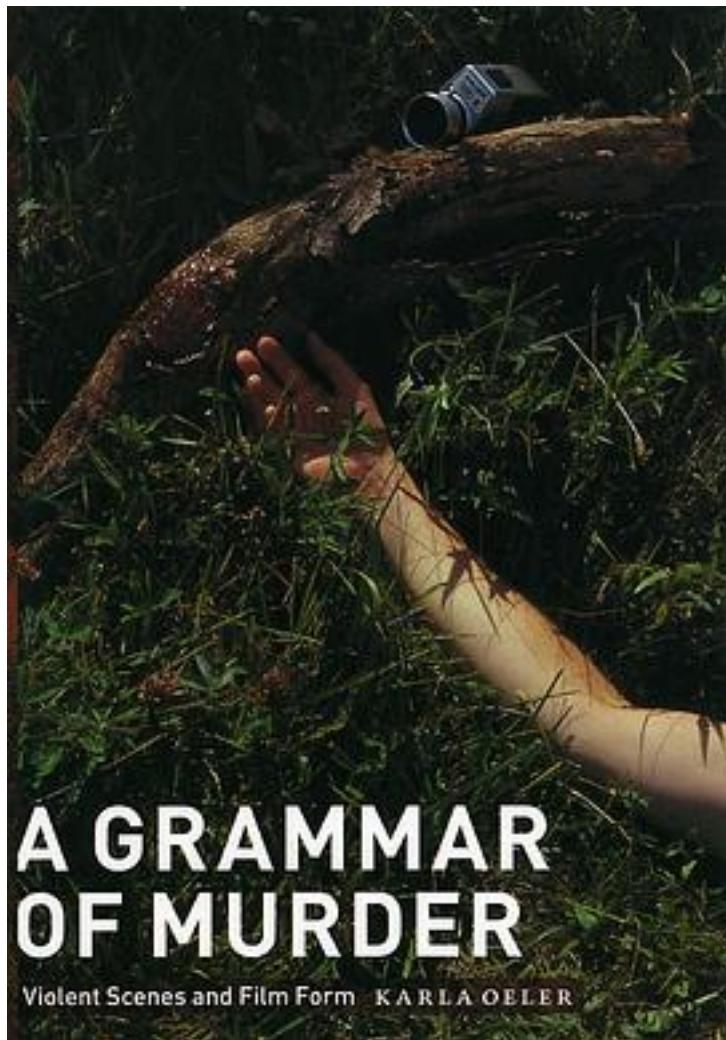


A Grammar of Murder



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著者:Karla Oeler

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The dark shadows and offscreen space that force us to imagine violence we cannot see. The real slaughter of animals spliced with the fictional killing of men. The missing countershot from the murder victim's point of view. Such images, or absent images, Karla Oeler contends, distill how the murder scene challenges and changes film. Reexamining works by such film-makers as Renoir, Hitchcock, Kubrick, Jarmusch, and Eisenstein, Oeler traces the murder scene's intricate connections to the great breakthroughs in the theory and practice of montage and the formulation of the rules and syntax of Hollywood genre. She argues that murder plays such a central role in film because it mirrors, on multiple levels, the act of cinematic representation. Death and murder at once eradicate life and call attention to its former existence, just as cinema conveys both the reality and the absence of the objects it depicts. But murder shares with cinema not only this interplay between presence and absence, movement and stillness: unlike death, killing entails the deliberate reduction of a singular subject to a disposable object. Like cinema, it involves a crucial choice about what to cut and what to keep.

作者介绍:

卡拉·奥勒 (Karla Oeler) , 卡拉·奥勒目前担任美国埃默里大学电影研究专业副教授一职, 开设了经典与现代电影理论等课程, 深受校内学生的喜爱。卡拉·奥勒的文章曾被斯坦福大学图书馆特殊收藏部准许发表在知名电影杂志《艺术电影》中。

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标签

博论

action

评论

值得一讀, 謀殺事件做為現象與符號在電影當中的呈現與意義差異被Oeler寫得非常淺白易懂。倒是有一些地方似乎有點太離題我不太喜歡 ... 另外, 比如說, Mildred Pierce開頭那場謀殺戲被作者詳盡描述了之後, 沒有回答她自己提出的問題: 為何謀殺可以收束起整個故事?

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书评

壹

吃瓜群众的同事经过时看到书名，都表现出吃惊的神情。那是，因为包含了【谋杀】两字。这两字总是令人肾上腺素飙升、心跳加速、血压升高。

但实际上，此书大部分的实例，都并不是这五年甚至二十年的电影，因为年代久远，吃瓜群众并没看过卡拉奥勒提过的电影。所以，无法引发...

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