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## **CHAUCER AT LARGE**

2000 STEVE ELLIS OFFERED AS PART OF THE SEXCENTENARY COMMEMORATION OF CHAUCER'S DEATH, THIS VERY READABLE STUDY EXAMINES CHAUCER'S IMPACT ON THE ACADEMIC AND NON-ACADEMIC WORLDS OF THE 19TH AND 20TH CENTURIES. CHRONOLOGICAL CHAPTERS ASSESS CHAUCER'S IMPACT ON THE PRE-RAPHAELITES, ON W B YEATS, ON EDWARDIAN CHILDREN'S STORIES AND ON POST-WORLD WAR ONE AUTHORS. ELLIS ALSO CONSIDERS MODERN TRANSLATIONS AND CONTRASTS THE RELATIONSHIP BETWEEN ACADEMIA'S INTEREST IN CHAUCER AND HIS REPRESENTATION IN THE MEDIA AND IN HISTORICAL FICTION SINCE THE SECOND WORLD WAR.

## **VITAL CRISES IN ITALIAN CINEMA**

2013-03-01 P. ADAMS SITNEY EXAMINING THE LANDMARK WORKS THAT USHERED IN ITALY'S GOLDEN AGE OF CINEMA, P. ADAMS SITNEY PROVIDES A STYLISH, HISTORICALLY RICH SURVEY OF THE EPOCHAL FILMS MADE BY

ROBERTO ROSSELLINI, VITTORIO DE  
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SICA, LUCHINO VISCONTI, FEDERICO FELLINI, MICHELANGELO ANTONIONI, AND OTHERS IN THE YEARS AFTER WORLD WAR II. REMARKING ON THE PERIOD IN 1957, PIER PAOLO PASOLINI WROTE THAT ITS FILMS REFLECTED A "VITAL CRISIS" IN ITALIAN CULTURE AFTER THE FALL OF FASCISM. SITNEY EXPANDS THIS CONCEIT TO DEMONSTRATE THE MULTIVALENT SOCIAL AND POLITICAL FORCES BEHIND A RANGE OF MOVIES MADE FROM THE MID-1940S THROUGH THE 1960S THAT INCLUDES PAISA, LA TERRA TREMA, LADRI DI BICICLETTE, L'AVVENTURA, AND LA DOLCE VITA. THROUGHOUT ITS PAGES, THE BOOK CONSIDERS HOW THE NATION'S CINEMA DEPICTS THE CONVERGENCE OF CHRISTIAN AND RESISTANCE ICONOGRAPHY; CONTEMPLATES THE DEBATE OVER DIALECT AND A NATIONAL LANGUAGE; DEPLOYS CINEMATIC EFFECTS FOR THE PURPOSES OF POLITICAL ALLEGORY; AND INCORPORATES INSIGHTS FROM THE PSYCHOANALYTIC DISCOURSE THAT BECAME POPULAR IN ITALY DURING THE FIFTIES AND SIXTIES. THIS NEW EDITION INCLUDES AN EPILOGUE THAT EXTENDS THE RANGE OF THE STUDY INTO THE

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1970s WITH DISCUSSIONS OF NANNI MORETTI'S IO SONO AUTAURCHICO, THE TAVIANIS' PADRE PADRONE, AND ERMANNOLMI'S L'ALBERO DEGLI ZOCCOLI.

### ARCHAIC MODERNISM

2020-11-10 DANIEL HUMPHREY IN ARCHAIC MODERNISM, DANIEL HUMPHREY OFFERS THE FIRST BOOK-LENGTH, ENGLISH-LANGUAGE EXAMINATION OF THREE ADAPTATIONS OF GREEK TRAGEDY PRODUCED BY THE GAY AND MARXIST ITALIAN FILMMAKER PIER PAOLO PASOLINI: OEDIPUS REX (1967), MEDEA (1969), AND NOTES TOWARDS AN AFRICAN ORESTES (1970/1973). CONSIDERING PASOLINI'S OWN THEORIES OF A "ARCHAIC MODERNISM" ALONGSIDE JACQUES DERRIDA'S CONCEPT OF  $\square$  CRITURE, AS WELL AS MORE RECENT SCHOLARSHIP BY QUEER THEORY SCHOLARS ADVOCATING FOR AN ANTIRELATIONAL AND ANTISOCIAL SUBJECTIVITY, HUMPHREY MAINTAINS THAT PASOLINI'S GREEK TRAGEDY FILMS EXEMPLIFY A PARADOXICAL SENSE OF "ARCHAIC MODERNISM" THAT IS AT THE VERY HEART OF THE FILMMAKER'S PROJECT. MORE DARINGLY, HE CONTENTS THAT THEY ULTIMATELY REVEAL THE QUEER ROOTS OF WESTERN CIVILIZATION'S FORMATIVE TEXTS. ARCHAIC MODERNISM IS COMPRISED OF THREE CHAPTERS. CHAPTER 1 FOCUSES ON OEDIPUS REX, ASSESSING BOTH THE FILMIC LANGUAGE EMPLOYED AND THE DEEPLY QUEER MYTHOLOGICAL SOURCE MATERIAL THAT HAUNTS THE TRAGEDY

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EVEN AS IT REMAINS LARGELY AT A SUBTEXTUAL YET PALPABLE LEVEL. CHAPTER 2 EXTENDS AND DEEPENS THE CONCEPT OF QUEER FATE AND QUEER NEGATIVITY IN A SCENE-BY-SCENE ANALYSIS OF MEDEA. CHAPTER 3 LOOKS AT THE MOST OBSCURE OF PASOLINI'S FEATURE LENGTH FILMS, NOTES TOWARDS AN AFRICAN ORESTES, A FILM LONG MISUNDERSTOOD AS AN UNWITTING FAILURE, BUT WHICH COULD PERHAPS BEST BE UNDERSTOOD AS A DELIBERATE, SACRIFICIAL ACT ON THE FILMMAKER'S PART. CONSIDERING THE FILM AS THE THIRD IN AN INFORMAL, MAYBE UNCONSCIOUS, TRILOGY, HUMPHREY CONCLUDES HIS MONOGRAPH BY ARGUING THAT THIS "TRILOGY OF MYTH" CAN BEST BE UNDERSTOOD AS A DECONSTRUCTION, GRADUALLY MORE AND MORE SEVERE, OF THREE OF THE MOST IMPORTANT ORIGIN TALES OF WESTERN CIVILIZATION. ARCHAIC MODERNISM MAKES THE CASE THAT THESE THREE FILMS ARE AS ESSENTIAL AS THOSE PASOLINI FILMS MORE OFTEN STUDIED IN THE ANGLOPHONE WORLD: MAMMA ROMA, THE GOSPEL ACCORDING TO MATTHEW, TEOREMA, THE TRILOGY OF LIFE, AND SAL $\square$ , AND THAT THEY ARE OF CONTINUING, PERHAPS EVEN INCREASING, VALUE TODAY. THIS BOOK IS OF SPECIFIC INTEREST TO SCHOLARS, STUDENTS, AND RESEARCHERS OF FILM AND QUEER STUDIES.

### THE LONG ROAD OF SAND

2015 PIER PAOLO PASOLINI IN THE SUMMER OF 1959, PIER PAOLO

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PASOLINI TRAVELED THE ENTIRE ITALIAN COASTLINE AT THE WHEEL OF A FIAT 1100. HIS DIARY, THE LONG ROAD OF SAND, WAS PUBLISHED IN THREE INSTALLMENTS IN THE MAGAZINE SUCCESSO. FORTY YEARS AFTER THE AUTHOR'S DEATH, THE PHOTOGRAPHER PHILIPPE S[?] CLIER REVISITS THIS JOURNEY IN HIS SERIES OF BLACK-AND-WHITE PHOTOGRAPHS. THIS BOOK PRESENTS THE FULL TEXT OF PASOLINI'S THE LONG ROAD OF SAND, INCLUDING NUMEROUS UNPUBLISHED PASSAGES, TOGETHER WITH THE ORIGINAL TYPESCRIPT. PIER PAOLO PASOLINI (1922-75) WAS AN ITALIAN POET, JOURNALIST, FILMMAKER, SCRIPTWRITER, ACTOR, SONGWRITER, AND WRITER. HE IS CONSIDERED ONE OF THE MAJOR ITALIAN ARTISTS AND INTELLECTUALS OF TWENTIETH CENTURY.

CESARE ZAVATTINI: SELECTED WRITINGS

2021-07-15 DAVID BRANCALEONE  
CESARE ZAVATTINI: SELECTED WRITINGS OFFERS, FOR THE FIRST TIME IN ENGLISH, A SUBSTANTIVE SELECTION OF THE ITALIAN SCREENWRITER'S WRITINGS ACROSS TWO VOLUMES. THROUGH TRANSLATION AND DETAILED CULTURAL AND CONTEXTUAL COMMENTARY, TRANSLATOR AND EDITOR DAVID BRANCALEONE TRACES NOT ONLY ZAVATTINI'S THEORY OF THE SCREEN, BUT ALSO HIS EXPERIMENTATION IN NEW FILM PRACTICES, INCLUDING THE FLASH-FILM (FILM LAMPO), THE INQUIRY FILM (FILM INCHIESTA), CINEMA AS ENCOUNTER (CINEMA D'INCONTRO), THE DIARY FILM (FILM DIARIO), THE CONFESSIONAL FILM (FILM-CONFESIONE), AND THE GRASS-ROOTS COMMUNITY FILM (CINEMA INSIEME OR CINEMA DI TANTI PER TANTI).  
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INCHIESTA), CINEMA AS ENCOUNTER (CINEMA D'INCONTRO), THE DIARY FILM (FILM DIARIO), THE CONFESSIONAL FILM (FILM-CONFESIONE), AND THE GRASS-ROOTS COMMUNITY FILM (CINEMA INSIEME OR CINEMA DI TANTI PER TANTI).

CESARE ZAVATTINI

2021-01-01 CESARE ZAVATTINI  
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THE PALGRAVE HANDBOOK OF SCREENWRITING STUDIES

2023-07-27 ROSAMUND DAVIES  
THIS BOOK PROVIDES AN OVERVIEW OF THE GROWING FIELD OF SCREENWRITING RESEARCH AND IS ESSENTIAL READING FOR BOTH THOSE NEW TO THE FIELD AND ESTABLISHED SCREENWRITING SCHOLARS. IT COVERS TOPICS AND

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CONCEPTS CENTRAL TO THE STUDY OF SCREENWRITING AND THE SCREENPLAY IN RELATION TO FILM, TELEVISION, WEB SERIES, ANIMATION, GAMES AND OTHER INTERACTIVE MEDIA, AND INCLUDES A RANGE OF APPROACHES, FROM THEORETICAL PERSPECTIVES TO IN-DEPTH CASE STUDIES. 44 SCHOLARS FROM AROUND THE GLOBE DEMONSTRATE THE RANGE AND DEPTHS OF THIS NEW AND EXPANDING AREA OF STUDY. AS THE CHAPTERS OF THIS HANDBOOK DEMONSTRATE, SHIFTING THE FOCUS FROM THE FINISHED FILM TO THE PROCESS OF SCREENWRITING AND THE TEXT OF THE SCREENPLAY FACILITATES VALUABLE NEW INSIGHTS. THIS HANDBOOK IS THE FIRST OF ITS KIND, AN INDISPENSABLE COMPENDIUM FOR BOTH ACADEMICS AND PRACTITIONERS.

### **JUDAS ISCARIOT: DAMNED OR REDEEMED**

2016-09-22 CAROL A. HEBRON AT THE BEGINNING OF THE 20TH CENTURY, JUDAS WAS CHARACTERISED IN FILM AS THE EPITOME OF EVIL: THE VILLAINOUS JEW. FILM-MAKERS CAST JUDAS IN THIS WAY BECAUSE THIS WAS THE JUDAS THAT AUDIENCES HAD COME TO RECOGNIZE AND EVEN EXPECT. BUT IN THE FOLLOWING THREE DECADES, FILM-MAKERS - AS A RESULT OF CRITICAL BIBLICAL STUDY - WERE MORE CIRCUMSPECT ABOUT ACCEPTING THE ALLEGED HISTORICITY OF THE GOSPEL ACCOUNTS. CAROL A. HEBRON EXAMINES THE FIGURE OF JUDAS ACROSS FILM HISTORY TO SHOW HOW THE PORTRAYAL BECOMES MORE NUANCED AND MORE SIGNIFICANT, EVEN TO THE

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POINT WHERE JUDAS BECOMES THE PROTAGONIST WITH A ROLE IN THE FILM EQUAL IN IMPORTANCE TO THAT OF JESUS'. HEBRON EXAMINES HOW, IN THESE FILMS, WE BEGIN TO SEE A REHABILITATION OF THE JUDAS CHARACTER AND A RESTORATION OF JUDAISM. HEBRON REVEALS TWO DISTINCT THEOLOGIES: 'REJECTION' AND 'ACCEPTANCE'. THE NAZI HOLOCAUST AND THE EXPOSURE OF THE HORRORS OF GENOCIDE AT THE END OF WORLD WAR II INFLUENCED HOW JUDAISM, JEWS, AND JUDAS, WERE TO BE PORTRAYED IN FILM. REHABILITATING THE JUDAS CHARACTER AND THE JEWS WAS NECESSARY, AND FILM WAS DEEMED AN APPROPRIATE MEDIUM IN WHICH TO BEGIN THAT PROCESS.

### **ROBERT DE NIRO AT WORK**

2020-11-09 ADAM GANZ ROBERT DE NIRO AT WORK IS THE FIRST CRITICAL STUDY TO EXAMINE HOW ROBERT DE NIRO, PERHAPS THE FINEST SCREEN ACTOR OF HIS GENERATION, WORKS WITH SCREENPLAYS TO IMAGINE, PREPARE AND DENOTE HIS PERFORMANCE. IN CATEGORISING THE VARIOUS WAYS IN WHICH DE NIRO WORKS WITH A SCREENPLAY, THIS BOOK WILL RE-EXAMINE THE RELATIONSHIP BETWEEN ACTOR AND TEXT. THIS BOOK CONSIDERS THE SCREENPLAY AS ABOVE ALL A WORKING DOCUMENT AND A MATERIAL OBJECT, PRESENT AT EVERY STAGE OF THE FILMMAKING PROCESS. THE WORKING SCREENPLAY GOES THROUGH VARIOUS ITERATIONS IN DEVELOPMENT AND EXISTS IN MANY

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VERSIONS ON SET, EACH ADAPTED AND PERSONALISED FOR THE SPECIFIC USE OF THE INDIVIDUAL AND THEIR ROLE. AS THE ARCHIVE REVEALS, NOBODY WORKS MORE CLOSELY WITH THE SCRIPT THAN THE ACTOR, AND NO ACTOR WORKS MORE ON A SCRIPT THAN DE NIRO.

*A COMPANION TO FEDERICO FELLINI*  
2020-05-11 FRANK BURKE A GROUNDBREAKING ACADEMIC TREATMENT OF FELLINI, PROVIDES NEW, EXPANSIVE, AND DIVERSE PERSPECTIVES ON HIS FILMS AND INFLUENCE THE WILEY BLACKWELL COMPANION TO FEDERICO FELLINI PRESENTS NEW METHODOLOGIES AND FRESH INSIGHTS FOR ENCOUNTERING, APPRECIATING, AND CONTEXTUALIZING THE DIRECTOR'S FILMS IN THE 21ST CENTURY. A MILESTONE IN FELLINI SCHOLARSHIP, THIS VOLUME PROVIDES CONTRIBUTIONS BY LEADING SCHOLARS, INTELLECTUALS, AND FILMMAKERS, AS WELL AS INSIGHTS FROM COLLABORATORS AND ASSOCIATES OF THE ITALIAN DIRECTOR. SCHOLARLY YET READABLE ESSAYS EXPLORE THE FUNDAMENTAL ASPECTS OF FELLINI'S WORKS WHILE ADDRESSING THEIR CONTEMPORARY RELEVANCE IN CONTEXTS RANGING FROM POLITICS AND THE ENVIRONMENT TO GENDER, RACE, AND SEXUAL ORIENTATION. AS THE CENTENNIAL OF FEDERICO FELLINI'S BIRTH IN APPROACHES IN 2020, THIS TIMELY WORK PROVIDES NEW READINGS OF FELLINI'S FILMS AND ILLUSTRATES FELLINI'S IMPORTANCE AS A FILMMAKER, ARTIST, AND MAJOR CULTURAL FIGURE. THE TEXT EXPLORES TOPICS SUCH AS  
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FELLINI'S EARLY CINEMATIC EXPERIENCE, RECURRING THEMES AND PATTERNS IN HIS FILMS, HIS COLLABORATIONS AND INFLUENCES, AND HIS UNIQUE FORMS OF CINEMATIC EXPRESSION. IN A SERIES OF "SHORT TAKES" SECTIONS, CONTRIBUTORS LOOK AT SPECIFIC FILMS THAT HAVE PARTICULAR SIGNIFICANCE OR PERSONAL RELEVANCE. DESTINED TO BECOME THE STANDARD RESEARCH TOOL FOR FELLINI STUDIES, THIS VOLUME: OFFERS NEW THEORETICAL FRAMEWORKS, ENCOUNTERS, CRITIQUES, AND INTERPRETATIONS OF FELLINI'S WORK DISCUSSES FELLINI'S CREATIVITY OUTSIDE OF FILMMAKING, SUCH AS HIS GRAPHIC ART AND HIS BOOK OF DREAMS PUBLISHED AFTER HIS DEATH. EXAMINES FELLINI'S INFLUENCE ON ARTISTS NOT ONLY IN THE ENGLISH-SPEAKING WORLD BUT IN PLACES SUCH AS TURKEY, JAPAN, SOUTH ASIA, RUSSIA, CUBA, NORTH AFRICA. DEMONSTRATES THE INTERRELATIONSHIP BETWEEN FELLINI'S WORK AND VISUAL ART, LITERATURE, FASHION, MARKETING, AND MANY OTHER DIMENSIONS OF BOTH POPULAR AND HIGH CULTURE. FEATURES PERSONAL TESTIMONIES FROM FAMILY, FRIENDS AND ASSOCIATES OF FELLINI SUCH AS FRANCESCA FABBRI FELLINI, GIANFRANCO ANGELUCCI, VALERIA CIANGOTTINI, AND LINA WERTMILLER INCLUDES AN EXTENSIVE APPENDIX OF FREELY ACCESSIBLE ARCHIVAL RESOURCES ON FELLINI'S WORK THE WILEY BLACKWELL COMPANION TO FEDERICO FELLINI IS AN INDISPENSABLE RESOURCE FOR STUDENTS, INSTRUCTORS, AND SCHOLARS OF  
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FELLINI, ITALIAN CINEMA, CINEMA AND ART HISTORY, AND ALL AREAS OF FILM AND MEDIA STUDIES.

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DISTANT PLANET OF CELESTIA PRIME, WHERE THE SKIES SHIMMERED WITH ETHEREAL HUES AND FLOATING CITIES GLOWED WITH AN OTHERWORLDLY RADIANCE, A RELUCTANT HERO NAMED ORION DISCOVERED AN ANCIENT PROPHECY THAT FORETOLD THE IMMINENT COLLISION OF REALMS. THE FATE OF HIS WORLD DEPENDED ON A JOURNEY THAT TRANSCENDED THE BOUNDARIES OF SPACE AND TIME.

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DISTANT PLANET OF CELESTIA PRIME, WHERE THE SKIES SHIMMERED WITH ETHEREAL HUES AND FLOATING CITIES GLOWED WITH AN OTHERWORLDLY RADIANCE, A RELUCTANT HERO NAMED ORION DISCOVERED AN ANCIENT PROPHECY THAT FORETOLD THE IMMINENT COLLISION OF REALMS. THE FATE OF HIS WORLD DEPENDED ON A JOURNEY THAT TRANSCENDED THE BOUNDARIES OF SPACE AND TIME.

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