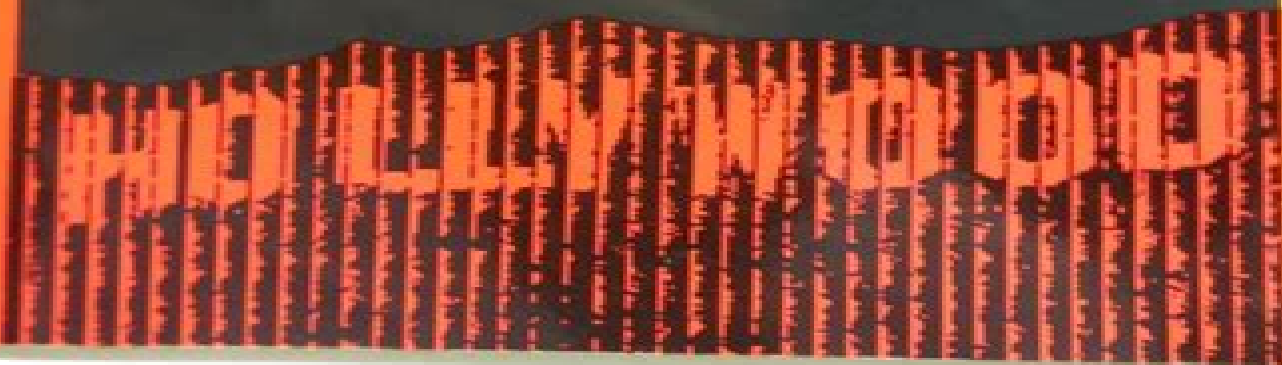


# THE END

## NARRATION AND CLOSURE IN THE CINEMA

RICHARD NEUPERT



# End Narration And Closure In The Cinema

**Keiko I. McDonald**



## **End Narration And Closure In The Cinema:**

**The End** Richard John Neupert, 1995 Given the importance that spectators grant to the final moments of a motion picture it is surprising to find so little written on how films end and how audiences interpret those closing moments This study investigates endings in film and the lively role they play in how and why viewers make sense of movies Relying upon contemporary literary criticism and film theory the author analyses narrative strategies in films ranging from the classical Hollywood motion picture to the more modern European art cinema To assist readers in understanding the various functions of endings the films are divided into four critical categories the Closed Text film typical of classical works the Open Story films the Open Discourse film and the Open Text film which struggles to defy story resolution Detailed textual analysis of sample films reveal how all of the devices of filmic narration from mise en scene to soundtracks direct a viewer's perception comprehension and interpretation of closure in films Among the sample films that are featured as test cases for studying endings are *The Quiet Man* Ford 1950 *The 400 Blows* Truffaut 1959 *Weekend* Godard 1967 *Tout va bien* Godard 1972 and *Earth* Dovzhenko 1930 To round out his informative study of endings in films Neupert also examines a host of diverse titles including *Do the Right Thing* Lee 1989 *Open City* Rossellini 1945 and *The Graduate* Nichols 1967

*The End* Richard John Neupert, 1995

*Framing Hitchcock* Sidney Gottlieb, Christopher Brookhouse, 2002 An engaging look at Alfred Hitchcock's work from all angles culled from an authoritative source of Hitchcock film commentary In its ten year history the Hitchcock Annual has established itself as a key source of historical information and critical commentary on one of the central figures in film history and arguably one of the most important artists of the twentieth century Fans of Alfred Hitchcock both scholars and general readers alike will be entertained and informed by this selection of writings which offers an overview of the current thinking on the filmmaker and his work The articles span his career and cover a wide range of topics from archeological investigations uncovering new details about his working methods and conditions to incisive analyses of the films themselves The collection begins with rare insights into Hitchcock's early years including his work in Germany and his silent film *Easy Virtue* which with its metaphoric play on the concept of being framed dramatizes aspects of the human condition to which Hitchcock returned repeatedly Commentators explore a variety of themes including the centrality of kissing shots and sequences in nearly all the films and images of women's handbags as elements of suspense and sexual tension in such films as *Dial M for Murder* and *Psycho* Other essays examine the influence of *Vertigo* *The Birds* and *Frenzy* on François Truffaut the remaking of *Psycho* and feminist interpretations of *Shadow of a Doubt* Interviews with Jay Presson Allen and Evan Hunter illuminate Hitchcock's working relationship with screenwriters actors and actresses Written by established as well as emerging critics of Hitchcock this fascinating collection will help shape future appreciation and interpretation of an enormously important and influential filmmaker

*Endings in the Cinema* Michael Walker, 2020-03-13

This book offers a new way of thinking about film endings Whereas existing works on the subject concentrate on narrative

resolution this book explores the way film endings blend together a complex of motifs tropes and other elements to create the sense of an ending that is it looks at endings as endings Drawing on a wide range of examples taken from films of different periods and national cinemas the author identifies three key features which structure the work thresholds and boundaries water and above all the beach The beach combines water and a boundary and is the most resonant of the key sites to which film endings gravitate Although beach endings go back to at least 1910 they have increased markedly in post classical cinema and can be found across all genres and in films from many different countries As the leading example of the book s argument they illustrate both the aesthetic richness and the structural complexity of film endings

**Bertolucci's The Last Emperor** Bruce H. Sklarew,1998 In this anthology filmmakers psychoanalysts film scholars and cultural historians use a psychoanalytical approach to examine Bernardo Bertolucci s epic film The Last Emperor 1988 In this anthology filmmakers psychoanalysts film scholars and cultural historians use a psychoanalytic approach to examine Bernardo Bertolucci s epic film The Last Emperor 1988 Evolving out of a conference on Bertolucci s work the essays interweave psychological political and cinematic themes in The Last Emperor as well as in much of Bertolucci s other works This volume includes a foreword by Bernardo Bertolucci and is organized into four parts or takes including Filmcraft Psychoanalysis Film Scholarship and Cultural History Although we can never fully know the real Aisingioro Pu Yi Bertolucci used his vision of the intricate relationship between art ideology and the psychic experience to tell the story of one ordinary man s extraordinary life Bertolucci s The Last Emperor hopes to illuminate this complex and often enigmatic creation as well as renew an excitement about the possibilities of interdisciplinary criticism in film studies

*Reading Cavell's The World Viewed* William Rothman,Marian Keane,2000 A philosophical reexamination of Stanley Cavell s The World Viewed In their thoughtful study of one of Stanley Cavell s greatest yet most neglected books William Rothman and Marian Keane address this eminent philosopher s many readers from a variety of disciplines who have neither understood why he has given film so much attention nor grasped the place of The World Viewed within the totality of his writings about film Rothman and Keane also reintroduce The World Viewed to the field of film studies When the new field entered universities in the late 1960s it predicated its legitimacy on the conviction that the medium s artistic achievements called for serious criticism and on the corollary conviction that no existing field was capable of the criticism filmed called for The study of film needed to found itself intellectually upon a philosophical investigation of the conditions of the medium and art of film Such was the challenge The World Viewed took upon itself However film studies opted to embrace theory as a higher authority than our experiences of movies divorcing itself from the philosophical perspective of self reflection apart from which The World Viewed teaches we cannot know what movies mean or what they are Rothman and Keane now argue that the poststructuralist theories that dominated film studies for a quarter of a century no longer compel conviction Cavell s brilliant and beautiful book can provide a sense of liberation to a field that has forsaken its original calling read in a way that acknowledges its philosophical

achievement The World Viewed can show the field a way to move forward by rediscovering its passion for the art of film

Reading Cavell's *The World Viewed* will prove invaluable to scholars and students of film and philosophy and to those in other fields such as literary studies and American studies who have found Cavell's work provocative and fruitful

*Stop the Clocks!* Helen Powell, 2012-03-30 The clock plays a significant part in our understanding of temporality but while it simplifies, regulates and coordinates it fails to reflect and communicate the more experiential dimensions of time As Helen Powell demonstrates in this book cinema has been addressing this issue since its inception *Stop the Clocks* examines filmmakers' relationship to time and its visual manipulation and representation from the birth of the medium to the digital present It engages both with experimentation in narrative construction and with films that take time as their subject matter such as *Donnie Darko* *Interview with a Vampire* *Lost Highway* and *Pulp Fiction* Helen Powell asks what underpins the enduring appeal of the science fiction genre with filmmakers and audience and how cinematography might inform our conceptualisation of other imagined temporal worlds including the afterlife She examines the role of angels and vampires in contemporary cinema as well as the distinctive time schemes of new media and their implications for rethinking time and the moving image through digitalisation Broad based and accessible *Stop the Clocks* will appeal to a wide interdisciplinary audience and provides a useful sourcebook on undergraduate and postgraduate courses in film and other arts and media based disciplines

*Feminist Hollywood* Christina Lane, 2000 *Feminist Hollywood* examines the differences between commercial cinema and counter cinema by focusing on the work of contemporary women directors who have entered Hollywood from the realm of independent filmmaking Christina Lane compares their early documentaries or avant garde films with their more mainstream endeavors as she explores the possibilities and limits of feminist expression within the male dominated industry of commercial filmmaking *Feminist Hollywood* incorporates interviews with directors Susan Seidelman, Martha Coolidge, Kathryn Bigelow, Lizzie Borden, Darnell Martin and Tamra Davis in an attempt to bridge the theory gap that often excludes women's professional experiences and makes false assumptions about how the industry operates Lane balances these firsthand accounts with cultural theory and an understanding of the current film industry in which the line between commercial and independent filmmaking has become blurred The timely and comprehensive nature of this volume will make it a welcome addition to the bookshelves of film scholars and amateur movie buffs alike

*Writing in Light* Joanne Bernardi, 2001 A new look at an important era of Japanese cinema featuring translations of key scripts

**A House Made of Light** George E. Toles, 2001 An examination of how the escapism offered by movies is really a form of homecoming for the viewer

**From Book to Screen** Keiko I. McDonald, 2016-09-16 Of all the world's cinemas Japan's is perhaps unique in its closeness to the nation's literature past and contemporary The Western world became aware of this when Akira Kurosawa's *Rashomon* was awarded the Grand Prize at the Venice film festival in 1951 and the Oscar for best foreign film in 1952 More recent examples include Shohei Imamura's *Eel* which won the Palm d'Or Best Picture at Cannes in 1997 From Book to

Screen breaks new ground by exploring important connections between Japan's modern literary tradition and its national cinema. The first part offers an historical and cultural overview of the working relationship that developed between pure literature and film. It deals with three important periods in which filmmakers relied most heavily on literary works for enriching and developing cinematic art. The second part provides detailed analyses of a dozen literary works and their screen adoptions.

**Alejandro González Iñárritu** Celestino Deleyto, Maria del Mar Azcona, 2010-10-01 This in depth study of Mexican film director Alejandro González Iñárritu explores his role in moving Mexican filmmaking from a traditional nationalist agenda towards a more global focus. Working in the United States and in Mexico Iñárritu crosses national borders while his movies break the barriers of distribution, production, narration and style. His features also experiment with transnational identity as characters emigrate and settings change. In studying the international scope of Iñárritu's influential films *Amores Perros*, *21 Grams* and *Babel*, Celestino Deleyto and María del Mar Azcona trace common themes such as human suffering and redemption, chance and accidental encounters. The authors also analyze the director's powerful visual style and his consistent use of multiple characters and a fragmented narrative structure. The book concludes with a new interview with Iñárritu that touches on the themes and subject matter of his chief works.

**Irony in Film** James MacDowell, 2016-11-09 Irony in Film is the first book about ironic expression in this medium. We often feel the need to call films or aspects of them ironic, but what exactly does this mean? How do films create irony? Might certain features of the medium help or hinder its ironic potential? How can we know we are justified in dubbing any film or moment ironic? This book attempts to answer such questions, investigating in the process crucial and under-examined issues that irony raises for our understanding of narrative filmmaking. A much debated subject in other disciplines, in film scholarship irony is habitually referred to but too seldom explored. Combining in-depth theorising with detailed close analysis, this pioneering study asks what ironic capacities films might possess, how film style may be used ironically, and what role intention should play in film interpretation. The proposed answers have significance for our understanding of not only ironic filmmaking but the nature of expression in this medium.

**Light Motives** Randall Halle, Margaret McCarthy, 2003 Light Motives undertakes a long overdue critical reassessment of German popular cinema, challenging the traditional view of German film history and offering new ways to think about popular cinema in general.

*To Change Reels* Isabel Balseiro, Ntongela Masilela, 2003 With the end of apartheid, South African cinema is at a turning point in its history. This collection offers an exploration of a film industry that has excluded its country's black majority in both representation and production, and which now must overcome collusion between racist ideology and film form. Until recently, filmmakers could work only within a culture that reluctantly took black South Africans into account. Therefore, to explore what South African cinema has been and could become, the authors do not limit their discussion to film production but approach cinema as a manifestation of cultural history. How has the purpose of cinema been viewed at different times in South Africa by different governments and social groups? What is the relation between film and a sense of

nationhood in South Africa Such questions lead to a consideration not only of films made by South Africans in South Africa but also of an unfolding film culture within a series of stages that have yet to give rise to a national cinema

**Leaving Springfield** John Alberti, 2004 Since its first appearance as a series of cartoon vignettes in 1987 and its debut as a weekly program in 1990 The Simpsons has had multiple even contradictory media identities Although the show has featured biting political and social satire which often proves fatal to mass public acceptance The Simpsons entered fully into the mainstream consistently earning high ratings from audiences and critics alike Leaving Springfield addresses the success of The Simpsons as a corporate manufactured show that openly and self reflexively parodies the very consumer capitalism it simultaneously promotes By exploring such topics as the impact of the show s satire on its diverse viewing public and the position of The Simpsons in sitcom and television animation history the commentators develop insights into the ways parody intermixes with mass media to critique post modern society In spite of the longevity and high cultural profile of the show The Simpsons has so far attracted only scattered academic attention Leaving Springfield will be of importance to both scholars of media and fans of the show interested in the function of satire in popular culture in general and television in particular

**Hollywood Aesthetic** Todd Berliner, 2017-03-01 Hollywood makes the most widely successful pleasure giving artworks the world has ever known The industry operates under the assumption that pleasurable aesthetic experiences among huge populations translate into box office success With that goal in mind Hollywood has systematized the delivery of aesthetic pleasure packaging and selling it on a massive scale In Hollywood Aesthetic Todd Berliner accounts for the chief attraction of Hollywood cinema worldwide its entertainment value The book examines films such as City Lights and Goodfellas that have earned aesthetic appreciation from both fans and critics But it also studies some curious outliers cult films and celebrated Hollywood experiments such as The Killing and Starship Troopers And it demonstrates that even ordinary popular films from Tarzan and His Mate to Rocky III as well as action blockbusters like Die Hard and The Dark Knight offer aesthetic pleasure to mass audiences Hollywood Aesthetic explains how Hollywood engages viewers by satisfying their aesthetic desires Visit the companion website at [www.oup.com/us/hollywoodaesthetic](http://www.oup.com/us/hollywoodaesthetic)

**Television Finales** Douglas L. Howard, David Bianculli, 2018-11-13 Today more than ever series finales have become cultural touchstones that feed watercooler fodder and Twitter storms among a committed community of viewers While the final episodes of The Fugitive and M A S H continue to rank among the highest rated broadcasts more recent shows draw legions of binge watching fans Given the importance of finales to viewers and critics alike Howard and Bianculli along with the other contributors explore these endings and what they mean to the audience both in terms of their sense of narrative and as episodes that epitomize an entire show Bringing together a veritable who s who of television scholars journalists and media experts including Robert Thompson Martha Nochimson Gary Edgerton David Hinckley Kim Akass and Joanne Morreale the book offers commentary on some of the most compelling and often controversial final episodes in television history Each chapter is devoted to a separate finale providing

readers with a comprehensive survey of these watershed moments Gathering a unique international lineup of journalists and media scholars the book also offers readers an intriguing variety of critical voices and perspectives     *Ordinary Pleasures*  
Kay Young,2001 This text seeks to offer a new theory of narrative in its uncovering of how conversations and comic interchanges between lovers in stories create an intimacy and happiness of the everyday Drawing on a diverse body of theory from sociolinguistics to philosophy to literary criticism and reading an unexpectedly eclectic group of texts works by Shakespeare and Tolstoy appear beside Casablanca and I Love Lucy Kay Young explores how narrative couples play together struggle together and return to one another to experience what it means to be in a relationship over time     *After Hitchcock*  
David Boyd,R. Barton Palmer,2010-01-01 Alfred Hitchcock is arguably the most famous director to have ever made a film Almost single handedly he turned the suspense thriller into one of the most popular film genres of all time while his Psycho updated the horror film and inspired two generations of directors to imitate and adapt this most Hitchcockian of movies Yet while much scholarly and popular attention has focused on the director s oeuvre until now there has been no extensive study of how Alfred Hitchcock s films and methods have affected and transformed the history of the film medium In this book thirteen original essays by leading film scholars reveal the richness and variety of Alfred Hitchcock s legacy as they trace his shaping influence on particular films filmmakers genres and even on film criticism Some essays concentrate on films that imitate Hitchcock in diverse ways including the movies of Brian de Palma and thrillers such as True Lies The Silence of the Lambs and Dead Again Other essays look at genres that have been influenced by Hitchcock s work including the 1970s paranoid thriller the Italian giallo film and the post Psycho horror film The remaining essays investigate developments within film culture and academic film study including the enthusiasm of French New Wave filmmakers for Hitchcock s work his influence on the filmic representation of violence in the post studio Hollywood era and the ways in which his films have become central texts for film theorists



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