

A szerzői elmélet és az amerikai filmkritika

Pauline Kael vs. Andrew Sarris

- ◉ Katharine Hepburn and Spencer Tracy of criticism
- ◉ Both have shown vast knowledge of movie history, caustic wit, flair for the polemic, sophisticated style—and passionate commitment to film that was never questioned, even when they dismissed movies.

Kael

- ◎ 1919
- ◎ *I Lost It at the Movies*, 1965
- ◎ *Kiss Kiss Bang Bang*, 1968
- ◎ Kael was always the more “American” critic, in her pop culture orientation and emphasis on American directors. If Kael was romantically energetic in discovering hot American talent, Sarris was a classicist praising the work of gifted directors, foreign and American.

Sarris

- ◎ 1928
- ◎ *A Film Culture* szerkesztője 1955-től a position he held for a decade.
- ◎ Kötet: *The American Cinema: Directors and Directions*, 1968.
- ◎ Sarris's career was influenced by the European cinema, particularly the New Wave (Godard, Truffaut, Rohmer, Resnais). Acute awareness of the international cinema led to his assimilation of new critical sensibilities into his analysis of American movies.

- "...these are audacities of hommes de cinéma (Filmmakers) and no longer of scenarists, metteurs en scène, or littérateurs." Fereydoun Hoveyda, 'La Réponse de Nicholas Ray'

"...some critics keep harping bad to how necessary it is not to neglect the importance of the screenplay, of the acting of the production system... of course cinema is at the same time a technique, an industry and an art, and like all art, it borrows from other arts." André Bazin, 'La politique des auteurs'

- ◎ "...the politique des auteurs seems to me to hold and defend an essential critical truth that the cinema needs more than the other arts, precisely because an art of true artistic relation is more uncertain and vulnerable in the cinema than elsewhere." Andrew Sarris

◉ *Notes on the Auteur Theory, 1962*

Versus

◉ *Circles and Squares, 1963*

Pauline Kael

- „Sarris has noticed that in *High Sierra* (not a very good movie) Raoul Walsh repeated an uninteresting and obvious device that he had earlier used in a worse movie. And for some inexplicable reason, Sarris concludes that he would not have had this joy of discovery without the *auteur* theory.”
- To Kael, a better area of critique, and the ultimate function of a critic, is ‘perceiving what is original and important in new work and helping others to see’.

- ① When a famous director makes a good movie, we look at the movie, we don't think about the director's personality; when he makes a stinker we notice his familiar touches because there's not much else to watch. (11.)
- ① Kael is asserting that the touch of a director – the evident touch – is an indicator of a poor film or at least a symptom of boredom and apathy towards the film's narrative. If we can distinguish the director's personality then it is not really a 'part of the texture of the film' and therefore it overrides and dominates the film itself.

Andrew Sarris

- ◉ “While Woody Allen was genuflecting before Bergman, Paul Mazursky before Fellini, and Mike Nichols before Antonioni, I was writing the first serious American monograph on Hawks, influenced by Rivette’s analysis in *Cahiers du Cinema*.”

Frank Tuttle: *Roman Scandals*



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Sarris

- Montage
- Mise-en-scène
- “mise-en-scene emphasizes the content of a frame rather than the relationship of one frame to the next. Based on the notion that cinema records something that already exists, mise-en-scene accepts the cinema as it is and enjoy it for what it is—a sensuous conglomeration of all the other arts. If montage implies the fragmentation of the world, mise-en-scene implies a more unified world. However, both methods can be excessive: Extreme use of montage is too jazzy for the meanings it seeks to express, and extreme mise-en-scene results in boredom”.

Kael and Sarris live

- ① <https://www.youtube.com/watch?v=3SUmUnLMWYQ>
- ① https://www.youtube.com/watch?v=XnXamW2hf_w

- <http://emanuellevy.com/book/andrew-sarrisbramerican-film-critic-8/>
- http://filmstudiesforfree.blogspot.ro/2012_06_01_archive.html
- <http://www.davidbordwell.net/blog/2012/06/24/octaves-hop-andrew-sarris/>
- <https://brage.bibsys.no/xmlui/bitstream/handle/11250/145219/Masteroppgave%20Film%20og%20fjernsynsvitenskap%20v%C3%A5r%202009%20Inge%20Fossen.pdf?sequence=1>
- <http://jean-lucgodardintroduction.blogspot.ro/2010/05/pauline-kaels-criticism-of-auteur.html>
- <http://www.rogerebert.com/scanners/andrew-sarris-auteurism-and-his-take-on-his-own-legacy>
- <http://sensesofcinema.com/2012/feature-articles/andrew-sarris-the-last-of-a-kind/>
- <http://www.independent.co.uk/news/obituaries/professor-andrew-sarris-film-critic-who-played-a-leading-role-in-promoting-the-auteur-theory-7899871.html>
- <https://ardfilmjournal.wordpress.com/2009/03/04/circles-and-squares-pauline-kael/>
- <https://books.google.ro/books?id=8qgfBgAAQBAJ&pg=PA122&lpg=PA122&dq=andrew+sarris+pauline+kael&source=bl&ots=Htd-ncaVsA&sig=qvjl7RwdQIkHVmDOzypalz2JNsk&hl=hu&sa=X&ved=0ahUKEwjKzoSr65TQAhVD1SwKHVH4AfM4FBD0AQhJMAY#v=onepage&q=andrew%20sarris%20pauline%20kael&f=false>