

Love Sex Death And The Meaning Of Life Woody Allens Comedy

The Woody Allen

Encyclopedia - Thomas S.
Hischak 2018-11-09

This reference work consists of entries on every film, television, stage, and literary work by Woody Allen. The volume also includes entries on people (actors, producers, writers, etc.) who have worked with Allen as well as various topics (acting roles, awards, themes, film locations, etc.).

*Film - An International
Bibliography* - Malte Hagener
2016-12-16

Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen

von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

Woody Allen - Kimball King
2014-01-21

First Published in 2001.

Routledge is an imprint of Taylor & Francis, an informa company.

*Love, Sex, Death & the
Meaning of Life* - Foster Hirsch
1990

Revised and updated with a final chapter covering the last decade of a career--as actor, director, and screenwriter--that now spans a quarter-century. "

. . . Recommended to anyone who . . . would like a better understanding of this comic genius . . ."--Kansas City Chronicle.

Seeing Through the Eighties
- Jane Feuer 1995-10-26

The 1980s saw the rise of Ronald Reagan and the New Right in American politics, the popularity of programs such as thirtysomething and Dynasty on network television, and the increasingly widespread use of VCRs, cable TV, and remote control in American living rooms. In *Seeing Through the Eighties*, Jane Feuer critically examines this most aesthetically complex and politically significant period in the history of American television in the context of the prevailing conservative ideological climate. With wit, humor, and an undisguised appreciation of TV, she demonstrates the richness of this often-slighted medium as a source of significance for cultural criticism and delivers a compelling decade-defining analysis of our most recent past. With a cast of characters including Michael, Hope, Elliot, Nancy, Melissa, and Gary; Alexis, Krystle, Blake, and all the other Carringtons; not to mention Maddie and David; even Crockett and Tubbs, Feuer smoothly blends close

readings of well-known programs and analysis of television's commercial apparatus with a thorough-going theoretical perspective engaged with the work of Baudrillard, Fiske, and others. Her comparative look at Yuppie TV, Prime Time Soaps, and made-for-TV-movie Trauma Dramas reveals the contradictions and tensions at work in much prime-time programming and in the frustrations of the American popular consciousness. *Seeing Through the Eighties* also addresses the increased commodification of both the producers and consumers of television as a result of technological innovations and the introduction of new marketing techniques. Claiming a close relationship between television and the cultures that create and view it, Jane Feuer sees the eighties through television while seeing through television in every sense of the word.

[The Reluctant Film Art of Woody Allen](#) - Peter Bailey
2010-09-12

For three decades, no American filmmaker has been as prolific—or as paradoxical—as Woody Allen. From *Play It Again, Sam* (1972) through *Celebrity* (1998) and *Sweet and Lowdown* (1999), Allen has produced an average of one film a year, yet in many of these films Allen reveals a progressively skeptical attitude toward both the value of art and the cultural contributions of artists. In examining Allen's filmmaking career, *The Reluctant Film Art of Woody Allen* demonstrates that his movies often question whether the projected illusions of magicians/artists benefit audience or artists. Other Allen films dramatize the opposed conviction that the consoling, life-redeeming illusions of art are the best solution humanity has devised to the existential dilemma of being a death-foreseeing animal. Peter Bailey demonstrates how Allen's films repeatedly revisit and reconfigure this tension between image and reality, art and life, fabrication and factuality, with each film

reaching provisional resolutions that a subsequent movie will revise. Merging criticism and biography, Bailey identifies Allen's ambivalent views of the artistic enterprise as a key to understanding his entire filmmaking career. Because of its focus upon filmmaker Sandy Bates's conflict between entertaining audiences and confronting them with bleak human actualities, *Stardust Memories* is a central focus of the book. Bailey's examination of Allen's art/life dialectic also draws from the off screen drama of Allen's very public separation from Mia Farrow, and the book accordingly construes such post-scandal films as *Bullets Over Broadway* and *Mighty Aphrodite* as Allen's oblique cinematic responses to that tabloid tempest. By illuminating the thematic conflict at the heart of Allen's work, Bailey seeks not only to clarify the aesthetic designs of individual Allen films but to demonstrate how his oeuvre enacts an ongoing debate the screenwriter/director has been

conducting with himself
between creating cinematic
narratives affirming the saving
powers of the human
imagination and making films
acknowledging the irresolvably
dark truths of the human
condition.

**Sitting in the Earth and
Laughing** - Arthur Roy

Eckardt

The work includes many of Dr.
Eckardt's own fanciful stories,
essays, and verses as well as
material derived from student
malapropisms, from children,
and from professional
humorists and comedians.
Appearing at a time of
burgeoning scholarly and
popular interest in the domain
of humor, *Sitting in the Earth
and Laughing* shows how
humor and laughter lie within
the realm of human mysteries--
together with tragedy,
suffering, and love--that can be
comprehended and relished.

A Companion to Woody

Allen - Peter J. Bailey

2013-02-19

Edited by two renowned Allen
experts, *A Companion to
Woody Allen* presents a

collection of 26 original essays
on the director's films.

Contributions offer a number of
divergent critical perspectives
while expanding the contexts in
which his work is understood. A
timely companion by the
authors of two of the most
important books on Allen to
date illuminates the films of
Woody Allen from a number of
divergent critical perspectives
Explores the contexts in which
his work should be understood
Assesses Allen's remarkable
filmmaking career from its early
beginnings and investigates the
conflicts and contradictions that
suffuse it Discusses Allen's
recognition as a global
cinematic figure

Encyclopedia of American

Humorists - Steven H. Gale

2016-04-14

First published in 1988, this
book contains entries on
famous American Humorists.
Humor has been present in
American literature, from the
beginning, and has developed
characteristics that reflect the
American character, both
regional and national. Although
American literature was, in the

past, treated as inferior to British literature, there has always been a large popular audience for the genre, which this book shows. The figures with entries in this encyclopedia not only amuse in their writing, but also aim to enlighten- setting out to expose the foibles and foolishness of society and the individuals who compose it. It is the manner in which these authors try to accomplish this end that determines whether they appear in the volume. Indeed, the book will demonstrate that the best humor has at its base, a ready understanding of human nature.

A Century of the Marx Brothers

- Joseph Mills 2009-03-26

In 1905 Julius Marx began his vaudeville career with the singing group The Leroy Trio and was abandoned in the middle of the tour. It was an inauspicious start for the person who would become "Groucho." A hundred years later, the Marx Brothers have permeated our culture from the plastic noses and glasses worn at parties to a Smithsonian

exhibition which explains DNA recombination using *A Night at the Opera*. Although they completed relatively few films together, the brothers have become icons, recognizable even to people who have never seen their movies. Most scholarly work on the Marx Brothers has focused on biographical aspects of their careers and lives; *A Century of the Marx Brothers* suggests a myriad of other useful approaches to their film and stage productions. The collection's eleven essays examine the Marx Brothers' work from a number of critical perspectives ranging from reader-response theory to film semiotics. The contributors include international scholars in a variety of fields, such as literature, cultural studies, performance studies, and film history.

The Films of Woody Allen -

Charles L.P. Silet 2006-07-27

From *What's Up, Tiger Lily?* to *Match Point*, Woody Allen's work has generated substantial interest among scholars and professionals who have written

extensively about the director. In *The Films of Woody Allen: Critical Essays*, Charles L.P. Silet brings together two-dozen scholarly articles that address the core of Allen's work from a variety of cultural and theoretical perspectives.

Love, Sex, Death and the Meaning of Life - Foster Hirsch 2001

Genre-Busting Dark Comedies of the 1970s - Wes D. Gehring 2016-03-09

This examination of dark comedies of the 1970s focuses on films which concealed black humor behind a misleading genre label. *All That Jazz* (1979) is a musical...about death--hardly Fred and Ginger territory. This masking goes beyond misnomer to a breaking of formula that director Robert Altman called "anti-genre." Altman's *MASH* (1970) ridiculed the military establishment in general--the Vietnam War in particular--under the guise of a standard military service comedy. The picaresque Western *Little Big Man* (1970) turned the

bluecoats vs. Indians formula upside-down--the audience roots for the Indians instead of the cavalry. The book covers 12 essential films, including *Harold and Maude* (1971), *Slaughterhouse-Five* (1972), *One Flew Over the Cuckoo's Nest* (1975) and *Being There* (1979), with notes on *A Clockwork Orange* (1971).

These films reveal a compounding complexity that reinforces the absurdity at the heart of dark comedy.

Woody Allen's Angst -

Sander H. Lee 2013-02-22

While Woody Allen is generally considered to be a master of the comic genre he created, his serious films are very important in understanding his role as one of this generation's more influential filmmakers. In this work such Allen films as *Annie Hall* (1977), *Broadway Danny Rose* (1984), *Crimes and Misdemeanors* (1989) and *Mighty Aphrodite* (1995) are analyzed for the common philosophical themes they share. Gender issues, Allen's love-hate relationship with God, narcissism and moral

relativism, and the use of the so-called existential dilemma are among the topics discussed. The extensive research is augmented with a rare interview with Allen.

Existential America - George Cotkin 2003

"As Cotkin shows, not only did Americans readily take to existentialism, but they were already heirs to a rich tradition of thinkers - from Jonathan Edwards and Herman Melville to Emily Dickinson and William James - who had wrestled with the problems of existence and the contingency of the world long before Sartre and his colleagues. After introducing the concept of an American existential tradition, Cotkin examines how formal existentialism first arrived in America in the 1930s through discussion of Kierkegaard and the early vogue among New York intellectuals for the works of Sartre, Beauvoir, and Camus.

Jewishly Universal - Woody Allen's Film-Persona, its Jewish Roots and Universal Appeal, with references to

Annie Hall and Manhattan - Gergana Kantcheva 2004-03-09
Seminar paper from the year 2003 in the subject American Studies - Culture and Applied Geography, grade: 2,0 (B), Humboldt-University of Berlin (Institut für Sociology), 11 entries in the bibliography, language: English, abstract: Woody Allen, known as the "Intellectual" among American filmmakers, is one of the most productive Jewish artists of our time. Never limiting himself on just one genre, he has entertained audiences with humorous one-liners, stand-up routines, comic prose, plays, screenplays, acting roles, and film direction for more than half a decade. His self-mocking style, frequent triple involvement (writer, director, actor) in his films and casting of his real life lovers (e.g. Diane Keaton) as his character's film lovers, have led to a diffusion of Allen the private person, Allen the public person and the so called "Allen persona", a type also known as Stadtneurotiker. Allen, born Allan Stewart Konigsberg, has

often denied (in interviews) that Jewishness plays a major role in his work, other than just simply being a part of himself. "It's not on my mind; it's not part of my artistic consciousness. Of course, any character I play would be Jewish, just because I'm Jewish."¹ This claimed disinterest and his often negative and critical depiction of Jewish characters and habits has led to him being labeled as a self-hating Jew. Nevertheless, many critics argue that the Allen film-persona and Allen's humor have their roots in an old Jewish literary and comedic tradition and the central concept of the schlemiel as hero, which he has adapted to his individual circumstances - late Twentieth century, New York, English etc. - and successfully transferred to the film medium. Although, as already mentioned, Woody Allen explores very different genres, one major characteristic of his work is "the persistence of the character whose role Woody Allen performed himself most

of the time but had sometimes interpreted by other actors: his persona."² [...] ¹ Allen as quoted by Marie-Phoenix Rivet, "Woody Allen: The Relationship Between the Persona and the Author" in King, ed. Woody Allen. *A Casebook*, p. 27 ² Rivet, p. 23

Eighteen Woody Allen Films Analyzed - Sander H. Lee
2015-10-02

This new textbook is an abridgment of the author's earlier Woody Allen's *Angst: Philosophical Commentaries on His Serious Films* (McFarland, 1997; "invaluable"--Choice.) Five main topics are explored: the desire of many of his characters to ground their lives in traditional ethical values despite their realization that such values may no longer be certain; the opposition between pessimism and optimism throughout his films; gender issues relating to romantic love, sexual desire and the ongoing changes in our cultural expectations of both men and women; the idea that contemporary American society is rapidly descending into

barbarism precisely because of societal failure to maintain a sense of individual moral responsibility; and a critique of psychoanalysis as a method for understanding human behavior. Instructors considering this book for use in a course may request an examination copy here.

Jewish Wry - Sarah Blacher Cohen 1990

When the Jews of Eastern Europe came to the United States in the 19th century, they brought with them their own special humor. Developed in response to the dissonant reality of their lives, their self-critical humor served as a source of salvation, enabling them to endure a painful history with a sense of power. In America, the marginal status of immigrant Jews prompted them to use humor as a defense, exaggerating or mocking their ethnicity as events dictated. *Jewish Wry* examines the development of Jewish humor in a series of essays on topics that range from Sholom Aleichem's humor to Jewish comedienne through to the

humor of Philip Roth. This important book offers enjoyable reading as well as a significant and scholarly contribution to the field.

American Jewish Filmmakers - David Desser 2004

In this updated second edition, David Desser and Lester D. Friedman demonstrate how the Jewish experience gives rise to an intimately linked series of issues in the films of these and other significant Jewish directors.

Brooklyn is Not Expanding - Annette Wernblad 1992

Brooklyn Is Not Expanding is an examination of Woody Allen's comic universe: his stand-up routines, plays, and essays, as well as his films. Focusing on the comic persona that Allen invented in the late 1960s, Annette Wernblad analyzes his works chronologically, tracing the roots of the Allen persona in the Jewish literary tradition of Sholom Aleichem, Isaac Bashevis Singer, and Philip Roth, and in the American comic tradition of Lenny Bruce, Charles Chaplin, and Groucho

Marx. This work follows the considerable development in Woody Allen's films over a twenty-year period from *Take the Money and Run!* (1969) to *Crimes and Misdemeanors* (1989). It contains detailed textual readings of Allen's mature and memorable films and discusses his idiosyncratic use of the cinematic medium. In addition, Ms. Wernblad offers contextual analyses, relating Allen's works to various tendencies in contemporary culture, such as the Hollywood genre film, the culture of narcissism, the "Superman Syndrome," the moral implications of the McCarthy era, and "the culture of celebrity." *Brooklyn Is Not Expanding* examines the role that Allen played from the very beginning of his career in the general upheaval which occurred in American film and literature in the 1960s and 1970s. It shows how his debut as a film director, like much of his later work, reflects the undermining of the classic film genres so typical of that period. Likewise, many of his films flirt

with the often elusive line between fantasy and reality. Allen's portrayals of the constricting role that men are supposed to play in the modern world (what one might call the "Superman Syndrome") are equally revolutionizing and ahead of their time. In addition, *Brooklyn Is Not Expanding* examines the male/female relationships that are central elements in most of Allen's films, and shows how his characters fit into Lasch's culture of narcissism. In examining Allen's vast production, Ms. Wernblad focuses on the philosophical concerns that permeate his works. Influenced by the moral implications of the McCarthy era, the persona in Allen's mature works becomes increasingly obsessed with death, decay, and the dissolution of the universe. As a reflection of the moral speculations of the persona, Allen's films become concerned with a traditional dichotomy in Yiddish literature: the heart versus the brain, i.e., the emotional versus the

intellectual. The book examines these aspects as well as the implications of Allen's exhilarating juxtaposition of European high culture and American popular culture. Allen's films of the early 1980s show an interest in "the culture of celebrity," whereas his films in the period from 1986 to 1990, Annette Wernblad

argues, show a partial reconciliation with the concerns, preoccupations, and obsessions that have haunted the persona and permeated Allen's entire production. Brooklyn Is Not Expanding is the most comprehensive analysis of Woody Allen's works to date.

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