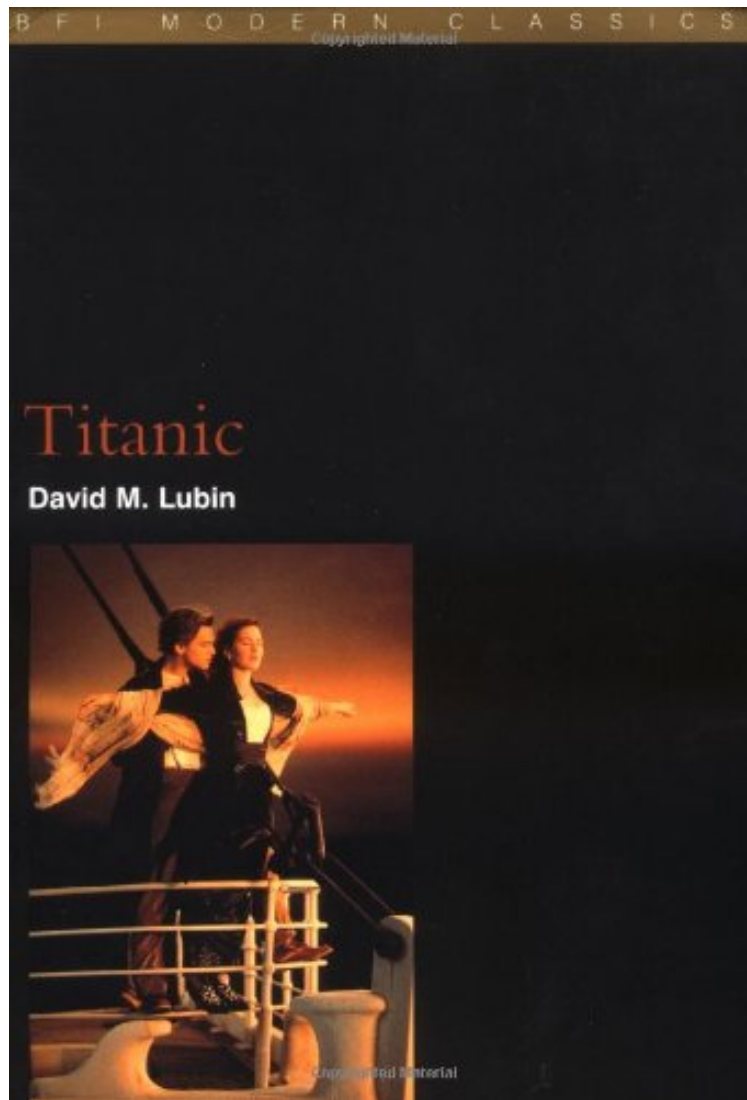


Titanic

David M. Lubin

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#2558767 in Books British Film Institute 2000-01-26 2008-01-22Original language:EnglishPDF # 1 7.54 x .36 x 5.38l, .55 #File Name: 0851707602144 pages | File size: 55.Mb

David M. Lubin : Titanic before purchasing it in order to gage whether or not it would be worth my time, and all praised Titanic:

3 of 4 people found the following review helpful. Better than I thought it would beBy John S HarrisFor a movie that was almost universally loathed by "high-brow" critics, "Titanic" gets a very lovingly detailed and in-depth analysis courtesy of Mr. Lubin. His analysis is interesting and well-researched without going too overboard or reaching too far for metaphors and artsy-fartsy obscure parallels, as some BFI contributing authors have.This book afforded me a fascinating 12th look at a film I've already seen 11 times, and I feel enriched for having read it. It is scholarly without

being boorishly so, and resists the chance to take gratuitous potshots at the flimsiest part of the film -- the dialogue. Lubin rightfully defends writer/director James Cameron's film even at its weakest points, probably because to single out the flimsy and shallow dialogue is to overlook the mastery that went into every other single detail of getting this epic film made. Visually, it is so rich in detail and craft that to malign it for "teen-speak" dialogue is just to be petty. But make no mistake --- Lubin is not playing the cheerleader for the sake of doing so. He is carefully examining the film for its comments on class distinctions, its parallels to art and opera, its classic story structure, and how the timing of the making and release of the film is nearly as significant as the timing of the actual sinking from the perspective of changing cultural and social mores. Or something like that -- Lubin phrases it so much better than I ever could. To those who would chastise Cameron for the dialogue, let's see how well YOU do writing dialogue while simultaneously juggling the 40 thousand details, large and small, of a project this massive! Lubin acknowledges the film's flaws but also pays due heed to the elements that work well, and the film is full of them. Just read the damn book, folks. 0 of 0 people found the following review helpful. Product was great, shipping was...not. By Casey Cruz Product was exactly as described (and a great read if you're a movie buff), but the shipping was incredibly slow. Yeah, there was a huge shipping window, but the book shipped just a couple of days after I ordered it and didn't turn up in my mailbox for another two or so weeks. 2 of 2 people found the following review helpful. Lubin offers valuable insights By Ernie Wyatt David M. Lubin's "Titanic" offers valuable and interesting insights into James Cameron's 1997 Academy Award-winning film by the same title. Lubin, a professor of art at Wake Forest University, brilliantly positions the film within its artistic, historic and cultural context, relating it to art (Frederic Church's "The Icebergs" and "Heart of the Andes," George Caleb Bingham, Jacques-Louis David, among others), literature (Crane, London, Twain, Whitman, et al.), music (Offenbach's "Orpheus in the Underworld," Wagner's "Tristan and Isolde," etc.), theatre (the Bayreuth Festspielhaus, etc.), and even to still photography (Lewis Hines' "Young Russian Jewess at Ellis Island," Alfred Stieglitz's "The Steerage"). Lubin also connects "Titanic" to numerous other films, especially "It Happened One Night" and "A Night to Remember," and filmmakers, including Hitchcock, Welles, Ford and Kubrick. Lubin says "Titanic" is "not by any means an intellectual film," yet his book seems to belie this statement. How could a film that poses "questions about society's divide between rich and poor, the nature of love, the meaning of sacrifice, and modernity's faith in...technological prowess and mastery over nature" be anything but an intellectual film?

This text looks at "Titanic", the first film to earn over a billion dollars at the global box-office. This epic film reimagines one of the defining events of the 20th century through the lens of American romanticism.

"A perfect companion to the film, a true enrichment of the film experience." -- Filmhaftet From the Back Cover Titanic (James Cameron, 1997) is the first film to have earned over a billion dollars at the global box office. Unsurprisingly, it's a film that had critics howling their derision and patronizing its huge (and varied) audience. Profoundly dependent on computer-generated special effects and comic-book characterization, "Titanic" was viewed by intellectuals as disposable kitsch fit only for obsessive teenage girls. David M. Lubin argues that this view is both patronizing and an inaccurate description of the film's appeal to its huge (and varied) audience. He argues that "Titanic" provides its audiences with a way to think about relevant modern issues of culture and class. While not by any means an intellectual film (and far less an intellectual's film), "Titanic" nevertheless prompts viewers to pose to themselves questions about society's divide between rich and poor, the nature of love, the meaning of sacrifice, and modernity's faith in, even obsession with, technological prowess and mastery over nature. About the Author David M. Lubin is Charlotte C. Weber Professor of Art at Wake Forest University. His books include Act of Portrayal: Eakins, Sargent, James (1985) and Picturing a Nation: Art and Social Change in 19th Century America (1994).