

# Annie hall

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Postmodernism in “ Annie Hall” Film Released in 1977, the film “ Annie Hall” directed by Woody Allen and Marshal Brickman is an Oscars’ award-winning winner for best pictures. The film displays instances of modernism through a key technique involving dynamization of space. In addition, the film features technique of spatialization of time. The movie presents radical romance in the postmodern times that is different from the conventional romantic comedy in diverse viewpoints. It features innovations and great characteristics of American filmmaking in several instances and perspectives. The directors display innovative techniques that are characteristic of European filmmaking. Characters in the film, for instance, display postmodernism in several aspects. Alvy Singer uses postmodern aspects in the film. She faces the camera and speaks to the movie’s audience. That implies the film features postmodern techniques of two characters displayed on a single screen. At an instance, the coverage is two-thirds of the screen.

Besides the innovative techniques applied in the film, there are instances of realism applied by the directors and that reveals postmodernism. The film features occasions when events are not arranged in a linear format, as they should occur. At some instance, the audience can view the screen in a simultaneous hence dismisses the ordered nature of progress that is characteristic of conventional filmmaking. The ordered nature of the storyline that is characteristic of many films is defied in the movie. The characters do not display reforms in behavior from their introduction to the time when the movie ends (Canby 1). Wood Allen, for instance, is a miserable character when the movie begins. Observed from a critical

viewpoint, Wood Allen depicts contentment with his state of misery and further attempts to justify it. Although Wood Allen served for fifteen years in psychoanalysis, his life does not seem to progress in life.

Alvy, in the film, displays exceptional characteristics of an invincible narrator. On diverse instances, he directly addresses the audience that shows his superb characteristics as a narrator. Alvy's capabilities are exceptional and display postmodernism in the film. That grants the film great quality in the manner Alvy does perform an aside.

There are sensibilities of storytelling in the film that depict postmodernism. The techniques challenge the classical styles of conversations that are characteristic of many movies. In essence, it is more symbolic and iconographic of postmodern structure of conversations and presenting stories. It challenges viewers not to assume the role of spectators that always the classical convention in different films. Instead, viewers serve as creators of the film (Fabe 174).

Besides the exceptional ways of storytelling the film, it has an iconic interface. In the scene that shows Alvy's schoolroom thoughts, there are elements involving juxtapositioning of characters. There is great comedy in the film that is applicable when the narrator recollects his childhood experiences. He is hopeful to live in the ideal world in which he interprets the hidden meanings. He attempts to reverse the past by relieving the young him off the authoritative anxieties. The past, however, turns to affect his future life during adulthood. Throughout the film, Alvy has self-reflective characteristics, which is more dominant in postmodernism. Alvy has several instances of flashbacks and thought of his childhood past.

Works Cited

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