

Hitchcock And Adaptation On The Page And Screen

Hitchcock and Adaptation

Mark Osteen 2014-03-14 From early silent features like *The Lodger* and *Easy Virtue* to his final film, *Family Plot*, in 1976, most of Alfred Hitchcock's movies were adapted from plays, novels, and short stories. Hitchcock always took care to collaborate with those who would not just execute his vision but shape it, and many of the screenwriters he enlisted—including Eliot Stannard, Charles Bennett, John Michael Hayes, and Ernest Lehman—worked with the director more than once. And of course Hitchcock's wife, Alma Reville, his most constant collaborator, was with him from the 1920s until his death. In *Hitchcock and Adaptation: On the Page and Screen*, Mark Osteen has assembled a wide-ranging collection of essays that explore how Hitchcock and his screenwriters

transformed literary and theatrical source material into masterpieces of cinema. Some of these essays look at adaptations through a specific lens, such as queer aesthetics applied to *Rope*, *Strangers on a Train*, and *Psycho*, while others tackle the issue of Hitchcock as author, auteur, adaptor, and, for the first time, present Hitchcock as a literary source. Film adaptations discussed in this volume include *The 39 Steps*, *Shadow of a Doubt*, *Lifeboat*, *Rear Window*, *Vertigo*, *Marnie*, and *Frenzy*. Additional essays analyze Hitchcock-inspired works by W. G. Sebald, Don DeLillo, Bret Easton Ellis, and others. These close examinations of Alfred Hitchcock and the creative process illuminate the significance of the material he turned to for inspiration, celebrate the men and women who helped bring his artistic vision from the printed word to

the screen, and explore how the director has influenced contemporary writers. A fascinating look into an underexplored aspect of the director's working methods, *Hitchcock and Adaptation* will be of interest to film scholars and fans of cinema's most gifted auteur.

John Huston as Adaptor

Douglas McFarland 2017-01-28
John Huston as Adaptor makes the case that adaptation is the salient element in Huston's identity as a filmmaker and that his early and deep attraction to the experience of reading informed his approach to film adaptation. Thirty-four of Huston's thirty-seven films were adaptations of literary texts, and they stand as serious interpretations of literary works that could only be made by an astute reader of literature. Indeed, Huston asserted that a film director should be above all else a reader and that reading itself should be the intellectual and emotional basis for filmmaking. The seventeen essays in this volume not only address

Huston as an adaptor, but also offer an approach to adaptation studies that has been largely overlooked. How an adaptor reads, the works to which he is drawn, and how his literary interpretations can be brought to the screen without relegating film to a subservient role are some of the issues addressed by the contributors. An introductory chapter identifies Huston as the quintessential Hollywood adaptor and argues that his skill at adaptation is the mark of his authorial signature. The chapters that follow focus on fifteen of Huston's most important films, including *The Maltese Falcon* (1941), *The Treasure of the Sierra Madre* (1948), *The African Queen* (1951), *The Night of the Iguana* (1964), *Under the Volcano* (1984), and *The Dead* (1987), and are divided into three areas: aesthetics and textuality; history and social context; and theory and psychoanalysis. By offering a more comprehensive account of the centrality of adaptation to Huston's films, *John Huston*

as Adaptor offers a greater understanding of Huston as a filmmaker.

Shipwreck Narratives: Out of our Depth Michael Titlestad

2022-01-01 Shipwreck

Narratives: Out of Our Depth studies both the representation of shipwreck and the ways in which shipwrecks are used in creative, philosophical, and political works. The first part of the book examines historical shipwreck narratives published over a period of two centuries and their legacies. Michael Titlestad points to a range of narrative conventions, literary tropes and questions concerning representation and its limits in narratives about these historic shipwrecks. The second part engages novels, poems, films, artwork, and musical composition that grapple with shipwreck. Collectively the chapters suggest the spectacular productivity of shipwreck narrative; the multiple ways in which its concerns and logic have inspired anxious creativity in the last century. Titlestad recognizes in weaving in his

personal experience that shipwreck—the destruction of form and the advent of disorder—could be seen not only as a corollary for his own neurological disorder, but also an abiding principle in tropology. This book describes how shipwreck has figured in texts (from historical narratives to fiction, film and music) as an analogue for emotional, psychological, and physical fragmentation.

A Hitchcock Reader Marshall Deutelbaum 2009-02-24 This new edition of *A Hitchcock Reader* aims to preserve what has been so satisfying and successful in the first edition: a comprehensive anthology that may be used as a critical text in introductory or advanced film courses, while also satisfying Hitchcock scholars by representing the rich variety of critical responses to the director's films over the years. a total of 20 of Hitchcock's films are discussed in depth - many others are considered in passing section introductions by the editors that contextualize the essays and

the films they discuss well-researched bibliographic references, which will allow readers to broaden the scope of their study of Alfred Hitchcock

Trick of the Eye Jane Stanton Hitchcock 2012-06-26 Another high-society thriller from New York Times bestselling author Jane Stanton Hitchcock, *Trick of the Eye* is a tale of art, intrigue, and murder in a world where evil tarnishes privilege and nothing is what it appears to be. Trompe l'oeil artist Faith Cromwell is hired to paint the famed ballroom of an opulent Long Island estate, but her patron is obsessed with the long-unsolved murder of a daughter, and soon Faith begins to piece together the details of the grisly, shocking crime. The deeper Faith delves into the house's mystery, the more she realizes that she has inadvertently stepped into the starring role of a bizarre, and quite possibly fatal, charade. Like *Social Crimes* and *One Dangerous Lady*, *Trick of the Eye* is another highly sophisticated and deeply

compelling mystery from master writer Jane Stanton Hitchcock.

Television and Serial Adaptation Shannon Wells-Lassagne 2017-01-20 As American television continues to garner considerable esteem, rivalling the seventh art in its "cinematic" aesthetics and the complexity of its narratives, one aspect of its development has been relatively unexamined. While film has long acknowledged its tendency to adapt, an ability that contributed to its status as narrative art (capable of translating canonical texts onto the screen), television adaptations have seemingly been relegated to the miniseries or classic serial. From remakes and reboots to transmedia storytelling, loose adaptations or adaptations which last but a single episode, the recycling of pre-existing narrative is a practice that is just as common in television as in film, and this text seeks to rectify that oversight, examining series from *M*A*S*H* to *Game of Thrones*,

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Pride and Prejudice to Castle. *Patricia Highsmith on Screen* Wieland Schwanebeck 2018-10-08 This book is the first full-length study to focus on the various film adaptations of Patricia Highsmith's novels, which have been a popular source for adaptation since Alfred Hitchcock's *Strangers on a Train* (1952). The collection of essays examines films such as *The Talented Mr. Ripley*, *The Two Faces of January*, and *Carol*, includes interviews with Highsmith adaptors and provides a comprehensive filmography of all existing Highsmith adaptations. Particular attention is paid to queer subtexts, mythological underpinnings, philosophical questioning, contrasting media environments and formal conventions in diverse generic contexts. Produced over the space of seventy years, these adaptations reflect broad cultural and material shifts in film production and critical approaches to film studies. The book is thus not only of interest to Highsmith admirers but to

anyone interested in adaptation and transatlantic film history. [The Readers' Advisory Guide to Genre Fiction, Third Edition](#) Neal Wyatt 2019-07-03 Everyone's favorite guide to fiction that's thrilling, mysterious, suspenseful, thought-provoking, romantic, and just plain fun is back—and better than ever in this completely revamped and revised edition. A must for every readers' advisory desk, this resource is also a useful tool for collection development librarians and students in LIS programs. Inside, RA experts Wyatt and Saricks cover genres such as Psychological Suspense, Horror, Science Fiction, Fantasy, Romance, Mystery, Literary and Historical Fiction, and introduce the concepts of Adrenaline and Relationship Fiction; include everything advisors need to get up to speed on a genre, including its appeal characteristics, key authors, sure bets, and trends; demonstrate how genres overlap and connect, plus suggestions for guiding readers

among genres; and tie genre fiction to the whole collection, including nonfiction, audiobooks, graphic novels, film and TV, poetry, and games. Both insightful and comprehensive, this matchless guidebook will help librarians become familiar with many different fiction genres, especially those they do not regularly read, and aid library staff in connecting readers to books they're sure to love.

Adapting Endings from Book to Screen Armelle Parey

2019-09-09 This book offers a new perspective on adaptation of books to the screen; by focusing on endings, new light is shed on this key facet of film and television studies. The authors look at a broad range of case studies from different genres, eras, countries and formats to analyse literary and cinematic traditions, technical considerations and ideological issues involved in film and television adaptations. The investigation covers both the ideological implications of changes made in adapting the final pages to the screen, as

well as the aesthetic stance taken in modifying (or on the contrary, maintaining) the ending of the source text. By including writings on both film and television adaptations, this book examines the array of possibilities for the closure of an adapted narrative, focusing both on the specificities of film and different television forms (miniseries and ongoing television narratives) and at the same time suggesting the commonalities of these audiovisual forms in their closing moments. Adapting Endings from Book to Screen will be of interest to all scholars working in media studies, film and television studies, and adaptation studies. *A Theory of Adaptation* Linda Hutcheon 2012-08-21 *A Theory of Adaptation* explores the continuous development of creative adaptation, and argues that the practice of adapting is central to the story-telling imagination. Linda Hutcheon develops a theory of adaptation through a range of media, from film and opera, to video games, pop music and theme parks,

analysing the breadth, scope and creative possibilities within each. This new edition is supplemented by a new preface from the author, discussing both new adaptive forms/platforms and recent critical developments in the study of adaptation. It also features an illuminating new epilogue from Siobhan O'Flynn, focusing on adaptation in the context of digital media. She considers the impact of transmedia practices and properties on the form and practice of adaptation, as well as studying the extension of game narrative across media platforms, fan-based adaptation (from Twitter and Facebook to home movies), and the adaptation of books to digital formats. *A Theory of Adaptation* is the ideal guide to this ever evolving field of study and is essential reading for anyone interested in adaptation in the context of literary and media studies.

The Classic Novel Erica Sheen 2024-07-30 This book critically examines the long established tradition of

adapting classic novels to film or TV screen. An emerging area of interest - the relationship between film and literature and the way cinema and television have translated classic novels into moving pictures from the 30s to the 90s.. A wide-ranging but focused collection that is bang up to date and free of media jargon that looks at both the film and the book.. Includes discussion of: *The English Patient*, *Pride and Prejudice* and *Middlemarch*, *Pickwick Papers*, *Dracula*, *Dickens*, *Conrad*, *Hardy* and *Waugh*.
Authorship in Film Adaptation
Jack Boozer 2009-06-03
Authoring a film adaptation of a literary source not only requires a media conversion but also a transformation as a result of the differing dramatic demands of cinema. The most critical central step in this transformation of a literary source to the screen is the writing of the screenplay. The screenplay usually serves to recruit producers, director, and actors; to attract capital investment; and to give focus

to the conception and production of the film project. Often undergoing multiple revisions prior to production, the screenplay represents the crucial decisions of writer and director that will determine how and to what end the film will imitate or depart from its original source. Authorship in Film Adaptation is an accessible, provocative text that opens up new areas of discussion on the central process of adaptation surrounding the screenplay and screenwriter-director collaboration. In contrast to narrow binary comparisons of literary source text and film, the twelve essays in this collection also give attention to the underappreciated role of the screenplay and film pre-production that can signal the primary intention for a film. Divided into four parts, this collection looks first at the role of Hollywood's activist producers and major auteurs such as Hitchcock and Kubrick as they worked with screenwriters to formulate their audio-visual goals. The

second part offers case studies of *Devil in a Blue Dress* and *The Sweet Hereafter*, for which the directors wrote their own adapted screenplays.

Considering the variety of writer-director working relationships that are possible, Part III focuses on adaptations that alter genre, time, and place, and Part IV investigates adaptations that alter stories of romance, sexuality, and ethnicity.

Adapting Stephen King Joseph Maddrey 2023-08-04 Stephen King's fiction has formed the basis of more motion picture adaptations than any other living author. His earliest short stories, collected in the *Night Shift* anthology, have been adapted into hit features including *Creepshow*, *Children of the Corn*, *Cat's Eye*, *Maximum Overdrive*, *Graveyard Shift*, *Sometimes They Come Back*, and *The Mangler*. Through his "Dollar Baby" program, King licensed several *Night Shift* stories to aspiring filmmakers for just one dollar each, resulting in numerous student film

adaptations. This book critically examines and contextualizes adaptations of the Night Shift short stories, from big box office features to relatively unknown student films. It illuminates how each film is a uniquely and intricately collaborative endeavor, and charts the development of each adaptation from first option to final cut. Through old and new interviews with the creators, the work explores how filmmakers continue to reinvent, reimagine, remake and reboot King's stories.

Hitchcock Francois Truffaut
2015-12-04 Iconic, groundbreaking interviews of Alfred Hitchcock by film critic François Truffaut—providing insight into the cinematic method, the history of film, and one of the greatest directors of all time. In *Hitchcock*, film critic François Truffaut presents fifty hours of interviews with Alfred Hitchcock about the whole of his vast directorial career, from his silent movies in Great Britain to his color films in

Hollywood. The result is a portrait of one of the greatest directors the world has ever known, an all-round specialist who masterminded everything, from the screenplay and the photography to the editing and the soundtrack. Hitchcock discusses the inspiration behind his films and the art of creating fear and suspense, as well as giving strikingly honest assessments of his achievements and failures, his doubts and hopes. This peek into the brain of one of cinema's greats is a must-read for all film aficionados.

Referentiality and the Films of Woody Allen D. E. Wynter
2015-10-12 *Referentiality and the Films of Woody Allen* is a scholarly collection that provides expansive exploration of the auteur's use of intertextuality, referentiality, and fusion of media forms. Its scope is framed by Allen's intermedial phase beginning in 1983 with *Zelig* and his most recent film.

A Companion to Alfred Hitchcock Thomas Leitch
2011-03-01 The most

comprehensive volume ever published on Alfred Hitchcock, covering his career and legacy as well as the broader cultural and intellectual contexts of his work. Contains thirty chapters by the leading Hitchcock scholars Covers his long career, from his earliest contributions to other directors' silent films to his last uncompleted last film Details the enduring legacy he left to filmmakers and audiences alike

The Art of Identification Rex Ferguson 2021-09-06 Since the mid-nineteenth century, there has been a notable acceleration in the development of the techniques used to confirm identity. From fingerprints to photographs to DNA, we have been rapidly amassing novel means of identification, even as personal, individual identity remains a complex chimera. The Art of Identification examines how such processes are entangled within a wider sphere of cultural identity formation. Against the backdrop of an unstable modernity and the rapid rise and expansion of identificatory

techniques, this volume makes the case that identity and identification are mutually imbricated and that our best understanding of both concepts and technologies comes through the interdisciplinary analysis of science, bureaucratic infrastructures, and cultural artifacts. With contributions from literary critics, cultural historians, scholars of film and new media, a forensic anthropologist, and a human bioarcheologist, this book reflects upon the relationship between the bureaucratic, scientific, and technologically determined techniques of identification and the cultural contexts of art, literature, and screen media. In doing so, it opens the interpretive possibilities surrounding identification and pushes us to think about it as existing within a range of cultural influences that complicate the precise formulation, meaning, and reception of the concept. In addition to the editors, the contributors to this volume include Dorothy Butchard,

Patricia E. Chu, Jonathan Finn, Rebecca Gowland, Liv Hausken, Matt Houlbrook, Rob Lederer, Andrew Mangham, Victoria Stewart, and Tim Thompson.

Hitchcock's Magic Neil Badmington 2011-04-15 Why are we still drawn to the work of Alfred Hitchcock so long after his final film appeared? What remains to see? What could there possibly be left to say about tales that are overwhelmingly familiar? Why, moreover, have many of Hitchcock's films entered the popular imagination and enjoyed an eventful life far from the screen? What is the source of Hitchcock's magic? This book answers these questions about the influence and ongoing appeal of Hitchcock's work by focussing upon the fabric of the films themselves, upon the way in which they enlist and sustain our desire, holding our attention by constantly withholding something from us. We keep watching, keep revisiting the stories, because there is always something left

to see and know. The book combines detailed textual analysis of a number of Hitchcock's most famous films - Psycho, Rear Window, Rebecca, North by Northwest, The Man Who Knew Too Much, and The Birds - with more general discussion of the director's complete body of work. Drawing upon the poststructuralist theories of Roland Barthes and Jacques Derrida, it takes issue with the biographical and psychoanalytic approaches that have dominated studies of Hitchcock's films to argue instead for the significance of textuality. Hitchcock's Magic is an innovative, lively, and readable book which challenges critical orthodoxy and breaks new ground in the field.

The Literature/film Reader

James Michael Welsh 2007 From examinations of Francis Ford Coppola's Apocalypse Now to Alfred Hitchcock's Vertigo, The Literature Film Reader: Issues of Adaptation covers a wide range of films adapted from other sources.

The first section presents essays on the hows and whys of adaptation studies, and subsequent sections highlight films adapted from a variety of sources, including classic and popular literature, drama, biography, and memoir. The last section offers a new departure for adaptation studies, suggesting that films about history--often a separate category of film study--can be seen as adaptations of records of the past. The anthology concludes with speculations about the future of adaptation studies. Several essays provide detailed analyses of films, in some cases discussing more than one adaptation of a literary or dramatic source, such as *The Manchurian Candidate*, *The Quiet American*, and *Romeo and Juliet*. Other works examined include *Moby Dick*, *The House of Mirth*, *Dracula*, and *Starship Troopers*, demonstrating the breadth of material considered for this anthology. Although many of the essays appeared in *Literature/Film Quarterly*, more than half are original

contributions. Chosen for their readability, these essays avoid theoretical jargon as much as possible. For this reason alone, this collection should be of interest to not only cinema scholars but to anyone interested in films and their source material. Ultimately, *The Literature Film Reader: Issues of Adaptation* provides an excellent overview of this critical aspect of film studies.

Vertigo (SparkNotes Film Guide) SparkNotes 2014-08-12

Vertigo (SparkNotes Film Guide) Making the reading experience fun! SparkNotes Film Guides are one-stop guides to great works of film--masterpieces that are the foundations of filmmaking and film studies. Inside each guide you'll find thorough, insightful overviews of films from a variety of genres, styles, and time periods. Each film guide contains: Information about the director and the context in which the film was made Thoughtful analysis of major characters Details about themes, motifs, and symbols Explanations of the most

important lines of dialogue In-depth discussions about what makes a film so remarkable SparkNotes Film Guides are an invaluable resource for students or anyone who wants to gain a deeper understanding of the great films they know and love.

Horror Literature through History Matt Cardin

2017-09-21 This two-volume set offers comprehensive coverage of horror literature that spans its deep history, dominant themes, significant works, and major authors, such as Stephen King, Edgar Allan Poe, and Anne Rice, as well as lesser-known horror writers. Many of today's horror story fans—who appreciate horror through movies, television, video games, graphic novels, and other forms—probably don't realize that horror literature is not only one of the most popular types of literature but one of the oldest. People have always been mesmerized by stories that speak to their deepest fears. *Horror Literature through History* shows 21st-century horror fans

the literary sources of their favorite entertainment and the rich intrinsic value of horror literature in its own right. Through profiles of major authors, critical analyses of important works, and overview essays focused on horror during particular periods as well as on related issues such as religion, apocalypticism, social criticism, and gender, readers will discover the fascinating early roots and evolution of horror writings as well as the reciprocal influence of horror literature and horror cinema. This unique two-volume reference set provides wide coverage that is current and compelling to modern readers—who are of course also eager consumers of entertainment. In the first section, overview essays on horror during different historical periods situate works of horror literature within the social, cultural, historical, and intellectual currents of their respective eras, creating a seamless narrative of the genre's evolution from ancient times to the present. The

second section demonstrates how otherwise unrelated works of horror have influenced each other, how horror subgenres have evolved, and how a broad range of topics within horror—such as ghosts, vampires, religion, and gender roles—have been handled across time. The set also provides alphabetically arranged reference entries on authors, works, and specialized topics that enable readers to zero in on information and concepts presented in the other sections.

The Pedagogy of Adaptation

Dennis Cutchins 2010-02-23

From *All Quiet on the Western Front* and *Gone with the Wind* to *No Country for Old Men* and *Slumdog Millionaire*, many of the most memorable films have been adapted from other sources. And while courses on film studies are taught throughout the world, *The Pedagogy of Adaptation* makes a strong case for treating adaptation studies as a separate discipline. What makes this book unique is its claim that adaptation is above

all a creative process and not simply a slavish imitation or reproduction of an 'original.' This collection of essays focuses on numerous contexts to emphasize why adaptations matter to students of literature. It is the first such volume devoted exclusively to teaching adaptations from a practical, teacher-centered angle. Many of the essays show how 'adaptation' as a discipline can be used to prompt reflection on cultural, historical, and political differences. Written by specialists in a variety of fields, ranging from film, radio, theater, and even language studies, the book adopts a pluralistic view of adaptation, showing how its processes vary across different contexts and in different disciplines. Defining new horizons for the teaching of adaptation studies, these essays draw on such disparate sources as *Frankenstein*, *Moby Dick*, and *South Park*. This volume not only provides a resource-book of lesson plans but offers valuable pointers as to why teaching literature and film can help develop students'

skills and improve their literacy.

English Filming, English Writing Jefferson Hunter

2010-04-05 Jefferson Hunter examines English films and television dramas as they relate to English culture in the 20th century. He traces themes such as the influence of U.S. crime drama on English film, and film adaptations of literary works as they appear in screen work from the 1930s to the present. A Canterbury Tale and the documentary Listen to Britain are analyzed in the context of village pageants and other wartime explorations of Englishness at risk. English crime dramas are set against the writings of George Orwell, while a famous line from Noel Coward leads to a discussion of music and image in works like Brief Encounter and Look Back in Anger. Screen adaptation is also broached in analyses of the 1985 BBC version of Dickens's Bleak House and Merchant-Ivory's The Remains of the Day.

Hitchcock's People, Places, and Things John Bruns 2019-05-15

Hitchcock's People, Places, and Things argues that Alfred Hitchcock was as much a filmmaker of things and places as he was of people. Drawing on the thought of Bruno Latour, John Bruns traces the complex relations of human and nonhuman agents in Hitchcock's films with the aim of mapping the Hitchcock landscape cognitively, affectively, and politically. Yet this book does not promise that such a map can or will cohere, for Hitchcock was just as adept at misdirection as he was at direction. Bearing this in mind and true to the Hitchcock spirit, Hitchcock's People, Places, and Things anticipates that people will stumble into the wrong places at the wrong time, places will be made uncanny by things, and things exchanged between people will act as (not-so) secret agents that make up the perilous landscape of Hitchcock's work. This book offers new readings of well-known Hitchcock films, including The Lodger, Shadow of a Doubt, Psycho, The Birds, and Marnie, as well as insights

into lesser-discussed films such as *I Confess* and *Family Plot*. Additional close readings of the original theatrical trailer for *Psycho* and a Hitchcock-directed episode of *Alfred Hitchcock Presents* expand the Hitchcock landscape beyond conventional critical borders. In tracing the network of relations in Hitchcock's work, Bruns brings new Hitchcockian tropes to light. For students, scholars, and serious fans, the author promises a thrilling critical navigation of the Hitchcock landscape, with frequent "mental shake-ups" that Hitchcock promised his audience.

The Cambridge Companion to Alfred Hitchcock Jonathan Freedman 2015-07-08 In this Companion, leading film scholars and critics of American culture and imagination trace Hitchcock's interplay with the Hollywood studio system, the Cold War, and new forms of sexuality, gender, and desire over his thirty-year American career. *A Companion to Steven Spielberg* Nigel Morris

2017-01-30 *A Companion to Steven Spielberg* provides an authoritative collection of essays exploring the achievements and legacy of one of the most influential film directors of the modern era. Offers comprehensive coverage of Spielberg's directorial output, from early works including *Duel*, *The Sugarland Express*, and *Jaws*, to recent films Explores Spielberg's contribution to the development of visual effects and computer games, as well as the critical and popular reception of his films Topics include in-depth analyses of Spielberg's themes, style, and filming techniques; commercial and cultural significance of the Spielberg 'brand' and his parallel career as a producer; and collaborative projects with artists and composers Brings together an international team of renowned scholars and emergent voices, balancing multiple perspectives and critical approaches Creates a timely and illuminating resource which acknowledges the ambiguity and complexity

of Spielberg's work, and reflects its increasing importance to film scholarship

Adaptations Deborah Cartmell 2022 Adaptations: Critical and Primary Sources is a three-volume reference resource that brings together over 80 landmark texts in adaptation studies. Volume One covers the history of adaptation studies, by plotting the 'prehistory' of the field, beginning with Vachel Lindsay's classic Art of the Moving Picture (1915), through Virginia Woolf's classic essay on 'The Cinema' through to some of the most important critical and theoretical interventions up until the 1990s when the area really emerges as a critical force in the academy. Volume Two collects essays from the last 25 years, showing how the scholarly legacy laid out in Volume One still has a profound impact on adaptation studies today, while charting the process of critical and theoretical maturation. This volume shows how adaptations studies has outgrown its contested place 'in the gap' of

film and literary studies and how its interventions transcend disciplinary perspectives across the arts and humanities. Volume Three covers key case studies, such as Christine Geraghty's take on adapting Westerns, Ian Inglis' understanding of the transformation of music into movies, and Eckart Voigts' concept on Jane Austen and participatory culture. With topics ranging from the limitations of the novel to adapting stage to screen, contributions from a wide range of international scholars, film critics and novelists combine to make Adaptations: Critical and Primary Sources an original overview of critical debates today. Cartmell and Whelehan introduce each excerpt and offer a critical overview of the collected work, the rationale for its inclusion and suggestions for further reading

Adaptations Stephanie Harrison 2005-04-26 Harrison takes a look at 35 great short stories that have inspired some of the greatest films in

Hollywood history.

The Bloomsbury Introduction to Adaptation Studies Yvonne Griggs 2016-02-25 From David Lean's big screen *Great Expectations* to Alejandro Amenábar's reinvention of *The Turn of the Screw* as *The Others*, adaptations of literary classics are a constant feature of popular culture today. The Bloomsbury Introduction to Adaptation Studies helps students master the history, theory and practice of analysing literary adaptations. Following an introductory overview of major debates and concepts, each chapter focuses on a canonical text and features: - Case study readings of adaptations in a variety of media, from film to opera, televised drama to animated comedy show, YA fiction to novel/graphic novel. - Coverage of popular appropriations and re-imaginings of the text. - Discussion questions and creative exercises throughout to guide students through their own analyses. - Annotated guides to further reading and viewing plus online resources. -

The book also includes chapter overviews and a glossary of critical terms to give students quick access to key information for further study, reference and revision. The Bloomsbury Introduction to Adaptation Studies covers adaptations of: *Jane Eyre*; *Great Expectations*; *The Turn of the Screw*; *The Great Gatsby*.

Psycho Robert Bloch 2003-06 The first title in ibooks' reissue program of classic thrillers by the Hugo, Edgar, and Bram Stoker Award-winning author is the chiller that inspired Alfred Hitchcock's 1960 masterpiece--an unforgettable portrait of a young man who proves that evil lurks just beneath a smile.

Adaptation in Contemporary Culture Rachel Carroll 2009-11-30 A comprehensive interdisciplinary collection offering a survey of adaptation of literary texts across media including animation, film, TV, fan fiction, biopics and music video.

Haunted by Vertigo Sidney Gottlieb 2021-10-26 When Richard Schickel stated

unequivocally in 1972 that "We're living in a Hitchcock world, all right", he did so without even mentioning the film that now stands at the top of the Sight & Sound Greatest Films of All Time poll: *Vertigo*. That omission needs to be redressed when we think about the Hitchcock world we live in now. *Haunted by Vertigo: Hitchcock's Masterpiece Then and Now* gathers essays that offer a variety of approaches to what many consider to be Hitchcock's signature film, one that shows him operating at full strength as a cinematic artist portraying some of the defining elements of modern life: romantic exhilaration and anxiety, the attractiveness and elusiveness of love, and the interpenetration of pain, pleasure, life, and death in our psyche and our culture. The pieces in this volume explore numerous aspects of how, broadly speaking, *Vertigo* is about characters haunted by memories and desires; how the film itself is haunted by numerous literary and cinematic fore- bearers; and

how it continues to haunt not only filmmakers but artists working in other media as well. Essays that concentrate on formative or interpretive contexts of the film, including Greek mythology, early German cinema, film noir, an ensemble of (mostly) French writers and filmmakers, and modern and postmodern art are complemented by others that present close readings of hidden details in the film, its use of multiple gazes that underscore its meaning and drama, the darker sides of even gestures of love and hospitality, and how the film embodies Hitchcock's "late style". Taken together the essays in the volume reinforce how *Vertigo* is, like the majestic trees visited by the two main characters in the film, *sempervirens* - an enduring masterpiece of then, now, and, we can safely say, the future.

Where is Adaptation? Casie Hermansson 2018-10-15 *Where is Adaptation? Mapping cultures, texts, and contexts* explores the vast terrain of

contemporary adaptation studies and offers a wide variety of answers to the title question in 24 chapters by 29 international practitioners and scholars of adaptation, both eminent and emerging. From insightful self-analyses by practitioners (a novelist, a film director, a comics artist) to analyses of adaptations of place, culture, and identity, the authors brought together in this collection represent a broad cross-section of current work in adaptation studies. From the development of technologies impacting film festivals, to the symbiotic potential of interweaving disability and adaptation studies, censorship, exploring the “glocal,” and an examination of the Association for Adaptation Studies at its 10th anniversary, the original contributions in this volume aim to trace the leading edges of this evolving field.

Between Page and Screen

Kiene Brillenburg Wurth 2012
The contributors to this volume re-assess literary practice at the edges of paper, electronic

media, and film. They show how the emergence of a new medium reinvigorates the book and the page as literary media, rather than announcing their impending death.

Hitchcock at the Source R.

Barton Palmer 2011-09-01
The adaptation of literary works to the screen has been the subject of increasing, and increasingly sophisticated, critical and scholarly attention in recent years, but most studies of the subject have continued to privilege literature over film by taking the literary sources as their starting point. Rather than examining the processes by which a particular author has been adapted into a diversity of films by different filmmakers, the contributors in *Hitchcock at the Source* consider the processes by which a varied range of literary sources have been transformed by one filmmaker into an impressive body of work. Throughout his career, Alfred Hitchcock transformed a variety of literary sources—novels, plays, short stories—into what is arguably

the most coherent and distinctive (narratively, stylistically, and thematically) of all directorial oeuvres. After an introduction surveying the nature and diversity of Hitchcock's sources and locating the current volume in the context of theoretical work on adaptation, nineteen original essays range across the entirety of Hitchcock's career, from the silent period through to the 1970s. In addition to addressing the process of adaptation in particular films in terms of plot and character, the contributors also consider less obvious matters of tone, technique, and ideology; Hitchcock's manipulation of the conventions of literary and dramatic genres such as spy fiction and romantic comedy; and more general problems, such as Hitchcock's shift from plays to novels as his major sources in the course of the 1930s.

Theorizing Adaptation

Kamilla Elliott 2020-05-20

From intertextuality to postmodern cultural studies,

narratology to affect theory, poststructuralism to metamodernism, and postcolonialism to ecocriticism, humanities adaptation studies has engaged with a host of contemporary theories. Yet theorizing adaptation has been declared behind the theoretical times compared to other fields and charged with theoretical incorrectness by scholars from all theoretical camps. In this thorough and groundbreaking study, author Kamilla Elliott works to explain and redress the problem of theorizing adaptation. She offers the first cross-disciplinary history of theorizing adaptation in the humanities, extending back to the sixteenth century, revealing that until the late eighteenth century, adaptation was valued for its contributions to cultural progress, before its eventual and ongoing marginalization by humanities theories. The second half of the book offers ways to redress the troubled relationship between theorization and adaptation. Ultimately, Theorizing Adaptation proffers shared

ground upon which adaptation scholars can debate productively across disciplinary, cultural, and theoretical borders.

Translation, Adaptation and Digital Media John Milton

2023-05-31 Adaptation has always been central to Translation Studies, and, as print media becomes less and less dominant, and new media become central to communication, Adaptation is more than ever a vital area of Translation and Translation Studies. In addition, links to new digital media are examined. This is the only user-friendly textbook covering the full area of Translation, Adaptation, and Digital Media applicable to any language combination. Divided into nine chapters, it includes a wide range of texts from Brazilian culture, ensuring an ex-centric view of translation. Each chapter contains an expository section, case studies, and student activities to support learning. It emphasises the central role of Adaptation in the translation of works for the

popular book market, for theatre, cinema, radio, and, especially, the new media. This is the essential textbook for students in Translation and Adaptation Studies courses and instructors and professionals working on adaptation and transmedia projects.

Mervyn LeRoy Comes to

Town Murray Pomerance

2025-05-13 Mervyn LeRoy Comes to Town is the first book devoted to the career of one of the director/producers who in the early years of sound cinema was instrumental in establishing the Hollywood model of production that would endure for more than half a century. As a director and producer, LeRoy was responsible for turning out more than sixty feature films in a career that spanned five decades; as a studio executive, he contributed substantially to the success of the industry during the challenging period of the Depression and also in the period of realignment and readjustment that followed the end of World War II. This book offers chapters devoted to

individual films such as *Little Caesar*, *Waterloo Bridge*, *30 Seconds over Tokyo*, *Gypsy*, and *Quo Vadis*.

The Intertextual Knot Dario Martinelli 2021-08-31 This book is a thorough analysis of Alfred Hitchcock's *Rope* (1948) and of its multiple connections with the Leopold and Loeb murder case and the adaptation of Patrick Hamilton's eponymous play. As an all-encompassing portrait of the movie, the book discusses its aesthetics, style, role within cinema history, challenges in production, innovations introduced and of course Hitchcock's signature features. However, as the analysis unfolds, the film reveals itself as an actual journey through the nightmares and the hopes that characterized the 20th century. Nazism and anti-Nazism, antisemitism, homophobia, democracy and totalitarianism, capital punishment and second chances, human rights, World War II, misogyny, tolerance and discrimination, Supermanism and humanism,

artistic freedom and censorship. Subtly, often between the lines, and with Hitchcock's usual dark humor, *Rope* is nevertheless a much stronger social and political statement than it was ever given credit for. The *Intertextual Knot* is aimed at a varied readership, including film scholars, historians, philosophers and film enthusiasts.

Hitchcock on Hitchcock, Volume 1 Alfred Hitchcock 2015-01-10 Gathered here for the first time are Alfred Hitchcock's reflections on his own life and work. In this ample selection of largely unknown and formerly inaccessible interviews and essays, Hitchcock provides an enlivening commentary on a career that spanned decades and transformed the history of the cinema. Bringing the same exuberance and originality to his writing as he did to his films, he ranges from accounts of his own life and experiences to techniques of filmmaking and ideas about cinema in general. Wry, thoughtful, witty,

and humorous—as well as brilliantly informative—this selection reveals another side of the most renowned filmmaker of our time. Sidney Gottlieb not only presents some of Hitchcock's most important pieces, but also places them in their historical context and in the context of Hitchcock's development as a director. He reflects on Hitchcock's complicated, often troubled, and continually evolving relationships with women, both on and off the set. Some of the topics Hitchcock touches upon are the differences between English and American attitudes toward murder, the importance of comedy in film, and the uses and techniques of lighting. There are also many anecdotes of life among the stars, reminiscences from the sets of some of the most successful and innovative films of this century, and incisive insights into working method, film history, and the role of film in society. Unlike some of the complex critical commentary that has emerged on his life and work, the director's own

writing style is refreshingly straightforward and accessible. Throughout the collection, Hitchcock reveals a delight and curiosity about his medium that bring all his subjects to life.

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