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reader. This study of reflexivity in film and literature pays special attention to "Don Quixote", one of the first such examples of reflexivity in the novel, and to Jean-Luc Godard and the nouvelle vague in cinema, where self-reflection prevailed.

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Self-reflexivity is a literary device through which a piece of writing draws attention to its manner of composition. The most favorable genre to allow for its use seems to be the novel. At the same...

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The "reflexive tradition" in film and literature calls attention to fictional constructs, such as when realist narrative is interrupted to point to the mechanisms in the art. Stam's engaging study was originally published in 1985 by UMI Research Press, and is reprinted with a substantial (11 pp.)

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Metacinema, also meta-cinema, analogous to metafiction in literature, is a mode of filmmaking in which the film informs the audience that they are watching a work of fiction. Metacinema often references its own production, working against narrative conventions that aim to maintain

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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

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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

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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

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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

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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

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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.

The contributors to this volume re-assess literary practice at the

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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.

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-

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WordPress. 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.

Concerned with the nature of the medium and the borders between

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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

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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

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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

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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

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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.

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.

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