

THE MEMORY
OF TIRESIAS

INTERTEXTUALITY
AND FILM

MIKHAIL IAMPOLSKI

TRANSLATED BY HARSHA RAM

The Memory Of Tiresias Intertextuality And Film

Susan McCabe



The Memory Of Tiresias Intertextuality And Film:

The Memory of Tiresias M. B. I[A]mpol'skiĭ, 1998-10-26 Iampolski deals with concepts and ideas that are highly complex and frequently very abstract yet his discussion and the progression of his analyses is always precise and easy to follow Each of his points is grounded in a careful examination of a specific text and most of the texts are well known to American audiences Vladimir Padunov University of Pittsburgh

Film Remakes NA NA, 2016-10-03 This is the first book to provide a comprehensive and systematic account of the phenomenon of cinematic remaking Drawing upon recent theories of genre and intertextuality Film Remakes describes remaking as both an elastic concept and a complex situation one enabled and limited by the interrelated roles and practices of industry critics and audiences This approach to remaking is developed across three broad sections the first deals with issues of production including commerce and authors the second considers genre plots and structures and the third investigates issues of reception including audiences and institutions

Film and Literary Modernism Robert P. McParland, 2014-08-26 In Film and Literary Modernism the connections between film modernist literature and the arts are explored by an international group of scholars The impact of cinema upon our ways of seeing the world is highlighted in essays on city symphony films avant garde cinema European filmmaking and key directors and personalities from Charlie Chaplin Sergei Eisenstein and Alain Renais to Alfred Hitchcock and Mae West Contributors investigate the impact of film upon T S Eliot time and stream of consciousness in Virginia Woolf and Henri Bergson the racial undercurrents in the film adaptations of Ernest Hemingway s fiction and examine the film writing of William Faulkner James Agee and Graham Greene Robert McParland assembles an international group of researchers including independent film makers critics and professors of film creative writers teachers of architecture and design and young doctoral scholars who offer a multi faceted look at modernism and the art of the film

World Cinemas, Transnational Perspectives Nataša Durovicová, Kathleen E. Newman, 2009-09-10 SCMS Award Winner Best Edited Collection The standard analytical category of national cinema has increasingly been called into question by the category of the transnational This anthology examines the premises and consequences of the coexistence of these two categories and the parameters of historiographical approaches that cross the borders of nation states The three sections of World Cinemas Transnational Perspectives cover the geopolitical imaginary transnational cinematic institutions and the uneven flow of words and images

[Is Intellectual Property Pluralism Functional?](#) Susy Frankel, 2019 The international intellectual property IP law system allows states to develop policies that reflect their national interests Therefore although there is an international minimum standards framework in place states have widely varying IP laws and differing interpretations of these laws This book examines whether pluralism in IP law is functional when applied to copyright patents and trademarks on an international basis

The Politics of Ephemeral Digital Media Sara Pesce, Paolo Noto, 2016-05-26 In the age of complex Tv of social networking and massive consumption of transmedia narratives a myriad short lived phenomena surround films and TV programs raising questions about the

endurance of a fictional world and other mediatized discourse over a long arc of time The life of media products can change direction depending on the variability of paratextual materials and activities such as online commentaries and forums promos and trailers disposable merchandise and gadgets grassroots video production archives and gaming This book examines the tension between permanence and obsolescence in the production and experience of media byproducts analysing the affections and meanings they convey and uncovering the machineries of their persistence or disposal Paratexts which have long been considered only ancillary to a central text interfere instead with textual politics by influencing the viewers fidelity or infidelity to a product and affecting a fictional world's life expectancy Scholars in the fields of film studies media studies memory and cultural studies are here called to observe these byproducts temporalities their short form and or long temporal extension their nostalgic politics or future projections and assess their increasing influence on our use of the past and present on our temporal experience and consequently on our social and political self positioning through the media **Fifty**

Contemporary Filmmakers Yvonne Tasker, 2002-09-11 *Fifty Contemporary Filmmakers* examines the work of some of today's most popular original and influential cinematic voices Each entry offers both an overview and critique of its subject's career and works looking at the genres in which they work and their relationship to other film and filmmakers It covers figures drawn from diverse cinematic traditions from around the world and includes Luc Besson James Cameron David Lynch John Woo Julie Dash Spike Lee Joel and Ethan Coen Martin Scorsese Mira Nair Wim Wenders With each entry supplemented by a filmography references and suggestions for further reading this is an indispensable guide for anyone interested in contemporary film **The Gus Van Sant Touch** Justin Vicari, 2012-09-20 Beloved controversial influential the creator of

such fascinating and award winning films as *My Own Private Idaho* *Good Will Hunting* *Elephant* and *Milk* Gus Van Sant stands among the great international directors equally at home in Hollywood and the avant garde Examining his films thematically this book finds consistency of vision in Van Sant's unique approach to cinema which deploys postmodernist techniques such as appropriation nonlinear narrative and queering not in the service of the chic but to apply an all inclusive viewpoint to ageless tales of life love and death Van Sant's films are viewed through a multi genre prism including the work of Bruce Weber and Derek Jarman the westerns of Sam Peckinpah the music of the Velvet Underground and Nirvana the fiction of Sam D Allesandro and especially the cut up collage practice of intertextual authorship pioneered by William Burroughs **Beyond Realism** Robert Singer, 2024-04-30 *Beyond Realism* *Naturalist Film in Theory and Practice* is the first

major critical study of international naturalist cinema Often mistaken for realist film international naturalist cinema has a unique cultural and critical history From its earliest representation in silent films such as Walsh's *Regeneration* 1915 and Eisenstein's *Stachka* *Strike* 1925 to recent productions such as Chukwu's *Clemency* 2019 and Aronofsky's *The Whale* 2022 the naturalist film narrative encompasses the whole of film history traversing language movement and genre The naturalist film is predicated on two foundational intersecting paradigms that configure as one ideological system in an overarching

scientific and social experimental narrative Either the scientific or social paradigm may be dominant in the film narrative or they may simply co exist but a naturalist film reveals both templates and most significantly suggests an implicit cinematic anthropology that renders the body as an observed spectacle

Performative Histories, Foundational Fictions Anu Koivunen, 2003-09-17 Films are integral to national imagination Promotional publicity markets domestic films not only as entertaining exciting or moving but also as topical and relevant in different ways Reviewers assess new films with reference to other films and cultural products as well as social and political issues Through such interpretive framings by contemporaries and later generations popular cinema is embedded both in national imagination and endless intertextual and intermedial frameworks Moreover films themselves become signs to be cited and recycled as illustrations of cultural social and political history as well as national mentality In the age of television old films continue to live as history and memory In *Performative Histories Foundational Fictions* Anu Koivunen analyzes the historicity as well as the intertextuality and intermediality of film reception by focusing on a cycle of Finnish family melodrama and its key role in thinking about gender sexuality nation and history Close reading posters advertisements publicity stills trailers review journalism and critical commentary she demonstrates how *The Women of Niskavuori* 1938 and 1958 *Loviisa* 1946 *Heta Niskavuori* 1952 *Aarne Niskavuori* 1954 *Niskavuori Fights* 1957 and *Niskavuori* 1984 have operated as sites for imagining our agrarian past our Heimat and heritage as well as the strong Finnish woman or the weak man in crisis Based on extensive empirical research Koivunen argues that the Niskavuori films have mobilized readings in terms of history and memory feminist nationalism and men s movement left wing allegories and right wing morality as well as realism and melodrama Through processes of citation repetition and re cycling the films have acquired not only a heterogeneous and contradictory interpretive legacy but also an affective force

Global Mandatory Fair Use Tanya Aplin, Lionel Bently, 2020-11-05 Examining a neglected aspect of international copyright law this book highlights the obligation on nations to maintain broad copyright exceptions

Multimedia Modernism Julian Murphet, 2009-04-30 *Multimedia Modernism* explores the complex effects of a new media environment on avant garde literary production in the early twentieth century During this period the likes of Gertrude Stein Ezra Pound and Louis Zukofsky wrote works which in one way or another attest to the immense effect that photography cinematography mechanical print technology and visual advertising had on the established arts Re reading modernism s technological origins through the lens of media theory this innovative study proposes a serious new methodological approach to modernism in general Examining a wide range of literature that includes Gertrude Stein s contributions to *Camera Work* Louis Zukofsky s groundbreaking poem *A* and Wyndham Lewis s celebrated *Blast* this book embeds literary revolution within media evolution to show that literary criticism and media history have a lot to learn from each other

European Intertexts Patsy Stoneman, Ana María Sánchez-Arce, Angela Leighton, 2005 *European Intertexts* is the first fruit of an ongoing collaborative study aiming to challenge the isolationism of much critical work on English literature by exploring the

interdependence of English and continental European literatures in writing by women While later volumes will deal with specific texts this introductory volume provides a descriptive framework and a theoretical basis for studies in the field Covering issues such as the role of English as a world language the definition of Europe and the current state of Translation Studies the book also surveys theories of intertextuality and demonstrates intertextual links between written and visual and film texts This book is itself pioneering in making a systematic approach to women s writings in English in the context of other European cultures Although Europe is a political reality this cultural interpenetration remains largely unexamined and these essays represent an important first step towards revealing that unexplored richness Cinematic Modernism Susan McCabe,2005-01-13 Publisher Description **Performing the Progressive Era** Max Shulman,J. Chris Westgate,2019-05-15 The American Progressive Era which spanned from the 1880s to the 1920s is generally regarded as a dynamic period of political reform and social activism In *Performing the Progressive Era* editors Max Shulman and Chris Westgate bring together top scholars in nineteenth and twentieth century theatre studies to examine the burst of diverse performance venues and styles of the time revealing how they shaped national narratives surrounding immigration and urban life Contributors analyze performances in urban centers New York Chicago Cleveland in comedy shows melodramas Broadway shows operas and others They pay special attention to performances by and for those outside mainstream society immigrants the working class and bohemians to name a few Showcasing both lesser known and famous productions the essayists argue that the explosion of performance helped bring the Progressive Era into being and defined its legacy in terms of gender ethnicity immigration and even medical ethics In Excess Masha Salazkina,2009-08-01 During the 1920s and 30s Mexico attracted an international roster of artists and intellectuals including Orson Welles Katherine Anne Porter and Leon Trotsky who were drawn to the heady tumult engendered by battling cultural ideologies in an emerging center for the avant garde Against the backdrop of this cosmopolitan milieu *In Excess* reconstructs the years that the renowned Soviet director Sergei Eisenstein spent in the country to work on his controversial film *Que Viva Mexico* Illuminating the inextricability of Eisenstein s oeuvre from the global cultures of modernity and film Masha Salazkina situates this unfinished project within the twin contexts of postrevolutionary Mexico and the ideas of such contemporaneous thinkers as Walter Benjamin In doing so Salazkina explains how Eisenstein s engagement with Mexican mythology politics and art deeply influenced his ideas particularly about sexuality She also uncovers the role Eisenstein s bisexuality played in his creative thinking and identifies his use of the baroque as an important turn toward excess and hybrid forms Beautifully illustrated with rare photographs *In Excess* provides the most complete genealogy available of major shifts in this modern master s theories and aesthetics **Tiresian Poetics** Ed Madden,2008 Blind seer articulate dead and mythic transsexual the figure of Tiresias has always represented a liminal identity and forms of knowledge associated with the crossing of epistemological and ontological boundaries In twentieth century literature the boundaries crossed and embodied by Tiresias are primarily

sexual and the liminal and usually prophetic knowledge associated with Tiresias is based in sexual difference and sexual pleasure. Indeed in literature of the twentieth century Tiresias has come to function as a cultural shorthand for queer sexualities. This book argues for the emergence of a Tiresian poetics at the end of the nineteenth century. As Victorian and modernist writers reimagined Ovid's tale of sex change and sexual judgment they also created a poetics that grounded artistic or performative power in figures of sexual difference, most often a feminized often homosexual male body, which this study links to the developing discourses of homosexuality and sexual identity.

BOOK JACKET *World Literature, World Culture* Karen-Margrethe Simonsen, Jakob Stougaard-Nielsen, 2008-12-31 In a global age where people, goods and cultural products transcend the boundaries of geography and temporality as never before it is only natural that literary and cultural studies turn their attention to Goethe's nineteenth century notion of a Weltliteratur. Offering their own Twenty First Century perspectives across generations, nationalities and disciplines the contributors to this anthology explore the idea of world literature for what it may add of new connections and itineraries to the study of literature and culture today. Covering a vast historical material from witness accounts of the fall of Constantinople to Hari Kunzru's contemporary representations of multicultural London these essays by a diverse group of scholars examine the pioneers of world literature: Juan Andres Morell, Goethe and Hugo Meltzl and the roles played by translation, migration and literature institutions in the circulation and reception of both national and cosmopolitan literatures. They illustrate how literary analysis can be enriched by attention to the border crossing itineraries followed by migrants, writers, publishers, translators and texts thereby yielding new discoveries about writers and artists such as Catullus, Manuel Vicent, Jean-Luc Godard, Dubravka Ugresic, Derek Walcott, Cabral do Nascimento, Thomas Pynchon, Asger Jorn and Louis Paul Boon.

Social TV Cory Barker, 2022-06-27 Winner of the 2023 SCMS Media Industries Scholarly Interest Group Outstanding Book Award sponsored by the Center for Entertainment Media Industries. On March 15, 2011, Donald Trump changed television forever. The Comedy Central Roast of Trump was the first major live broadcast to place a hashtag in the corner of the screen to encourage real-time reactions on Twitter, generating more than 25,000 tweets and making the broadcast the most watched Roast in Comedy Central history. The Trump Roast initiative personified the media and tech industries' utopian vision for a multi-screen and communal live TV experience. In *Social TV: Multi-Screen Content and Ephemeral Culture*, author Cory Barker reveals how the US television industry promised but failed to deliver a social media revolution in the 2010s to combat the imminent threat of on-demand streaming video. Barker examines the rise and fall of Social TV across press coverage, corporate documents and an array of digital ephemera. He demonstrates that despite the talk of disruption the movement merely aimed to exploit social media to reinforce the value of live TV in the modern attention economy. Case studies from broadcast networks to tech start-ups uncover a persistent focus on community that aimed to monetize consumer behavior in a transitional industry period. To trace these unfulfilled promises and flopped ideas, Barker draws upon a unique mix of personal Social TV experiences and curated archives of

material that were intentionally marginalized amid pivots to the next big thing Yet in placing this now forgotten material in recent historical context Social TV shows how the era altered how the industry pursues audiences Multi screen campaigns have shifted away from a focus on live TV and toward all day content streams The legacy of Social TV then is the further embedding of media and promotional material onto every screen and into every moment of life

A Companion to the Translation of Classical Epic Richard Armstrong, Alexandra Lianeri, 2025-04-01 The first volume of its kind to integrate trends in Translation Studies with Classical Reception Studies A Companion to the Translation of Classical Epic provides a comprehensive and wide ranging account of key debates and case studies centered the translation of Greek and Latin epics Rather than situating translation studies as a complementary field or an aspect of classical reception the Companion offers a systematic framework for adapting and incorporating translation studies fully into classical studies Its many chapters elaborate how translation is a central element in the epic s reception trajectories across the globe and addresses theoretical and methodological concerns arising from this conjunction The Companion does not just provide a comprehensive overview of the translation theories it covers but also offers fresh insights into theoretical and methodological issues currently at the top of the interdisciplinary agenda of scholars studying the global routes of ancient epic In its sections leading classicists translation theorists classical reception scholars and cultural historians from Europe and North and South America reconfigure questions this research faces today highlighting methods for an integrated approach It explores how this integrated perspective responds to key challenges in the study of the epic s reception emphasizing topics of temporality gender agency community target language politics and material production A special section also features detailed dialogues with active translators such as Emily Wilson Stanley Lombardo and Susanna Braund who speak extensively and frankly about their work This is a key volume for all students and scholars who want to engage with research reflecting the contemporary agenda in classical reception translation studies and the study of epic in its global literary and cultural routes

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