

# STANLEY KUBRICK

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A Narrative and Stylistic Analysis

*New and Expanded  
Second Edition*

MARIO FALSETTO

# Stanley Kubrick A Narrative And Stylistic Analysis

**Roger Chapman**



## **Stanley Kubrick A Narrative And Stylistic Analysis:**

**Stanley Kubrick** Mario Falsetto,1994 Stanley Kubrick's name is widely recognizable he is revered for making films that are entertaining and intellectually stimulating This volume offers a detailed analysis of his major films beginning with *The Killing* 1956 and ending with *Full Metal Jacket* 1987 Students of film as well as the general public will be interested in learning new strategies for watching these extraordinary films since there are few instructive books on this master filmmaker Kubrick's mastery of technique and the complexity of form in his films is impressive This formal mastery is always at the service of intricate thematics and organizational coherence Falsetto's contention in this volume is that Kubrick's work revolves around particular dualities of meaning subjective objective classical modernist rational irrational and so forth Despite the complexity of the films they remain accessible because they are entertaining while forceful serious and inventive Kubrick is an artist who uses the medium of film to communicate many ideas about the world He is unquestionably the individual with the greatest input into the final form of his films a genuine auteur director **Stanley Kubrick** Mario Falsetto,2001-07-30 The second edition of Mario Falsetto's extensive analysis of Kubrick's films carefully examines the filmmaker's oeuvre in its entirety from smaller early films *The Killing* through mid career masterpieces *Dr Strangelove* 2001 *A Space Odyssey* *A Clockwork Orange* later films such as *Full Metal Jacket* and his final work 1999's *Eyes Wide Shut* The author offering close readings supported by precise shot descriptions shows us how Kubrick's body of work represents a stylistically and thematically consistent cinematic vision one that merges formal experimentation with great philosophical complexity Falsetto explores many of Kubrick's often used devices including the long take aesthetic voice overs and moving camera and discusses the thematic uses to which these techniques are applied Finally he presents the very first formal analysis of *Eyes Wide Shut* the director's final very much underrated masterwork *The Philosophy of Stanley Kubrick* Jerold Abrams,2007-05-04 In the course of fifty years director Stanley Kubrick produced some of the most haunting and indelible images on film His films touch on a wide range of topics rife with questions about human life behavior and emotions love and sex war crime madness social conditioning and technology Within this great variety of subject matter Kubrick examines different sides of reality and unifies them into a rich philosophical vision that is similar to existentialism Perhaps more than any other philosophical concept existentialism the belief that philosophical truth has meaning only if it is chosen by the individual has come down from the ivory tower to influence popular culture at large In virtually all of Kubrick's films the protagonist finds himself or herself in opposition to a hard and uncaring world whether the conflict arises in the natural world or in human institutions Kubrick's war films *Fear and Desire* *Paths of Glory* *Dr Strangelove* and *Full Metal Jacket* examine how humans deal with their worst fears especially the fear of death when facing the absurdity of war *Full Metal Jacket* portrays a world of physical and moral change with an environment in continual flux in which attempting to impose order can be dangerous The film explores the tragic consequences of an unbending moral code in a constantly changing

universe Essays in the volume examine Kubrick's interest in morality and fate revealing a Stoic philosophy at the center of many of his films Several of the contributors find his oeuvre to be characterized by skepticism irony and unfettered hedonism In such films as *A Clockwork Orange* and *2001 A Space Odyssey* Kubrick confronts the notion that we will struggle against our own scientific and technological innovations Kubrick's films about the future posit that an active form of nihilism will allow humans to accept the emptiness of the world and push beyond it to form a free and creative view of humanity Taken together the essays in *The Philosophy of Stanley Kubrick* are an engaging look at the director's stark vision of a constantly changing moral and physical universe They promise to add depth and complexity to the interpretation of Kubrick's signature films Stanley Kubrick Paul Duncan,2003 This a highly illustrated guide to the work of film director Stanley Kubrick

**Narrative and Stylistic Patterns in the Films of Stanley Kubrick** Luis M. García Mainar,2000 **The Bloomsbury Companion to Stanley Kubrick** I.Q. Hunter,Nathan Abrams,2021-01-14 Stanley Kubrick is one of the most revered directors in cinema history His 13 films including classics such as *Paths of Glory* *2001 A Space Odyssey* *A Clockwork Orange* *Barry Lyndon* and *The Shining* attracted controversy acclaim a devoted cult following and enormous critical interest With this comprehensive guide to the key contexts industrial and cultural as well as aesthetic and critical the themes of Kubrick's films sum up the current vibrant state of Kubrick studies Bringing together an international team of leading scholars and emergent voices this Companion provides comprehensive coverage of Stanley Kubrick's contribution to cinema After a substantial introduction outlining Kubrick's life and career and the film's production and reception contexts the volume consists of 39 contributions on key themes that both summarise previous work and offer new often archive based state of the art research In addition it is specifically tailored to the needs of students wanting an authoritative accessible overview of academic work on Kubrick *A Critical Companion to Stanley Kubrick* Elsa Colombani,2020-10-16 A Critical Companion to Stanley Kubrick offers a thorough and detailed study of the films of the legendary director Labeled a recluse a provocateur and a perfectionist Kubrick revolutionized filmmaking from the use of music in film narrative pacing and structure to depictions of war and violence An unparalleled visionary his work continues to influence contemporary cinema and visual culture This book delves into the complexities of his work and examines the wide range of topics and the multiple interpretations that his films inspire The eighteen chapters in this book use a wide range of methodologies and explore new trends of research in film studies providing a series of unique and novel perspectives on all of Kubrick's thirteen feature films from *Fear and Desire* 1953 to *Eyes Wide Shut* 1999 as well as his work on *A.I. Artificial Intelligence* Steven Spielberg 2001

*The Kubrick Facade* Jason Sperb,2006-06-22 Many of Stanley Kubrick's films are often interpreted as cold and ambiguous Whether viewing *Barry Lyndon* *2001* *The Shining* or *Eyes Wide Shut* there is a sense in which these films resist their own audiences creating a distance from them Though many note the coldness of Kubrick's films a smaller number attempt to explore exactly how his body of work elicits this particular reaction Fewer still attempt to articulate what it might mean to

feel Stanley Kubrick's films. In *The Kubrick Facade* Jason Sperb examines the narrative ambiguity of the director's films from the voice over narration in early works including the once forgotten *Fear and Desire* to the blank faces of characters in his later ones. In doing so Sperb shows how both devices struggle in vain to make sense of the chaos and sterility of the cinematic surface. All thirteen of Stanley Kubrick's feature length films are discussed in chronological order from the little seen and long neglected *Fear and Desire* to the posthumous release of *Eyes Wide Shut*. Sperb also discusses Kubrick's importance to Steven Spielberg's *AI*. While exploring all of Kubrick's films the author concentrates in particular on *The Killing*, *Dr Strangelove*, 2001 *The Shining*, *Full Metal Jacket* and *Eyes Wide Shut*. This is also the first book length study that focuses considerable attention on *Fear and Desire* and its relevance to Kubrick's larger body of work. In this respect *The Kubrick Facade* is one of the first truly comprehensive books on narrative in the maverick director's films. It is also the first book to integrate a discussion of *AI* and the first to fully explore the importance of the consistent visual emphasis on blank silent faces in his post *Lolita* films.

**On Kubrick** James Naremore, 2023-05-18 In a comprehensively revised and updated new edition James Naremore provides an illuminating critical account of the films of Stanley Kubrick from his earliest feature *Fear and Desire* 1953 to the posthumously produced *AI Artificial Intelligence* Steven Spielberg 2001. Naremore offers provocative analyses of each of Kubrick's films considering his emphasis on the absurdity of combat as in *Paths of Glory* 1957 and *Full Metal Jacket* 1987 the failure of scientific reasoning as in 2001 1968 and the fascistic impulses in masculine sexuality as in *Dr Strangelove* 1964 and *Eyes Wide Shut* 1999. He argues that while Kubrick was a voracious intellectual and a life long autodidact the fascination of his work has less to do with the ideas it espouses than with the emotions it evokes. Combining close readings with new insights into the production histories and cultural contexts of key films Naremore provides a concise yet thorough discussion that will be useful to students of Kubrick's filmmaking and cinephiles who seek a deeper insight into the work of this perfectionist genius. Revised throughout this new edition also includes a fully updated bibliography of critical writings on Kubrick's cinema.

*Kubrick's Hope* Julian Rice, 2008-09-29 There have been two common assumptions about Stanley Kubrick that his films portray human beings who are driven exclusively by aggression and greed and that he pessimistically rejected meaning in a contingent postmodern world. However as Kubrick himself remarked "A work of art should be always exhilarating and never depressing whatever its subject matter may be." In this new interpretation of Kubrick's films Julian Rice suggests that the director's work had a more positive outlook than most people credit him. And while other studies have recounted Kubrick's life and production histories few have offered lucid explanations of specific sources and their influence on his films. In *Kubrick's Hope* Rice explains how the theories of Freud and Jung took cinematic form and also considers the significant impression left on the director's last six films by Robert Ardrey, Bruno Bettelheim and Joseph Campbell. In addition to providing useful contexts Rice offers close readings of the films inviting readers to note details they may have missed and to interpret them in their own way. By refreshing their experience of the

films and discarding postmodern clichés viewers may discover more optimistic themes in the director's works Beginning with 2001 A Space Odyssey and continuing through A Clockwork Orange Barry Lyndon The Shining Full Metal Jacket and Eyes Wide Shut Rice illuminates Kubrick's thinking at the time he made each film Throughout Rice examines the compelling political psychological and spiritual issues the director raises As this book contends if these works are considered together and repeatedly re-viewed Kubrick's films may help viewers to personally grow and collectively endure Cinematic Corpographies Eileen Rositzka, 2018-05-22 Writing on the relationship between war and cinema has largely been dominated by an emphasis on optics and weaponised vision However as this analysis of the Hollywood war film will show a wider sensory field is powerfully evoked in this genre Contouring war cinema as representing a somatic experience of space the study applies a term recently developed by Derek Gregory within the theoretical framework of Critical Geography What he calls corpography implies a constant re-mapping of landscape through the soldier's body These assumptions can be used as a connection between already established theories of cartographic film narration and ideas of neo-phenomenological film experience as they also entail the involvement of the spectator's body in sensuously grasping what is staged as a mediated experience of war While cinematic codes of war have long been oriented almost exclusively to the visual the notion of corpography can help to reframe the concept of film genre in terms of expressive movement patterns and genre memory avoiding reverting to the usual taxonomies of generic texts **Kubrick's Total Cinema** Philip Kuberski, 2012-08-09 Whatever people think about Kubrick's work most would agree that there is something distinctive even unique about the films he made a coolness an intellectual clarity a critical edginess and finally an intractable ambiguity In an attempt to isolate the Kubrick difference this book treats Kubrick's films to a conceptual and formal analysis rather than a biographical and chronological survey As Kubrick's cinema moves between the possibilities of human transcendence dramatized in 2001 A Space Odyssey and the dismal limitations of human nature exhibited in A Clockwork Orange the filmmaker's style de-realizes cinematic realism while paradoxically achieving an unprecedented frankness of vision and documentary and technical richness The result is a kind of vertigo the audience is made aware of both the de-realized and the realized nature of cinema As opposed to the usual studies providing a summary and commentary of individual films this will be the first to provide an analysis of the elements of Kubrick's total cinema **Withnail and Us** Justin Smith, 2010-02-28 Cult has entered the cultural psyche in a profound and pervasive way There is no corner of popular culture beyond the potential for cult transformation Indeed in entering common parlance the term has effectively lost its clandestine mystique But why And how did we get here with cult Withnail and Us charts the journey of cult in culture through an exploration of British cult films and their fans It is about our bizarre and enduring fascination with once obscure or shocking movies from A Clockwork Orange to The Wicker Man What is it about certain films that provokes such obsessive fan devotion What impells people to remote locations in search of filmic relics Why do they gather in groups to re-enact scenes learnt by heart Is any film worth re

viewing over 100 times From 1968 and all that through the cultural byways of the 1970s this book attempts to explain such strange practices and to trace their origins in the makings of some remarkable films including *Tommy* *The Man Who Fell To Earth* *Quadrophenia* *Withnail & I* *Trainspotting* and *Performance* Prepare to enter the arena of the unwell *Stanley Kubrick* Gary D. Rhodes, 2015-09-03 Seventeen essays examine the career and films of director Stanley Kubrick from a variety of perspectives Part I focuses on his early career including his first newsreels his photography for *Look* magazine and his earliest films *Fear and Desire* *Killer's Kiss* Part II examines his major or most popular films *Paths of Glory* *The Shining* 2001 *A Space Odyssey* Part III provides a thorough case study of *Eyes Wide Shut* with four very different essays focusing on the film's use of sound its representation of gender its carnivalesque qualities and its phenomenological nature Finally Part IV discusses Kubrick's ongoing legacy and his impact on contemporary filmmakers Instructors considering this book for use in a course may request an examination copy here *The Translator's Doubts* Julia Trubikhina, 2019-08-28 Using Vladimir Nabokov as its case study this volume approaches translation as a crucial avenue into literary history and theory philosophy and interpretation The book attempts to bring together issues in translation and the shift in Nabokov studies from its earlier emphasis on the metaliterary to the more recent metaphysical approach Addressing specific texts both literary and cinematic the book investigates Nabokov's deeply ambivalent relationship to translation as a hermeneutic oscillation on his part between the relative stability of meaning which expresses itself philosophically as a faith in the beyond and deep metaphysical uncertainty While Nabokov's practice of translation changes profoundly over the course of his career his adherence to the Romantic notion of a true but ultimately elusive metaphysical language remained paradoxically constant

*Cowboy Imperialism and Hollywood Film* Mark Cronlund Anderson, 2007 Through Hollywood the history teacher who reaches the largest audiences the imagery of conquest has become effectively naturalized glorified and personified in the guise of the mythical frontiersman such as John Wayne and Harrison Ford as Indiana Jones This book examines eighteen movies ranging from *The Green Berets* to *Raiders of the Lost Ark* from *Red River* to *Hidalgo* Others from *Full Metal Jacket* to *The Big Lebowski* *Jacket* **Culture Wars** Roger Chapman, 2015-03-17 The term culture wars refers to the political and sociological polarisation that has characterised American society the past several decades This new edition provides an enlightening and comprehensive A to Z ready reference now with supporting primary documents on major topics of contemporary importance for students teachers and the general reader It aims to promote understanding and clarification on pertinent topics that too often are not adequately explained or discussed in a balanced context With approximately 640 entries plus more than 120 primary documents supporting both sides of key issues this is a unique and defining work indispensable to informed discussions of the most timely and critical issues facing America today *Towards a Political Aesthetics of Cinema* Sulgi Lie, 2025-10-01 *Towards a Political Aesthetics of Cinema* The *Outside of Film* is a contribution to an aesthetics of cinema rooted in Marxist theory Rather than focusing on the role that certain films or the cinema as an

institution might play in political consciousness the book asks a different question how can the subject of politics in film be thought This problem is presented in a systematic theoretical rather than historical manner The main aim of this book is a retrospective rehabilitation of the psychoanalytical concept of suture whose political core is progressively revealed In a second step this rereading of suture theory is mediated with the Marxist aesthetics of Fredric Jameson From the perspective of this reconfigured aesthetics of negativity films by Hitchcock Antonioni Haneke and Kubrick are analyzed as articulations of a political unconscious

*The Shining* Kevin J. Donnelly, 2018-06-05 Stanley Kubrick's *The Shining* 1980 is an esteemed member of the twentieth century's pantheon of outstanding films while also perhaps being the director's most accessible film It is a rarity in that on the one hand it was a successful mainstream horror film about a violent father in a deserted and haunted hotel but on the other is a more rarefied and esoteric object for cult audiences who are convinced that the film means something totally different Indeed the film appears replete with enigmatic and provocative allusions which provide *The Shining* with an almost unmatched sense of resonance Seeing the film as a vehicle for secret messages has led to a myriad of different interpretations which has helped elevate the film's cult status over the years to make it a special case in cinema Indeed it is so singular that it arguably even redefines the notion of cult film This volume investigates *The Shining*'s most fascinating aspects as a film while also addressing the range of meanings and interpretations assigned to the film looking into what has made it one of the key cult films of the last half century

**Adaptation Considered as a Collaborative Art** Bernadette Cronin, Rachel MagShamhráin, Nikolai Preuschoff, 2020-05-08 This book examines the processes of adaptation across a number of intriguing case studies and media Turning its attention from the what to the how of adaptation it serves to re-situate the discourse of adaptation studies moving away from the hypotheses that used to haunt it such as fidelity to questions of how texts authors and other creative practitioners always understood as a plurality engage in dialogue with one another across cultures media languages genders and time itself With fifteen chapters across fields including fine art and theory drama and theatre and television this interdisciplinary volume considers adaptation across the creative and performance arts with a single focus on the collaborative



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