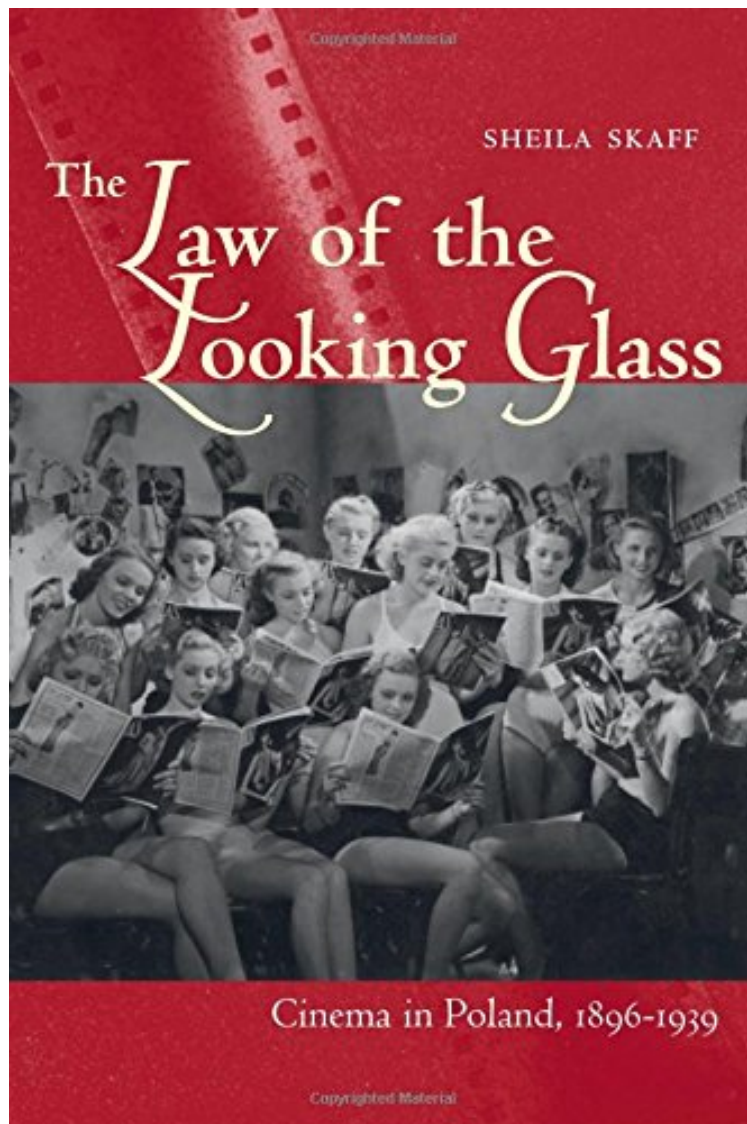


[Online library] The Law of the Looking Glass: Cinema in Poland, 18961939 (Polish and Polish American Studies)

The Law of the Looking Glass: Cinema in Poland, 18961939 (Polish and Polish American Studies)

Sheila Skaff

*audiobook / *ebooks / Download PDF / ePub / DOC*



[Download](#)

[Read Online](#)

#4643559 in Books 2008-10-07Original language:EnglishPDF # 1 9.00 x .80 x 6.00l, 1.10 #File Name: 0821417843256 pages | File size: 44.Mb

Sheila Skaff : The Law of the Looking Glass: Cinema in Poland, 18961939 (Polish and Polish American Studies) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Law of the Looking Glass: Cinema in Poland, 18961939 (Polish and Polish American Studies):

The Law of the Looking Glass: Cinema in Poland, 1896-1939 reveals the complex relationship between nationhood, national language, and national cinema in Europe before World War II. Author Sheila Skaff describes how the major issues facing the region before World War I, from the relatively slow pace of modernization to the desire for national sovereignty, shaped local practices in film production, exhibition, and criticism. She goes on to analyze local film production, practices of spectatorship in large cities and small towns, clashes over language choice in intertitles, and controversy surrounding the first synchronized sound experiments before World War I. Skaff depicts the creation of a national film industry in the newly independent country, the golden years of the silent cinema, the transition from silent to sound film and debates in the press over this transition as well as the first Polish and Yiddish talkies. She places particular importance on conflicts in majority-minority relations in the region and the types of collaboration that led to important films such as *The Dybbuk* and *The Ghosts*. *The Law of the Looking Glass: Cinema in Poland, 1896-1939* is the first comprehensive history of the country's film industry before World War II. This history is characterized by alternating periods of multilingual, multiethnic production, on the one hand, and rejection of such inclusiveness, on the other. Through it all, however, runs a single unifying thread: an appreciation for visual imagery.

The originality of the book lies in its treatment of Polish cinema prior to World War II, about which very little has been written. Moreover, the author draws on considerable research in Polish-language sources, including various film publications, which few scholars have examined. Charles O'Brien, author of *Cinema's Conversion to Sound: Technology and Film Style in France and the U.S.*