeling, and understanding experience. Engaging with the writings of Jean Mitry, Pier Paolo Pasolini, Christian Metz, David Bordwell, Gilles Deleuze, and Hans-Georg Gadamer, among other thinkers, Film Worlds extends Nelson Goodman's analytic account of symbolic and artistic "worldmaking" to cinema, expands on French philosopher Mikel Dufrenne's phenomenology of aesthetic experience in relation to films and their worlds,

and addresses the hermeneutic dimensions of cinematic art. It emphasizes what both celluloid and digital filmmaking and viewing share with the creation and experience of all art, while at the same time recognizing what is unique to the moving image in aesthetic terms. The resulting framework reconciles central aspects of realist and formalist/neo-formalist positions in film theory while also moving beyond them and seeks to open new avenues of exploration in film studies and the philosophy of film.

Concerned with the nature of the medium and the borders between fact and fiction, reflexivity was a ubiquitous feature of modernist and postmodernist literature and film. While in the wake of the post-postmodern “return to the real” cultural criticism has little time for discussions of reflexivity, it remains a key topic in narratology, as does fictionality. The latter is commonly defined opposition to the real and the factual, but remains conditioned by historical, cultural, discursive, and medium-related factors. Reflexivity blurs the boundaries between fact and fiction, however, by giving fiction a factual edge or by questioning the limits of factuality in non-fictional discourses. Fictionality, factuality, and reflexivity thus constitute a complex triangle of concepts, yet they are rarely considered together. This volume fills this gap by exploring the intricacies of their interactions and interdependence in philosophy, literature, film, and digital media, providing insights into a broad range of their manifestations from the ancient times to today, from East Asia through Europe to the Americas.

In over fifteen years, the cultural and artistic response to 9/11 has been wide-ranging in form and function. As the turbulent post-9/11 years have unfolded – years that have been shaped and characterized by the War on Terror, the Patriot Act, the Wars in Afghanistan and Iraq, 7/7, Abu Ghraib and Guantánamo Bay – these texts have been commemorative and heroic, have attempted to work through collective and individual traumas, and have struggled with trying to represent the “terrorist other.” Many of these earlier domestic, heroic and traumatic works have so often been read as limitations in narrative. This collection, however, challenges the language of limitation and provides re-readings of earlier work, but also traces the emergence of a new paradigm for discussing the artistic responses to 9/11 – one that frames these narratives as dialogic, self-conscious and self-reflexive interventions in the responses to the attacks, the initial representations of the attacks, and the ever-shifting social and geopolitical continuities of the 9/11 decade. These texts widen the conversation about the lasting impacts of 9/11, and incorporate strands of discussion on American exceptionalism and imperialism, torture, and otherness, whilst still remaining invested in the personal and collective traumas of the attacks. The authors included here ask crucial questions about the way 9/11 is being historicized: will it, for example, be read as a moment of rupture or epoch? Will it inevitably be attached to the War on Terror or the Wars in Iraq and Afghanistan? As they trace the emergent patterns of reflexivity, politicization and dissent, the contributions here are also implicitly invested in asking how far they extend.

In *Production Culture*, John Thornton Caldwell investigates the cultural practices and belief systems of Los Angeles-based film and video production workers: not only those in prestigious positions such as producer and director but also many others, including gaffers, editors, and camera operators. Borrowing insights from cultural anthropology, Caldwell analyzes the stories workers tell and the rituals they enact to make sense of their labour and to critique the film and TV industry and the culture writ large. Far from being guarded, Hollywood executives and craftspeople work within an industry that obsessively reflects on itself and constantly exposes itself to the public. Caldwell suggests ways that scholarship might benefit by acknowledging the extent to which the industry first theorizes and critiques itself as part of economic and industrial habit. Caldwell's fieldwork combines interviews with industry workers; observations of sets and workplaces; and analyses of TV shows, industry documents, economic data, and promotional materials to show how film and video workers function in a radically transformed and unstable post-network industry. He chronicles how industry workers have responded to

volatile changes including the convergence of "old" and "new" media; labour outsourcing; increasingly unruly labour and business relations; new production technologies; and multinational corporate conglomeration. He also explores new struggles over "authorship" within collective creative endeavours; the way that branding and syndication have become central business strategies for networks; and the "viral" use of industrial self-reflexivity to motivate consumers through DVD bonus tracks, behind-the-scenes documentaries, and "making-ofs." A significant, on-the-ground analysis of an industry in flux, *Production Culture* offers scholars new, more precise and holistic ways of thinking about media production as a cultural activity.

The four volumes of *Film Study* include a fresh approach to each of the basic categories in the original edition. Volume one examines the film as film; volume two focuses on the thematic approach to film; volume three draws on the history of film; and volume four contains extensive appendices listing film distributors, sources, and historical information as well as an index of authors, titles, and film personalities.

The *Routledge Companion to Film History* is an indispensable guide for anyone studying film history for the first time. The approach taken presents a substantial and readable overview of the field and provides students with a tool of reference that will be valuable throughout their studies. The volume is divided into two parts. The first is a set of eleven essays that approaches film history around the following themes: History of the moving image Film as art and popular culture Production process Evolution of sound Alternative modes: experimental, documentary, animation Cultural difference Film's relationship to history The second is a critical dictionary that explains concepts, summarizes debates in film studies, defines technical terms, describes major periods and movements, and discusses historical situations and the film industry. The volume as a whole is designed as an active system of cross-references: readers of the essays are referred to dictionary entries (and vice versa) and both provide short bibliographies that encourage readers to investigate topics.

There has been a significant surge in recent Argentine cinema, with an explosion in the number of films made in the country since the mid-1990s. Many of these productions have been highly acclaimed by critics in Argentina and elsewhere. What makes this boom all the more extraordinary is its coinciding with a period of severe economic crisis and civil unrest in the nation. Offering the first in-depth English-language study of Argentine fiction films of the late twentieth century and early twenty-first, Joanna Page explains how these productions have registered Argentina's experience of capitalism, neoliberalism, and economic crisis. In different ways, the films selected for discussion testify to the social consequences of growing unemployment, rising crime, marginalization, and the expansion of the informal economy. Page focuses particularly on films associated with New Argentine Cinema, but she also discusses highly experimental films and genre movies that borrow from the conventions of crime thrillers, Westerns, and film noir. She analyzes films that have received wide international recognition alongside others that have rarely been shown outside Argentina. What unites all

the films she examines is their attention to shifts in subjectivity provoked by political or economic conditions and events. Page emphasizes the paradoxes arising from the circulation of Argentine films within the same global economy they so often critique, and she argues that while Argentine cinema has been intent on narrating the collapse of the nation-state, it has also contributed to the nation's reconstruction. She brings the films into dialogue with a broader range of issues in contemporary film criticism, including the role of national and transnational film studies, theories of subjectivity and spectatorship, and the relationship between private and public spheres.

Over the past forty years, American film has entered into a formal interaction with the comic book. Such comic book adaptations as *Sin City*, *300*, and *Scott Pilgrim vs. the World* have adopted components of their source materials' visual style. The screen has been fractured into panels, the photographic has given way to the graphic, and the steady rhythm of cinematic time has evolved into a far more malleable element. In other words, films have begun to look like comics. Yet, this interplay also occurs in the other direction. In order to retain cultural relevancy, comic books have begun to look like films. Frank Miller's original *Sin City* comics are indebted to film noir while Stephen King's *The Dark Tower* series could be a Sergio Leone spaghetti western translated onto paper. Film and comic books continuously lean on one another to reimagine their formal attributes and stylistic possibilities. In *Panel to the Screen*, Drew Morton examines this dialogue in its intersecting and rapidly changing cultural, technological, and industrial contexts. Early on, many questioned the prospect of a "low" art form suited for children translating into "high" art material capable of drawing colossal box office takes. Now the naysayers are as quiet as the queued crowds at Comic-Cons are massive. Morton provides a nuanced account of this phenomenon by using formal analysis of the texts in a real-world context of studio budgets, grosses, and audience reception.

D.N. Rodowick offers a critical analysis of the development of film theory since 1968. He shows how debates concerning the literary principles of modernism—semiotics, structuralism, psychoanalysis, Marxism, and feminism—have transformed our understanding of cinematic meaning. Rodowick explores the literary paradigms established in France during the late 1960s and traces their influence on the work of diverse filmmaker/theorists including Jean-Luc Godard, Peter Gidal, Laura Mulvey, and Peter Wollen. By exploring the "new French feminisms" of Irigaray and Kristeva, he investigates the relation of political modernism to psychoanalysis and theories of sexual difference. In a new introduction written especially for this edition, Rodowick considers the continuing legacy of this theoretical tradition in relation to the emergence of cultural studies approaches to film.

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