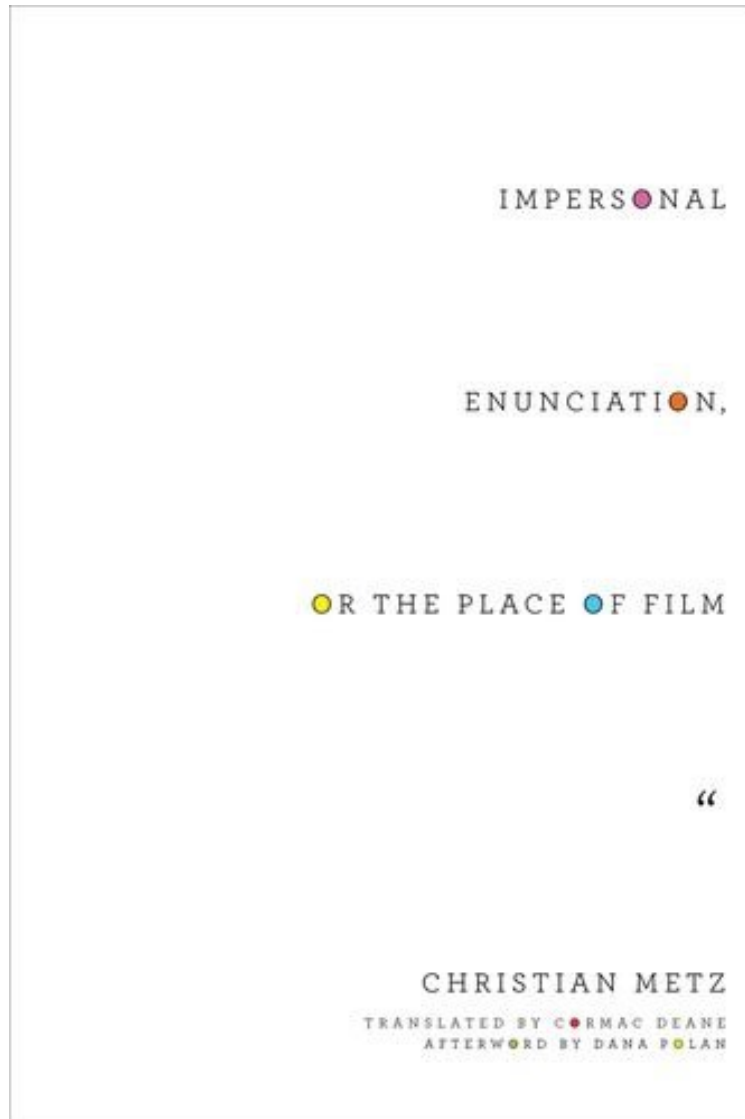


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Impersonal Enunciation, or the Place of Film (Film and Culture Series)

Christian Metz

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Christian Metz : Impersonal Enunciation, or the Place of Film (Film and Culture Series) before purchasing it in order to gage whether or not it would be worth my time, and all praised Impersonal Enunciation, or the Place of Film (Film and Culture Series):

Christian Metz is best known for applying Saussurean theories of semiology to film analysis. In the 1970s, he used Sigmund Freud's psychology and Jacques Lacan's mirror theory to explain the popularity of cinema. In this final book, Metz uses the concept of enunciation to articulate how films "speak" and explore where this communication occurs, offering critical direction for theorists who struggle with the phenomena of new media. If a film frame contains another frame, which frame do we emphasize? And should we consider this staging an impersonal act of enunciation? Consulting a range of genres and national trends, Metz builds a novel theory around the placement and subjectivity of screens within screens, which pulls in and forces him to reassess his work on authorship, film language, and the position of the spectator. Metz again takes up the linguistic and theoretical work of Benveniste, Genette, Casetti, and Bordwell, drawing surprising conclusions that presage current writings on digital media. Metz's analysis enriches work on cybernetic emergence, self-assembly, self-reference, hypertext, and texts that self-produce in such a way that the human element disappears. A critical introduction by Cormac Deane bolsters the connection between Metz's findings and nascent digital-media theory, emphasizing Metz's keen awareness of the methodological and philosophical concerns we wrestle with today.

Metz's generous personality is captured well here, something that no other English translation has accomplished. It is both an extension of Metz's path-breaking work in bringing the concepts and methods of linguistics and psychoanalysis to the study of film, and the articulation of fundamentally new directions in his thought. (D. N. Rodowick, University of Chicago) At long last, Christian Metz's final book, *Impersonal Enunciation*, is available in English, expertly translated by Cormac Deane. Metz's non-deictic, reflexive theory of enunciation, in which the film text continually references itself, constitutes the culmination of his lifelong semiotic analysis of the cinema. (Warren Buckland, author of *The Cognitive Semiotics of Film*) In this splendid new translation.... Metz shines through, avoiding jargon, using richly illustrative examples, and writing with a persuasive voice. *Publishers Weekly* (*Publishers Weekly*) Metz returns to and develops the question of what speaks in the moving image: code, or something else. In meticulous and enlightening readings of films, television shows, and changing ways of watching them, Metz's posthumous text is a true ghost in the machine, a revenant who reopens many of the arguments we thought were closed and makes audiovisual media matter, once more, in every sense of the word (Sean Cubitt, Goldsmiths, University of London) The moments of poetry, wit, and charming cinephilia scattered throughout make this work as engaging as it is enlightening.... Essential. (CHOICE) About the Author Christian Metz (1931-1993) is also the author of *Film Language: A Semiotics of the Cinema*; *The Imaginary Signifier: Psychoanalysis and the Cinema*; and *Language and Cinema*.