



Broken taboos, subjective truths: Forms and functions of unreliable narration in contemporary American cinema - A contribution to film narratology

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Wissenschaftlicher Verlag Trier, Trier, Germany, 2008. Soft cover. Book Condition: New. No Jacket. The subject of unreliable narration in the medium of film has been booming. Having been widely ignored for decades, the topic has enjoyed increasing theoretical popularity in the course of the last few years. This is apparently because in that time, movies playing with strategies of unreliable narration have suddenly proliferated. By consciously contravening dominant entertainment conventions these filmic narratives show a differentiation and intellectualisation of certain narrative forms even within Hollywood cinema and thus constitute striking counterexamples to the frequently lamented increasing triviality of popular culture. However, in spite of the resulting popularity of the respective films as scholarly subjects, there is still no comprehensive study on unreliable filmic narration, the theoretical premises and results are diverse, and hardly any critic is able to consistently classify its narrative strategies or, outside the academic context, to even give them a general name. The attempt to close this gap systematically will raise a number of questions. For example, the phenomenon still lacks distinctiveness: how can unreliable filmic narration be consistently defined, first of all? What different forms of narrative unreliability can be distinguished? In which respects do unreliable...



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