

# Funny Games Us Movie

**Catherine Wheatley**

*Transnational Film Remakes* Iain Robert Smith, 2017-03-08 What happens when a film is remade in another national context? How do notions of translation, adaptation and localisation help us understand the cultural dynamics of these shifts, and in what ways does a transnational perspective offer us a deeper understanding of film remaking? Bringing together a range of international scholars, *Transnational Film Remakes* is the first edited collection to specifically focus on the phenomenon of cross-cultural remakes. Using a variety of case studies, from Hong Kong remakes of Japanese cinema to Bollywood remakes of Australian television, this book provides an analysis of cinematic remaking that moves beyond Hollywood to address the truly global nature of this phenomenon. Looking at iconic contemporary titles such as *The Girl with the Dragon Tattoo* and *Oldboy*, as well as classics like *La Bete Humaine* and *La Chienne*, this book interrogates the fluid and dynamic ways in which texts are adapted and reworked across national borders to provide a distinctive new model for understanding these global cultural borrowings.

Fascinatingly Disturbing Alexander Darius Ornella, Stefanie Knauss, 2010-04-07 Michael Haneke is one of Europe's most successful and controversial film directors. Awarded the Palme d'Or and numerous other international awards, Haneke has contributed to and shaped contemporary auteur cinema and is becoming more and more popular among academics and cinephiles. His mission is as noble as it is provocative: he wants to rape the audience into independence, to wake them up from the lethargy caused by the entertainment industry. The filmic language he employs in this mission is both highly characteristic and efficient, and yet his methods are open to criticism for their violence toward and manipulation of the audience. The aim of this book is to analyze critically Haneke's aesthetics, his message, as well as his ethical motivation from an interdisciplinary and intercultural perspective. Contributors to the book come from a variety of academic disciplines and cultural backgrounds-European and North American.

**The Cinema of Michael Haneke** Ben McCann, David Sorfa, 2012-05-29 Michael Haneke is one of the most important directors working in Europe today, with films such as *Funny Games* (1997), *Code Unknown* (2000), and *Hidden* (2005) interrogating modern ethical dilemmas with forensic clarity and merciless insight. Haneke's films frequently implicate both the protagonists and the audience in the making of their misfortunes, yet even in the barren nihilism of *The Seventh Continent* (1989) and *Time of the Wolf* (2003) a dark strain of optimism emerges, releasing each from its terrible and

inescapable guilt. It is this contingent and unlikely possibility that we find in Haneke's cinema: a utopian Europe. This collection celebrates, explicates, and sometimes challenges the worldview of Haneke's films. It examines the director's central themes and preoccupations—bourgeois alienation, modes and critiques of spectatorship, the role of the media—and analyzes otherwise marginalized aspects of his work, such as the function of performance and stardom, early Austrian television productions, the romanticism of *The Piano Teacher* (2001), and the 2007 shot-for-shot remake of *Funny Games*.

*Michael Haneke's Cinema* Catherine Wheatley, 2009-01-01 Existing critical traditions fail to fully account for the impact of Austrian director, and 2009 Cannes Palm d'Or winner, Michael Haneke's films, situated as they are between intellectual projects and popular entertainments. In this first English-language introduction to, and critical analysis of, his work, each of Haneke's eight feature films are considered in detail. Particular attention is given to what the author terms Michael Haneke's 'ethical cinema' and the unique impact of these films upon their audiences. Drawing on the moral philosophy of Immanuel Kant and Stanley Cavell, Catherine Wheatley, introduces a new way of marrying film and moral philosophy, which explicitly examines the ethics of the film viewing experience. Haneke's films offer the viewer great freedom whilst simultaneously imposing a considerable burden of responsibility. How Haneke achieves this break with more conventional spectatorship models, and what its far-reaching implications are for film theory in general, constitute the principal subject of this book.

**The Cinema of Michael Winterbottom** Deborah Allison, 2012-11-06 Acclaimed British director Michael Winterbottom is renowned for the abundance and diversity of his output. His films span a wide range of genres in art house and mainstream cinema alike, from the heritage film to neo-noir. Working with different genres gives Winterbottom a framework in which to explore favored themes, while incorporating new ideas and taking on new challenges. At the same time, his manner of undermining familiar generic qualities and frustrating audience expectations also refreshes the genres he explores. In *The Cinema of Michael Winterbottom*, Deborah Allison investigates Winterbottom's contributions to contemporary cinema, using ideas of genre as a critical tool. Focusing on eight films, Allison examines the ways he adopts, inflects, and challenges the main attributes of the films' associated genres, enriching a highly personal and idiosyncratic style of filmmaking. The potency and integrity of his authorship unites films as generically diverse as the road movie *Butterfly Kiss*, western drama *The Claim*, sci-fi romance *Code 46*, and docudrama *The Road to Guantanamo*.

**American Scary** Jeremy Dauber, 2024-10-01 America is the world's biggest haunted house and *American Scary* is the only travel guide you need. I loved this book. —Grady Hendrix, New York Times bestselling author of *How to Sell a Haunted House* and *The Final Girl Support Group* From the acclaimed author of *American Comics* comes a sweeping and entertaining narrative that details the rise and enduring grip of horror in American literature, and, ultimately, culture—from the taut, terrifying stories of Edgar Allan Poe to the grisly, lingering films of Jordan Peele America is held captive by horror stories. They flicker on the screen of a darkened movie theater and are shared around the campfire. They blare out in tabloid true-

crime headlines, and in the worried voices of local news anchors. They are consumed, virally, on the phones in our pockets. Like the victims in any slasher movie worth its salt, we can't escape the thrall of scary stories. In *American Scary*, noted cultural historian and Columbia professor Jeremy Dauber takes the reader to the startling origins of horror in the United States. Dauber draws a captivating through line that ties historical influences ranging from the Salem witch trials and enslaved-person narratives directly to the body of work we more closely associate with horror today: the weird tales of H. P. Lovecraft, the lingering fiction of Shirley Jackson, the disquieting films of Alfred Hitchcock, the up-all-night stories of Stephen King, and the gripping critiques of Jordan Peele. With the dexterous weave of insight and style that have made him one of America's leading historians of popular culture, Dauber makes the haunting case that horror reveals the true depths of the American mind.

**Existentialism and Contemporary Cinema** Jean-Pierre Boulé, Enda McCaffrey, 2011-10-01 At the heart of this volume is the assertion that Sartrean existentialism, most prominent in the 1940s, particularly in France, is still relevant as a way of interpreting the world today. Film, by reflecting philosophical concerns in the actions and choices of characters, continues and extends a tradition in which art exemplifies the understanding of existentialist philosophy. In a scholarly yet accessible style, the contributors exploit the rich interplay between Sartre's philosophy, plays and novels, and a number of contemporary films including *No Country for Old Men*, *Lost in Translation* and *The Truman Show*, with film-makers including the Dardenne brothers, Michael Haneke, and Mike Leigh. This volume will be of interest to students who are coming to Sartre's work for the first time and to those who would like to read films within an existentialist perspective.

**Cinema Inferno** Robert G. Weiner, John Cline, 2010-07-17 *Cinema Inferno: Celluloid Explosions from the Cultural Margins* addresses significant areas (and eras) of transgressive filmmaking, including many subgenres and styles that have not yet received much critical attention. This collection of essays covers both contemporary films and those produced in the last 50 years to provide a theoretical framework for looking at transgressive cinema and what that means. This volume begins with a number of essays that examine the aesthetic of realism, tracing it through the late Italian Neo-Realism of Pasolini, the early films of Melvin Van Peebles, and Canadian filmmaker Guy Maddin. Another section focuses on '70s Italian horror and thrillers, including a substantially different examination of filmmaker Dario Argento, as well as essays on critically underrepresented directors Lucio Fulci and Sergio Martino. A section on New York looks at both radical independents like Troma and Andy Milligan, as well as the social context from which a view of the metropolis-in-decay emerged. Sections also cover the experimental work of the Vienna Action Group and controversial filmmaker Michael Haneke, as well as films and genres too idiosyncratic and disturbing to fit anywhere else, including analyses of Nazi propaganda films, fundamentalist Christian scare movies, and postwar Japanese youth films. The final essays try to come to terms with a mainstream flirtation with transgressive film and Grindhouse aesthetics.

**Home Invasion Horrors** Ryan Izay, 2025-07-11 Home invasion narratives have been around nearly as long as cinema itself, popularized by the silent era's race-to-the-rescue movies and classic Hollywood's gangster raid films, and influenced by the slasher and stalker sub-genres. They emerged as a fully formed sub-genre following the success of major releases like *The Strangers* (2008) and *The Purge* (2013), with more than 100 such films issued in the 2010s alone. Commonalities and differences can be found in the home invasion films featuring criminals, stalkers, and psychopaths, in addition to the inverted and hybrid releases that revise established narratives. This book examines the history, cinematic and societal influences, and reasons for the popularity of home invasion films, offering potential allegorical readings of the narratives and a comprehensive list of these films.

**A Comprehensive Encyclopedia of Film Noir** John Grant, 2023-09-21 Featuring rumpled PIs, shyster lawyers, corrupt politicians, double-crossers, femmes fatales, and, of course, losers who find themselves down on their luck yet again, film noir is a perennially popular cinematic genre. This extensive encyclopedia describes movies from noir's earliest days – and even before, looking at some of noir's ancestors in US and European cinema – as well as noir's more recent offshoots, from neonoirs to erotic thrillers. Entries are arranged alphabetically, covering movies from all over the world – from every continent save Antarctica – with briefer details provided for several hundred additional movies within those entries. A copious appendix contains filmographies of prominent directors, actors, and writers. With coverage of blockbusters and program fillers from *Going Straight* (US 1916) to *Broken City* (US 2013) via *Nora Inu* (Japan 1949), *O Anthropos tou Trainou* (Greece 1958), *El Less Wal Kilab* (Egypt 1962), *Reportaje a la Muerte* (Peru 1993), *Zift* (Bulgaria 2008), and thousands more, *A Comprehensive Encyclopedia of Film Noir* is an engrossing and essential reference work that should be on the shelves of every cinephile.

**Transnational Cinema** Steven Rawle, 2018-01-24 This core teaching text provides a thorough overview of the recently emerged field of transnational film studies. Covering a range of approaches to analysing films about migrant, cross-cultural and cross-border experience, Steven Rawle demonstrates how film production has moved beyond clear national boundaries to become a product of border crossing finance and creative personnel. This comprehensive introduction brings together the key concepts and theories of transnational cinema, including genre, remakes, diasporic and exilic cinema, and the limits of thinking about cinema as a particularly national cultural artefact. It is an excellent course companion for undergraduate students of film, cinema, media and cultural studies studying transnational and global cinema, and provides both students and lovers of film alike with a strong grounding in this timely field of film studies.

**2000 Horror Movies** Steve Hutchison, 2023-05-12 Get ready to dive into the terrifying world of horror movies like never before! Critic Steve Hutchison takes you on a spine-chilling journey through 2000 horror movie reviews, ranked from the best to the worst. With each review including the year, synopsis, star rating, a list of genres, and a short, expert analysis, this

comprehensive guide is the ultimate resource for horror fans everywhere. From classic cult favorites to modern masterpieces, Hutchison's reviews cover every corner of the genre, providing insight into what makes each film a must-see or a must-avoid. Whether you're a horror veteran or just starting out, this book is sure to have something that will make your blood run cold.

*100 American Horror Films* Barry Keith Grant, 2022-03-24 [A] well-plotted survey. Total Film In 100 American Horror Films, Barry Keith Grant presents entries on 100 films from one of American cinema's longest-standing, most diverse and most popular genres, representing its rich history from the silent era - D.W. Griffith's *The Avenging Conscience* of 1915 - to contemporary productions - Jordan Peele's 2017 *Get Out*. In his introduction, Grant provides an overview of the genre's history, a context for the films addressed in the individual entries, and discusses the specific relations between American culture and horror. All of the entries are informed by the question of what makes the specific film being discussed a horror film, the importance of its place within the history of the genre, and, where relevant, the film is also contextualized within specifically American culture and history. Each entry also considers the film's most salient textual features, provides important insight into its production, and offers both established and original critical insight and interpretation. The 100 films selected for inclusion represent the broadest historical range, and are drawn from every decade of American film-making, movies from major and minor studios, examples of the different types or subgenres of horror, such as psychological thriller, monster terror, gothic horror, home invasion, torture porn, and parody, as well as the different types of horror monsters, including werewolves, vampires, zombies, mummies, mutants, ghosts, and serial killers.

**I Hate This Place #10** Kyle Starks, 2023-07-05 SERIES FINALE BURST: "This continues to be a must-read horror series." —Sequential Planet Witness the thrilling, action-packed final issue of *I HATE THIS PLACE* to see if it concludes with the literal end of the world and massive amounts of death...or a "happy" ending for our beloved heroines. (If we're being honest, it could really go either way.)

**Michael Haneke** Roy Grundmann, Fatima Naqvi, Colin Root, 2020-06-04 Spanning five decades and twenty-four films, director Michael Haneke's career is one of the most significant in the history of European art cinema. However, critical reception has long lagged behind his output. By the time Haneke (b. 1942) emerged into the international spotlight as a cinematic visionary with the 1989 Cannes premiere of *The Seventh Continent*, he had worked in filmmaking for two decades, producing seven feature-length films. As many of his films aired solely on Austrian and German television, they remained unknown to audiences outside the German-speaking world until 2007, when the first comprehensive Haneke retrospective took place in the United States. *Michael Haneke: Interviews* presents some of Haneke's most profound interviews to English speakers. The volume features seventeen articles, fourteen of which have been translated into English for the first time, and all of which provide a detailed, eloquent commentary on his films and worldview. This book represents the most extensive

collection to date of interviews with the filmmaker, spanning his entire oeuvre—from his earliest television films to his so-called “Glaciation Trilogy” of the 1990s, from the notorious dark satire *Funny Games* to its similarly notorious 2007 Hollywood remake, and from his French films of the 2000s to his Oscar-winning drama, *Amour*, and his most recent feature, *Happy End*.

**99 Amazing Surreal Horror Films (2020)** Steve Hutchison, 2023-03-04 This book contains 99 reviews of horror films written and ranked by critic and blogger Steve Hutchison. Each description includes five ratings (stars, story, creativity, acting, quality), a synopsis, and a review. All 99 movies present a surreal threat. How many have you seen?

**Media and Crime in the U.S.** Yvonne Jewkes, Travis Linnemann, 2017-07-27 Offering new and innovative ways of thinking about the relationship between media and crime, *Media and Crime in the U.S.* critically examines the influence of media coverage of crimes on US culture and identity.

**Crime Fiction Migration** Christiana Gregoriou, 2017-07-27 Crime narratives form a large and central part of the modern cultural landscape. This book explores the cognitive stylistic processing of prose and audiovisual fictional crime 'texts'. It also examines instances where such narratives find themselves, through popular demand, 'migrating' - meaning that they cross languages, media formats and/or cultures. In doing so, *Crime Fiction Migration* proposes a move from a monomodal to a multimodal approach to the study of crime fiction. Examining original crime fiction works alongside their translations, adaptations and remakings proves instrumental in understanding how various semiotic modes interact with one another. The book analyses works such as *We Need to Talk About Kevin*, *The Killing* trilogy and the reimaginations of plays such as *Shear Madness* and films such as *Funny Games*. Crime fiction is consistently popular and 'on the move' - witness the spate of detective series exported out of Scandinavia, or the ever popular exporting of these shows from the USA. This multimodal and semiotically-aware analysis of global crime narratives expands the discipline and is key reading for students of linguistics, criminology, literature and film.

**Hollywood Remakes, Deleuze and the Grandfather Paradox** D. Varndell, 2014-08-29 *Hollywood Remakes, Deleuze and the Grandfather Paradox* explores the philosophy of Gilles Deleuze using the framework of Hollywood's current obsession with remaking and rebooting classic and foreign films. Through an analysis of cinematic repetition and difference, the book approaches remakes from a range of philosophical perspectives.

**Feel-Bad Film** Nikolaj Lubecker, 2015-05-19 An analysis of what contemporary directors seek to attain by putting their spectators in a position of strong discomfort

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available for download in a PDF format ( Download in PDF: \*), is more than just words on a page; it's a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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