

The Face Of Another Movie

Sharrona Pearl

The Face of Another Kobo Abe, 2011-12-14 Like an elegantly chilling postscript to *The Metamorphosis*, this classic of postwar Japanese literature describes a bizarre physical transformation that exposes the duplicities of an entire world. The narrator is a scientist hideously deformed in a laboratory accident—a man who has lost his face and, with it, his connection to other people. Even his wife is now repulsed by him. His only entry back into the world is to create a mask so perfect as to be undetectable. But soon he finds that such a mask is more than a disguise: it is an alternate self—a self that is capable of anything. A remorseless meditation on nature, identity and the social contract, *The Face of Another* is an intellectual horror story of the highest order.

The Hybrid Face Massimo Leone, 2023-12-12 This original and interdisciplinary volume explores the contemporary semiotic dimensions of the face from both scientific and sociocultural perspectives, putting forward several traditions, aspects, and signs of the human utopia of creating a hybrid face. The book semiotically delves into the multifaceted realm of the digital face, exploring its biological and social functions, the concept of masks, the impact of COVID-19, AI systems, digital portraiture, symbolic faces in films, viral communication, alien depictions, personhood in video games, online intimacy, and digital memorials. The human face is increasingly living a life that is not only that of the biological body but also that of its digital avatar, spread through a myriad of new channels and transformable through filters, post-productions, digital cosmetics, all the way to the creation of deepfakes. The digital face expresses new and largely unknown meanings, which this book explores and analyzes through an interdisciplinary but systematic approach. The volume will interest researchers, scholars, and advanced students who are interested in digital humanities, communication studies, semiotics, visual studies, visual anthropology, cultural studies, and, broadly speaking, innovative approaches about the meaning of the face in present-day digital societies. The Open Access version of this book, available at <http://www.taylorfrancis.com>, has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

Sixties Shockers Mark Clark, Bryan Senn, 2025-01-31 This comprehensive filmography provides critical analyses and behind-the-scenes stories for 600 horror, science fiction and fantasy films from the 1960s. During those tumultuous years horror cinema flourished, proving as innovative and unpredictable as the decade itself. Representative titles include *Night of the Living Dead*, *The Haunting*, *Carnival of Souls*, *Repulsion*, *The Masque of the Red Death*, *Targets* and *The Conqueror*

Worm. An historical overview chronicles the explosive growth of horror films during this era, as well as the emergence of such dynamic directorial talents as Roman Polanski, George Romero, Francis Ford Coppola and Peter Bogdanovich.

Phoenix Brad Prager, 2019 Offers not only a close reading but also a film-historical contextualization of Phoenix, constituting the most significant and thorough study of Petzold's film to date. Christian Petzold's Phoenix (2014), a masterpiece from one of Germany's leading contemporary filmmakers, portrays a death-camp survivor's return to occupied Berlin just after the war has come to an end. Nelly, played by German film star Nina Hoss, returns badly wounded, her face covered in bandages, hoping that her German husband will still love her. Johnny fails to recognize her and instead offers her a role in an intricate criminal scheme. Petzold's film, which he scripted together with his frequent collaborator Harun Farocki, was an international success that has been widely compared with works by Alfred Hitchcock and Rainer Werner Fassbinder. This study explores the film's unique array of influences including the vast range of films, novels, and memoirs on which its screenwriters drew. Its central argument concerns the film's integration of a long history of German-Jewish works and ideas-its attempt to confront its audience with a neglected tradition that included figures as diverse as Peter Lorre, Fred Zinnemann, and Hannah Arendt. Offering a close reading of the film's themes, compositions, and music alongside a film-historical contextualization, this book constitutes the most significant and thorough study of Phoenix to date. Brad Prager is Professor of German and Film Studies at the University of Missouri.

Japanese Horror and the Transnational Cinema of Sensations Steven T. Brown, 2018-02-05 Japanese Horror and the Transnational Cinema of Sensations undertakes a critical reassessment of Japanese horror cinema by attending to its intermediality and transnational hybridity in relation to world horror cinema. Neither a conventional film history nor a thematic survey of Japanese horror cinema, this study offers a transnational analysis of selected films from new angles that shed light on previously ignored aspects of the genre, including sound design, framing techniques, and lighting, as well as the slow attack and long release times of J-horror's slow-burn style, which have contributed significantly to the development of its dread-filled cinema of sensations.

The Face on Film Noa Steimatsky, 2017 The human face is a privileged arena of expressivity; yet, this book suggests, cinema's most radical encounters with the face give rise to ambiguity, illegibility--an equivocation between image and language. Braiding theoretical and aesthetic considerations with close analysis of films, Steimatsky interrogates the convergence of archaic powers and modern anxieties in our experience of the face on film.

Beyond The Face Of The Movies D. C. Lassiter, 2016-07-07 Have you ever wondered why after watching a movie you are left with a residue of emotions? Perhaps after the credits have rolled off your screen, you've experienced a sense of peace, empowerment, exhilaration, fear or maybe a better understanding of how to deal with a personal issue you've struggled with. Watching a Hollywood movie can be a bit like a brain teaser such as the Rubin Face which leaves you searching for the

optical illusion and wondering whether you see the young lady or the old woman. Many times God challenges us to go deeper than the surface of the movie, in the hope that we will discover principles that can be gleaned from beneath the excitement and buzz of the film. By juxtaposing Hollywood movies and biblical characters, the author connects the dots for the reader so that they are guided through fundamental biblical truths in order to better understand and navigate through their own life challenges on a daily basis. What does Bruce Almighty have in common with the biblical Samson? What is Prophet Jonah doing in the Wizard of Oz instead of going down to Nineveh? Find out in this fun and feisty easy-to-read book, and while you are at it-take the time to look beyond the surface of the movie and you will sense God speaking to you in encouraging, practical and at times convicting ways. Book reviews online: PublishedBestsellers website.

Screening the Face P. Coates, 2012-05-11 Coates presents the face in film as a place where transformations begin, reflecting both the experience of modernity and such influential myths as that of Medusa. This is exemplified by a wide range of European and American films, including Ingmar Bergman's *Persona*.

Face/On Sharrona Pearl, 2017-04-12 Are our identities attached to our faces? If so, what happens when the face connected to the self is gone forever—or replaced? In *Face/On*, Sharrona Pearl investigates the stakes for changing the face—and the changing stakes for the face—in both contemporary society and the sciences. The first comprehensive cultural study of face transplant surgery, *Face/On* reveals our true relationships to faces and facelessness, explains the significance we place on facial manipulation, and decodes how we understand loss, reconstruction, and transplantation of the face. To achieve this, Pearl draws on a vast array of sources: bioethical and medical reports, newspaper and television coverage, performances by pop culture icons, hospital records, personal interviews, films, and military files. She argues that we are on the cusp of a new ethics, in an opportune moment for reframing essentialist ideas about appearance in favor of a more expansive form of interpersonal interaction. Accessibly written and respectfully illustrated, *Face/On* offers a new perspective on face transplant surgery as a way to consider the self and its representation as constantly present and evolving. Highly interdisciplinary, this study will appeal to anyone wishing to know more about critical interventions into recent medicine, makeover culture, and the beauty industry.

Chunkblowers that splattered the world: The Fright Films that changed the face of the Horror genre by covering it in slime, guts and blood Lucifer Fulci, 2012-06 A book about the most significant splatter films that helped shape a nation of Gorehounds.

With the Face of the Enemy Katharina Motyl, 2024-11-20 Terrorist, Ölscheich, voll verschleierte Frau - Stereotype über Araber sind seit dem 11. September in den US-Medien und der Populärkultur omnipräsent. Selten kommt die arabische Minderheit in den USA selbst zu Wort. Dieses Buch untersucht deshalb den literarischen Selbstausdruck arabisch-amerikanischer Autorinnen und Autoren. So wird sichtbar, was es bedeutet, im eigenen Land zum Feind geworden zu sein.

Dabei wird auch die kritische Auseinandersetzung mit patriarchalen Strukturen und religiösem Eifer in der arabisch-amerikanischen Community und der arabischen Welt einbezogen.

Classical Hollywood Cinema, Sexuality, and the Politics of the Face Paul Morrison, 2020-11-30 Classical Hollywood Cinema, Sexuality, and the Politics of the Face examines the representation of iconic female faces in the golden age of Hollywood – Greta Garbo, Gloria Swanson, Elizabeth Taylor – and the gay male fetishization of those faces. Classical Hollywood cinema is given to an aesthetic and ideological struggle between rival scopic economies: an erotics of “to-be-looked-at-ness” is countered by a hermeneutics of “to-be-seen-through-ness.” The latter emerges triumphant, but the legendary female faces of Hollywood resist, in their different ways, a coercive and normalizing knowledge, which is the source of the gay male investment in them. A disciplinary society privileges a hermeneutics of gaze; the iconic female faces of classical Hollywood cinema demand an erotics. Classical Hollywood Cinema, Sexuality, and the Politics of the Face explores the tension between the two through detailed readings of *Ninotchka*, *Sunset Boulevard*, and *Suddenly, Last Summer* in the context of early and mid-century cinema and culture. It includes, for instance, an analysis of D. W. Griffith and blackface, the Stonewall riots and the coming-into-voice of the modern gay subject, several major films by Hitchcock, *Citizen Kane*, and the emergence of rival standards of beauty, both female and male, in figures such as Katharine Hepburn, Ingrid Bergman, Humphrey Bogart, Rock Hudson, and James Dean. This is an important study for students of queer theory, film theory and history, and gender and sexuality studies.

The Great Movies Roger Ebert, 2002-04-09 America’s most trusted and best-known film critic Roger Ebert presents one hundred brilliant essays on some of the best movies ever made. Roger Ebert, the famed film writer and critic, wrote biweekly essays for a feature called The Great Movies, in which he offered a fresh and fervent appreciation of a great film. The Great Movies collects one hundred of these essays, each one of them a gem of critical appreciation and an amalgam of love, analysis, and history that will send readers back to that film with a fresh set of eyes and renewed enthusiasm—or perhaps to an avid first-time viewing. Ebert’s selections range widely across genres, periods, and nationalities, and from the highest achievements in film art to justly beloved and wildly successful popular entertainments. Roger Ebert manages in these essays to combine a truly populist appreciation for our most important form of popular art with a scholar’s erudition and depth of knowledge and a sure aesthetic sense. Wonderfully enhanced by stills selected by Mary Corliss, the film curator at the Museum of Modern Art, The Great Movies is a treasure trove for film lovers of all persuasions, an unrivaled guide for viewers, and a book to return to again and again. The Great Movies includes: *All About Eve* • *Bonnie and Clyde* • *Casablanca* • *Citizen Kane* • *The Godfather* • *Jaws* • *La Dolce Vita* • *Metropolis* • *On the Waterfront* • *Psycho* • *The Seventh Seal* • *Sweet Smell of Success* • *Taxi Driver* • *The Third Man* • *The Wizard of Oz* • and eighty-five more films.

The Face Dean Koontz, 2009-09-29 Acknowledged as “America’s most popular suspense novelist” (Rolling Stone) and as

one of today's most celebrated and successful writers, Dean Koontz has earned the devotion of millions of readers around the world and the praise of critics everywhere for tales of character, mystery, and adventure that strike to the core of what it means to be human. Now he delivers the page-turner of the season, an unforgettable journey to the heart of darkness and to the pinnacle of grace, at once chilling and wickedly funny, a brilliantly observed chronicle of good and evil in our time, of illusion and everlasting truth. He's Hollywood's most dazzling star, whose flawless countenance inspires the worship of millions and fires the hatred of one twisted soul. His perfectly ordered existence is under siege as a series of terrifying, enigmatic "messages" breaches the exquisitely calibrated security systems of his legendary Bel Air estate. The boxes arrive mysteriously, one by one, at Channing Manheim's fortified compound. The threat implicit in their bizarre, disturbing contents seems to escalate with each new delivery. Manheim's security chief, ex-cop Ethan Truman, is used to looking beneath the surface of things. But until he entered the orbit of a Hollywood icon, he had no idea just how slippery reality could be. Now this good man is all that stands in the way of an insidious killer—and forces that eclipse the most fevered fantasies of a city where dreams and nightmares are the stuff of daily life. As a seemingly endless and ominous rain falls over southern California, Ethan will test the limits of perception and endurance in a world where the truth is as thin as celluloid and answers can be found only in the illusory intersection of shadow and light. Enter a world of marvelous invention, enchantment, and implacable intent, populated by murderous actors and the walking dead, hit men and heroes, long-buried dreams and never-dying hope. Here a magnificent mansion is presided over by a Scottish force of nature known as Mrs. McBee, before whom all men tremble. A mad French chef concocts feasts for the mighty and the malicious. Ming du Lac, spiritual adviser to the stars, has a direct line to the dead. An aptly named cop called Hazard will become Ethan's ally, an anarchist will sow discord and despair, and a young boy named Fric, imprisoned by celebrity and loneliness, will hear a voice telling him of the approach of something unimaginably evil. Traversing this extraordinary landscape, Ethan will face the secrets of his own tragic past and the unmistakable premonition of his impending violent death as he races against time to solve the macabre riddles of a modern-day beast. A riveting tour de force of suspense, mystery, and miraculous revelation, *The Face* is that rare novel that entertains, provokes, and uplifts at the same time. It will make you laugh. It will give you chills. It will fill you with hope. **BONUS:** This edition contains an excerpt from Dean Koontz's *The City*.

A Third Face Samuel Fuller, 2004 (Applause Books). Winner of Best Non-Fiction for 2002 Award from the Los Angeles Times Book Review! Samuel Fuller was one of the most prolific and independent writer-director-producers in Hollywood. His 29 tough, gritty films made from 1949 to 1989 set out to capture the truth of war, racism and human frailties, and incorporate some of his own experiences. His film *Park Row* was inspired by his years in the New York newspaper business, where his beat included murders, suicides, state executions and race riots. He writes about hitchhiking across the country at the height of the Great Depression. His years in the army in World War II are captured in his hugely successful pictures *The*

Big Red One , The Steel Helmet and Merrill's Marauders . Fuller's other films include Pickup on South Street ; Underworld U.S.A. , a movie that shows how gangsters in the 1960s were seen as respected tax-paying executives; Shock Corridor , which exposed the conditions in mental institutions; and White Dog , written in collaboration with Curtis Hanson (L.A. Confidential), a film so controversial that Paramount's then studio heads Jeffrey Katzenberg and Michael Eisner refused to release it. In addition to his work in film, Samuel Fuller (1911-1997) wrote eleven novels. He lived in Los Angeles with his wife and their daughter. A Third Face was completed by Jerome Henry Rudes, Fuller's longtime friend, and his wife, Christa Lang Fuller. Fuller wasn't one for tactful understatement and his hot-blooded, incident-packed autobiography is accordingly blunt ... A Third Face is a grand, lively, rambunctious memoir. Janet Maslin, The New York Times ; Fuller's last work is a joy and an important addition to film and popular culture literature. Publishers Weekly ; If you don't like the films of Sam Fuller, then you just don't like cinema. Martin Scorsese, from the book's introduction

Across the Face of France James Alvin Huston, 1963 The author, who fought across France with the 134th infantry, follows the approximate liberation route as he revisits the towns decades later. This book is a combination of military and political history, meditation on the tragic predicament of humanity, and an affectionate portrayal of the French and their country.

VideoHound's Golden Movie Retriever Jim Craddock, 2001-08

Let's Face It Kirk Douglas, 2007-03-01 He was one of the brightest stars in Hollywood, a hard-charging actor whose intensity on the screen was mirrored in his personal life. As Kirk Douglas grew older, he became less impetuous and more reflective. In this poignant and inspiring new memoir, Douglas contemplates what life is all about, weighing current events from his frame of mind at ninety while summoning the passions of his younger days. Kirk Douglas was a born storyteller, and throughout *Let's Face It* he tells wonderful tales and shares favorite jokes and hard-won insights. In the book, he explores the mixed blessings of growing older and looks back at his childhood, his young adulthood, and his storied, glamorous, and colorful life and career in Hollywood. He tells delightful stories of the making of such films as *Spartacus*, *Lust for Life*, *Champion*, *The Bad and the Beautiful*, and many others. He includes anecdotes about his friends Frank Sinatra, Burt Lancaster, Lauren Bacall, Ronald Reagan, Ava Gardner, Henry Kissinger, Fred Astaire, Yul Brynner, John Wayne, and Johnny Cash. He reveals the secrets that kept him and his wife, Anne, happily married for more than five decades, and talks fondly and movingly of times spent with his sons, Michael, Peter, Eric, and Joel, and his grandchildren. Douglas's life was filled with pain as well as joy. In *Let's Face It*, he writes frankly for the first time about the tragic death of his son Eric from a drug overdose at age forty-five. Douglas tells what it was like to recover from several near-death episodes, including a helicopter crash, a stroke, and a cardiac event. He writes of his sadness that many of his closest friends are no longer with us; the book includes many moving stories such as one about a regular poker game at Frank Sinatra's house at which he and Anne were

fixtures along with Gregory Peck, Jack Lemmon, and their wives. Though many of the players are gone, the game continues to this day. In *Let's Face It*, Douglas reflects on how his Jewish faith became more and more important to him over the years. He offers strong opinions on everything from anti-Semitism to corporate greed, from racism to Hurricane Katrina, and from the war in Iraq to the situation in Israel. He writes about the importance in his life of the need to improve education for all children and about how we need to care more about the world and less about ourselves. A must-read for every fan, this engrossing memoir provides an indelible self-portrait of a great star - while sharing the wit and wisdom Kirk Douglas accumulated over a lifetime.

Taking the Face Off G. Allen Grootboom, 2012-02-03 One of the challenges man faces is to be who they are at all times. In this challenge man is continuously involved in processes of change because of life impacts. These impacts allow man to evolve towards becoming a better person. In striving to become better human beings, man plays out roles. But what role is man playing? How did it come that you are playing that particular role? Who are you? In the search of the SELF you unknowingly and knowingly wear a mask. As you evolve, these masks become who you are. The real self gradually becomes so hidden behind these masks that you are unable to find the true self. It is at this point that you have to learn how to take your face off - to unmask. The journey through this book is about that journey back to the self and complete life's circle.

Whistling in the Face of Robbers Dahn A. Batchelor, 2012-01-25 Dahn A. Batchelor could have been born with a silver spoon in his mouth, but instead he was born into poverty, living the first year of his existence in a two room shack with no running water or electricity. In this first volume of his memoirs, author Dahn A. Batchelor shares the details of his life from his birth in Toronto in 1933 to his eleventh year in 1944. This book is the first of six volumes of his memoirs. In this volume, he narrates the story of his childhood, which aside from being one of extreme poverty; he suffered from loneliness and several failures in school. But more than that, he has written about the events in history that encompassed his life along with the lives of his contemporaries. He describes what it was really like to live through the years of the Great Depression, the Spanish Civil War, and the Second World War. As Batchelor recalls his life from 1933 through to June 1944, you will get the feeling that you were there with him. Unbeknown to him during his childhood years, he would later play a role in society that had a profound effect on the lives of millions of people around the world.

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