

Cinematographic Elements and The Mass in 'The Crowd' and 'Manhattan Transfer'



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CINEMATOGRAPHIC ELEMENTS AND THE MASS IN 'THE CROWD' AND 'MANHATTAN TRANSFER'



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GRIN Verlag Sep 2007, 2007. Taschenbuch. Book Condition: Neu. 216x164x2 mm. This item is printed on demand - Print on Demand Neuware - Seminar paper from the year 2005 in the subject English Language and Literature Studies - Literature, printed single-sided, grade: 2,3, University of Bayreuth, 16 entries in the bibliography, language: English, abstract: The film *The Crowd* and the novel *Manhattan Transfer* are both products of the American 1920s, the Jazz Age. It was a time of great economic upswing, and money and success became very important. The society was in a state of flux as well, especially the women of the younger generation wanted to gain more independence. The Great War had not only changed the old conventions of young women, however. People moved into the big cities, harbouring great expectations and hope for a better life. New York was of course one of the cities to go to, not at last because it was considered the capital of the Jazz spirit. This economic boom ended with the great Wall Street Crash in 1929.1 King Vidor, producer of *The Crowd*, was born on February 8th 1894 in Galveston, Texas. His family was of Hungarian origin, which mirrors itself in his not necessarily ordinary name. *The Crowd* came into the cinemas in 1928 and is one of Vidor's Late Silents, as Durgnat and Simmon call them. Vidor has earned himself the label epic poet, given to large, almost abstract expressions of a man's role in nature and society. One of this abstract expressions we can find in *The Crowd* in the role of John Sims, of whom will be taken a closer look at later in this work. About three years earlier, John Dos Passos published his novel *Manhattan Transfer*. He was born in...

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