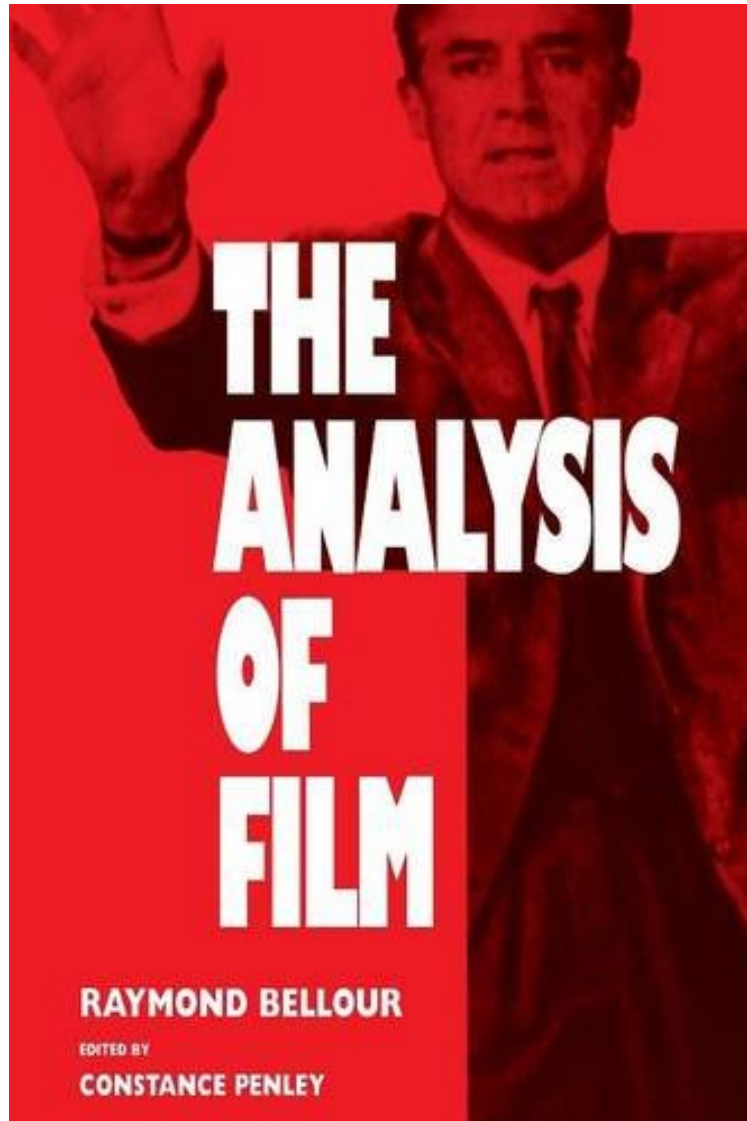


The Analysis of Film

Raymond Bellour

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#1128783 in Books Raymond Bellour 2001-10-03 2001-10-03Original language:EnglishPDF # 1 9.25 x .60 x 6.12l, 1.01 #File Name: 0253213649328 pagesThe Analysis of Film | File size: 62.Mb

Raymond Bellour : The Analysis of Film before purchasing it in order to gage whether or not it would be worth my time, and all praised The Analysis of Film:

2 of 2 people found the following review helpful. Great for the expert, a bit too much for the generalistBy BenBellour's "The Analysis of Film" is a slight misnomer. A more accurate title would be the "Analysis of Films" because every chapter is an essay on a specific film (most of which are Hitchcock), and never a general theoretical analysis of film as a medium or analytic concepts within film analysis. Although I cannot claim to have read every chapter, I have read several due to the films I had screened during my study. The centerpiece of this text is Bellour's

113 page analysis of "North by Northwest" entitled "Symbolic Blockage." It is a very detailed and interesting look at the layers of narrative within the Hitchcock's film and how, as a post-modern film, can be reinterpreted as a symbolic retelling of mythological and psychological narratives. The method and construction of this argument are very valuable to a student of film learning to analyze cinema beneath the diegetic level. Despite its valuable analyses of various films, the book itself will be useful to only a few. For one, due to the specific nature of each chapter and nuanced analysis, the book only has value if one is familiar with the films in question. For a film buff that's not a problem, but as a new student to film be sure to plan on buying copies of the 7 films in question otherwise you may be in the dark. Additionally, it is very dense and pretty much requires someone has taken an introduction to Freud class in college. Bellour's interpretation seems to be firmly situated within psychoanalysis a background in that area is assumed. Even as someone who studied philosophy at the graduate level and has read every volume of Marx's "Capital" and Kant's "Critique of Pure Reason", I found the writing style to be deeply confusing. It's not because of the content, but I writing style. It is extremely verbose "academese" and sacrifices clarity for the sake of jargon. If you can get beyond the obfuscation there is great content to be had, just be prepared for the writing style. Overall, this book has great value for an advanced student of film or Hitchcock scholar. There is no need to have every Bellour essay unless studying at the advanced level. I imagine it would be better to find the essays in journals or anthologies for the specific film you are analyzing to not only have access to a plurality of sources and alternative methods. That said, if you are a grad student in a class on Hitchcock this book should be picked up. My 3 star rating reflects the value of the book to a general film student, not a specialist on Hitchcock and psychoanalysis.

No serious student of film should miss the great work collected in this volume. "W. A. Vincent, Choice When so much writing about film is based on overall impressions or shadowy memories, on notes scribbled in the dark or published shot breakdowns that are often overgeneralized or even inaccurate, it is refreshing to be confronted with such scholarly work, characterized by a genuinely attentive eye and a punctilious observation of detail. This long-awaited collection, gathering Bellour's ground breaking studies into one volume, will surely be a crucial source of inspiration for future generations of film scholars." Peter Wollen, Bookforum The Analysis of Film brings together Raymond Bellour's now classic studies of classic Hollywood film. It is at once a book about the methods of close film analysis, the narrative structure of Hollywood film, Hitchcock's work *The Birds*, *Marnie*, *Psycho*, *North by Northwest* and the role of the woman in western representation. But, finally, it is a book about cinema itself and the love for cinema that drives the passion for analyzing the supreme art form of the twentieth century. Bellour creatively reworks the ideas and methods of structuralism, semiology, and psychoanalysis to unravel the knot of significations that is the filmic text. The introductory chapter sketches out a history of the way the close analysis of film developed. And then, beginning with a study of the Bodega Bay sequence of *The Birds*, the book goes on to examine every aspect of that singular critical practice, "the analysis of film." The book is also a model of how to write about the intricacies of film narrative, shot by shot, sequence by sequence, while addressing larger contextual issues of subjectivity, desire, and identification in Western cultural forms. A new, final chapter on D. W. Griffith's *The Lonedale Operator* brilliantly demonstrates that the dynamics of repetition and alternation that Bellour discovered to be the heartbeat o

Written between 1969 and 1990, the essays in this collection remind the reader of what a brilliant film analyst Bellour was. Building on the work of Lacan, Metz, and Thierry Kuntzel, Bellour developed his own approach to analysis based primarily on a shot-by-shot study. This method enabled him to come as close as possible to surmounting what he perceived as the greatest difficulty in analyzing film: show to capture the moving image in words. Most of the essays here deal with Hitchcock films *The Birds*, *Psycho*, *Marnie*, and *North by Northwest*. The last shows Bellour at his magisterial best: he couples a carefully worked out Oedipal interpretation of the plot with a close reading of the cropduster sequence. The result is one of the best pieces ever written on Hitchcock. The other Hitchcock essays are also superb. The editor included pieces on other films *The Big Sleep*, *Gigi*, *The Lonedale Operator* but it is for the Hitchcock analyses that this book will be most valued. No serious student of film should miss the great work collected in this volume. W. A. Vincent, Michigan State University, Choice, November 2000 (W. A. Vincent, Michigan State University Choice 2000-01-00) About the Author Raymond Bellour is Director of Research at the Centre National de la Recherche Scientifique. He is a scholar and writer whose work has been devoted to both literature--especially the Brontës, Dumas, and Michaux--and film--most notably *L'Analyse du film*, first published in 1979, and several related collections including *Le Cinéma Américain* and *Le Western*. Since the early eighties his work has concentrated on mixed media and the relation between words and images. This new focus has resulted in an exhibition, *Passages de l'image* (1989); a book, *L'Entre-Images* (1990); and a MOMA catalog, *Jean-Luc Godard: Son image* (1992). In 1991, with Serge Daney, he started the film journal *Trafic*. Constance Penley is Professor and Chair of Film Studies at the University of California, Santa Barbara. A founding editor of the leading feminist media journal, *Camera Obscura*, she also edited the influential collection *Feminism and Film Theory*. Penley has written widely in the fields of film studies, cultural studies, and science studies. Her most recent books are *NASA/TREK: Popular Science and Sex in America* and *The Invisible Woman: Imaging Technologies, Gender, and Science*, edited with Paula Treichler and Lisa

Cartwright.