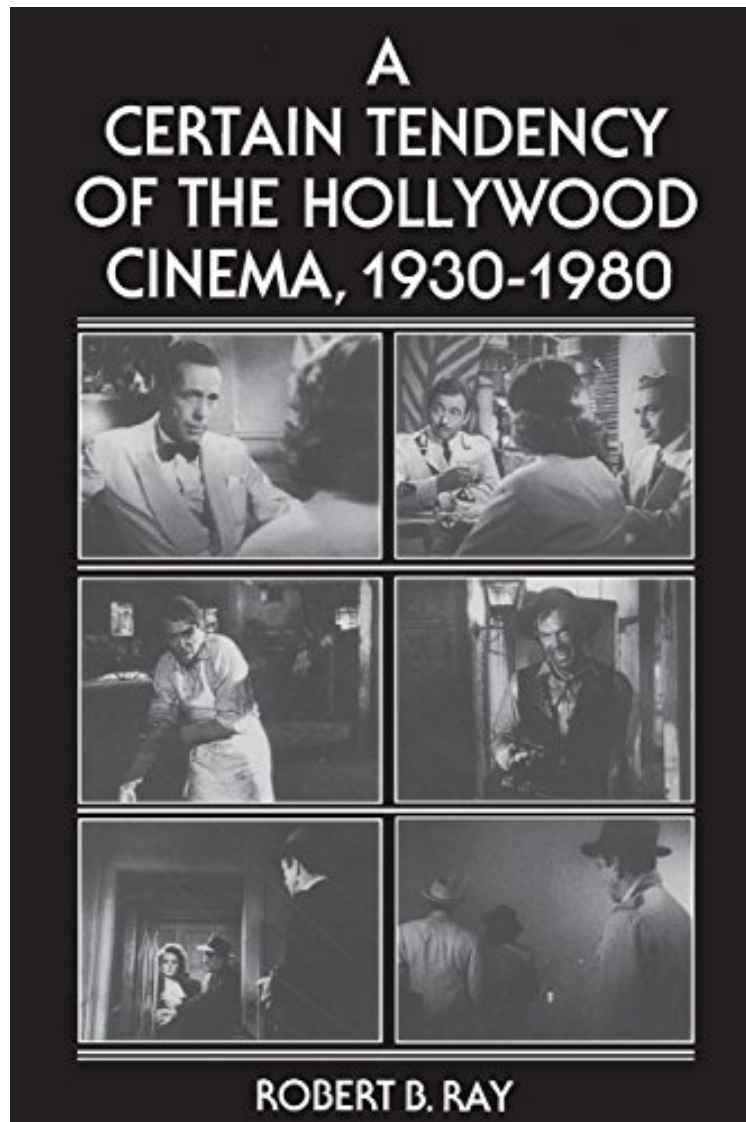


[Free download] A Certain Tendency of the Hollywood Cinema, 1930-1980

A Certain Tendency of the Hollywood Cinema, 1930-1980

Robert B. Ray

ebooks | Download PDF | *ePub | DOC | audiobook



DOWNLOAD



+

READ ONLINE

#1131462 in Books Robert B Ray 1985-05-01 Original language: English PDF # 1 9.25 x .96 x 6.251, 1.35
#File Name: 0691101744424 pages A Certain Tendency of the Hollywood Cinema 1930 1980 | File size:
45.Mb

Robert B. Ray : A Certain Tendency of the Hollywood Cinema, 1930-1980 before purchasing it in order to gauge whether or not it would be worth my time, and all praised A Certain Tendency of the Hollywood Cinema, 1930-1980:

14 of 14 people found the following review helpful. Mandatory reading for Classic Hollywood enthusiasts By M. Parlamento
The book's title alludes to the 1954 essay by Francois Truffaut, "A Certain Tendency of the French Cinema," in which Truffaut describes the "current" trends in French cinema and calls for a change. He, along with Godard, Rivette, Varda, Rohmer et. al, proceeded to enact a French cinema revolution -- the nouvelle vague. It is in

this spirit that Ray outlines a certain "tendency" of classic Hollywood cinema: a formal and narrative paradigm. Ray's book is a brilliant tour-de-force analysis of the persistent ideological and formal registers that have come to define the "classic" Hollywood style. He begins with the 30s, with the codification of the studio system style, and moves to the present of the book's publication. Ray provocatively moves from an analysis of narrative conventions -- the frontier/western story, such as the much-adapted Huck Finn, as a persistent theme in American cinema -- to a shot-by-shot breakdown of the conventional Hollywood scene. Implicitly, the book, like its forebear, asks for some sort of shift in the seemingly intransigent formula that has become the Hollywood movie. How does the "same" Hollywood movie bespeak the same American ideology? The book has proved invaluable to me as a lover of movies as well as someone who wants to speak/think astutely about film. Each time I dip into the book, I am rewarded by a new insight. And, after reading a number of scholarly film books, I can say that this is one of the best written. Hey, the guy is a beautiful writer! For those of you who don't want to "think" about movies, this is not a film-for-fun book; it's for those who take movies seriously as an aesthetic/ideological form. And, as it's been in print for twenty-years, it clearly is one of the most important books in American film scholarship. 1 of 1 people found the following review helpful. Scholarly yet accessible By gatorfan I had the pleasure of taking a course with Prof. Ray at the University of Florida (and enjoying his band, the Vulgar Boatmen, at campus gigs). It is certainly helpful to be grounded in cultural and critical theories to extract the most satisfaction from this work. The writing is crisp and elegant; the scholarship illuminating. As the signature art form of the twentieth century film deserves this level of trenchant analysis and genuine affection. Perhaps the highest praise I can offer is that you will eagerly anticipate the holidays to watch reruns of *It's a Wonderful Life*. 4 of 5 people found the following review helpful. a good read By Wendy While I have always enjoyed going to the movies. I know little about them on an academic level. Reading Ray's book gave me a new understanding and higher appreciation for movies. After reading this book I was able to enjoy watching a movie more because I understood the art better. He has keen insight and I truly enjoyed reading his book. At times however the text was complex and caused a small amount of difficulty for me. But the extra work put in reading this book is well worth it. I would recommend this book to anyone that enjoys the movies and is interested in learning more.

Robert B. Ray examines the ideology of the most enduringly popular cinema in the world--the Hollywood movie. Aided by 364 frame enlargements, he describes the development of that historically overdetermined form, giving close readings of five typical instances: *Casablanca*, *It's a Wonderful Life*, *The Man Who Shot Liberty Valance*, *The Godfather*, and *Taxi Driver*. Like the heroes of these movies, American filmmaking has avoided commitment, in both plot and technique. Instead of choosing left or right, avant-garde or tradition, American cinema tries to have it both ways. Although Hollywood's commercial success has led the world audience to equate the American cinema with film itself, Hollywood filmmaking is a particular strategy designed to respond to specific historical situations. As an art restricted in theoretical scope but rich in individual variations, the American cinema poses the most interesting question of popular culture: Do dissident forms have any chance of remaining free of a mass medium seeking to co-opt them?

"An informative and stimulating book that explores our popular mythology through illuminating discussions of commercially successful films ranging from *Casablanca* to *Taxi Driver*."--New York Times Book From the Back Cover "Ray writes fluently and wears his learning with panache."--Leo Braudy, University of Southern California "One of the most ambitious, scholarly, and readable texts on Hollywood I have seen."--James Naremore, Indiana University