

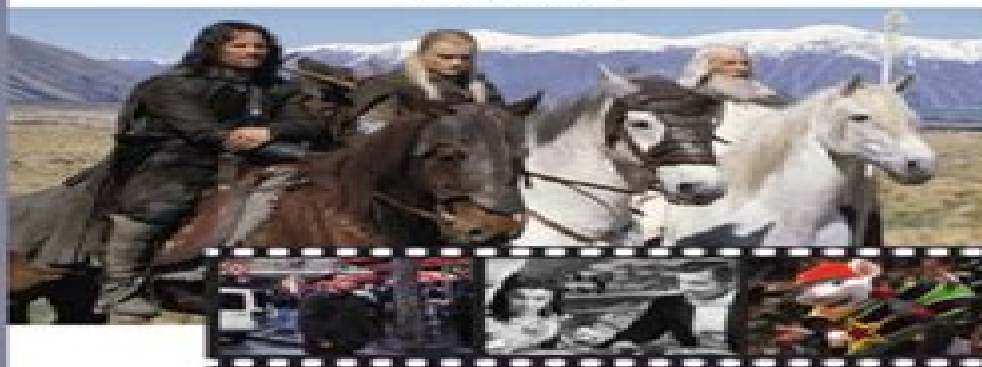
The Encyclopedia of Novels Into Film 2nd
Edition John C. Tibbetts

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THE ENCYCLOPEDIA OF

**NOVELS
INTO FILM**

SECOND EDITION



JOHN C. TIBBETTS AND JAMES M. WELSH
FOREWORD BY ROBERT WISE

Encyclopedia Of Novels Into Film

Victor M. Corman



Encyclopedia Of Novels Into Film:

The Encyclopedia of Novels Into Film John C. Tibbetts, James Michael Welsh, 2005 Alphabetically arranged entries for film adaptations provide the date of release the production company and the director and screenwriter and discusses the plot of each film *The Encyclopedia of Novels Into Film* John C. Tibbetts, James Michael Welsh, 2005 Surveys film adaptations of over 300 novels including summarizations of plots major characters and themes comparisons between movie and novel etc

Novels Into Film John C. Tibbetts, James Michael Welsh, 1999 Spanning comedy drama film noir science fiction westerns action adventure suspense and children s literature this book offers a detailed survey of adaptations of film adaptations of novels **Literature into Film** Linda Costanzo Cahir, 2014-12-24 For most people film adaptation of literature can be summed up in one sentence The movie wasn t as good as the book This volume undertakes to show the reader that not only is this evaluation not always true but sometimes it is intrinsically unfair Movies based on literary works while often billed as adaptations are more correctly termed translations A director and his actors translate the story from the written page into a visual presentation Depending on the form of the original text and the chosen method of translation certain inherent difficulties and pitfalls are associated with this change of medium So often our reception of a book based movie has more to do with our expectations and reading of the literature than with the job that the movie production did or did not do Avoiding these biases and fairly evaluating any particular literary based film takes an awareness of certain factors Written with a formalistic rather than historical approach this work presents a comprehensive guide to literature based films establishing a contextual and theoretical basis to help the reader understand the relationships between such movies and the original texts as well as the reader s own individual responses to these productions To this end it focuses on recognizing and appreciating the inherent difficulties encountered when basing a film on a literary work be it a novel novella play or short story Individual chapters deal with the specific issues and difficulties raised by each of these genres providing an overview backed up by case studies of specific film translations Films and literary works receiving this treatment include *The Unbearable Lightness of Being* *The Manchurian Candidate* 1962 *Lady Windemere s Fan* by Oscar Wilde and Shakespeare s *Henry V* Interspersed throughout the text are suggestions for activities the film student or buff can use to enhance his or her appreciation and understanding of the films Instructors considering this book for use in a course may request an examination copy here

Video Versions Thomas L. Erskine, James M. Welsh, 2000-03-30 Many of our favorite films began as plays some as well known as Shakespeare s *Romeo and Juliet* and some not so well known as *You ve Got Mail* s origin a 1937 play *Parfumerie* by Miklos Laszlo *Video Versions* identifies nearly 300 films and their theatrical origins providing readers with an overview of the films and highlighting similarities and differences to the source plays Perfect for teachers students and anyone interested in theater and film it is the most complete resource available for video versions of plays Each entry provides the original play s title author and year of publication the name of the film year of production director and adapter the main cast and the

characters they play running time and rating if available Following a plot summary a critical analysis provides the similarities and differences of the play and film including character and plot changes setting missing or added scenes special film techniques and behind the scenes information such as who turned down or lost particular parts when the play was adapted to film A short list of sources for further reading follows each entry Information about contacting distributors for obtaining the films is included in the introduction and an extensive index completes the volume

Adaptations Deborah Cartmell, Imelda Whelehan, 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's understanding of the transformation of music into movies and Eckart Voigt's concept on Jane Austen and participatory culture 0With 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

Beyond the Epic Gene Phillips, 2006-11-24 Two time Academy Award winner Sir David Lean 1908-1991 was one of the most prominent directors of the twentieth century responsible for the classics *The Bridge on the River Kwai* 1957 *Lawrence of Arabia* 1962 and *Doctor Zhivago* 1965 British born Lean asserted himself in Hollywood as a major filmmaker with his epic storytelling and panoramic visions of history but he started out as a talented film editor and director in Great Britain As a result he brought an art house mentality to blockbuster films Combining elements of biography and film criticism *Beyond the Epic The Life and Films of David Lean* uses screenplays and production histories to assess Lean's body of work Author Gene D Phillips interviews actors who worked with Lean and directors who knew him and their comments reveal new details about the director's life and career Phillips also explores Lean's lesser studied films such as *The Passionate Friends* 1949 *Hobson's Choice* 1954 and *Summertime* 1955 The result is an in depth examination of the director in cultural historical and cinematic contexts Lean's approach to filmmaking was far different than that of many of his contemporaries He chose his films carefully and as a result directed only sixteen films in a period of more than forty years Those films however have become some of the landmarks of motion picture history Lean is

best known for his epics but Phillips also focuses on Lean's successful adaptations of famous works of literature including retellings of plays such as *Brief Encounter* 1945 and novels such as *Great Expectations* 1946 *Oliver Twist* 1948 and *A Passage to India* 1984 From expansive studies of war and strife to some of literature's greatest high comedies and domestic dramas Lean imbued all of his films with his unique creative vision Few directors can match Lean's ability to combine narrative sweep and psychological detail and Phillips goes beyond Lean's epics to reveal this unifying characteristic in the director's body of work *Beyond the Epic* is a vital assessment of a great director's artistic process and his place in the film industry

Those Who Made It John C. Tibbetts, 2015-09-15 What was it like to work behind the scenes away from the spotlight's glare in Hollywood's so-called Golden Age The interviews in this book provide eye witness accounts from the likes of Steven Spielberg and Terry Gilliam to explore the creative decisions that have shaped some of Classical Hollywood's most loved films

Library Journal Melvil Dewey, Richard Rogers Bowker, L. Pylodet, Charles Ammi Cutter, Bertine Emma Weston, Karl Brown, Helen E. Wessells, 2005 Includes beginning Sept 15 1954 and on the 15th of each month Sept May a special section School library journal ISSN 0000 0035 called Junior libraries 1954 May 1961 Also issued separately

Columbia Pictures Bernard F. Dick, 2021-10-19 Drawing on previously untapped archival materials including letters interviews and more Bernard F Dick traces the history of Columbia Pictures from its beginnings as the CBC Film Sales Company through the regimes of Harry Cohn and his successors and ending with a vivid portrait of today's corporate Hollywood The book offers unique perspectives on the careers of Rita Hayworth and Judy Holliday a discussion of Columbia's unique brands of screwball comedy and film noir and analyses of such classics as *The Awful Truth* *Born Yesterday* and *From Here to Eternity* Following the author's highly readable studio chronicle are fourteen original essays by leading film scholars that follow Columbia's emergence from Poverty Row status to world class and the stars films genres writers producers and directors responsible for its transformation A new essay on Quentin Tarantino's *Once Upon a Time in Hollywood* rounds out the collection and brings this seminal studio history into the 21st century Amply illustrated with film stills and photos of stars and studio heads *Columbia Pictures* is the first book to integrate history with criticism of a single studio and is ideal for film lovers and scholars alike

A Companion to the Victorian Novel Patrick Brantlinger, William Thesing, 2005-03-25 The *Companion to the Victorian Novel* provides contextual and critical information about the entire range of British fiction published between 1837 and 1901 Provides contextual and critical information about the entire range of British fiction published during the Victorian period Explains issues such as Victorian religions class structure and Darwinism to those who are unfamiliar with them Comprises original accessible chapters written by renowned and emerging scholars in the field of Victorian studies Ideal for students and researchers seeking up to the minute coverage of contexts and trends or as a starting point for a survey course

Reference Books Bulletin ,1997 [Rewatching on the Point of the Cinematic Index](#) Allen H. Redmon, 2022-08-24 *Rewatching on the Point of the Cinematic Index* offers a reassessment of the cinematic index as it sits at

the intersection of film studies trauma studies and adaptation studies Author Allen H Redmon argues that far too often scholars imagine the cinematic index to be nothing more than an acknowledgment that the lens based camera captures and brings to the screen a reality that existed before the camera When cinema s indexicality is so narrowly defined the entire nature of film is called into question the moment film no longer relies on a lens based camera The presence of digital technologies seemingly strips cinema of its indexical standing This volume pushes for a broader understanding of the cinematic index by returning to the early discussions of the index in film studies and the more recent discussions of the index in other digital arts Bolstered by the insights these discussions can offer the volume looks to replace what might be best deemed a diminished concept of the cinematic index with a series of more complex cinematic indices the impoverished index the indefinite index the intertextual index and the imaginative index The central argument of this book is that these more complex indices encourage spectators to enter a process of ongoing adaptation of the reality they see on the screen and that it is on the point of these indices that the most significant instances of rewatching movies occur Examining such films as John Lee Hancock s Saving Mr Banks 2013 Richard Linklater s oeuvre Paul Greengrass s United 93 2006 Oliver Stone s World Trade Center 2006 Stephen Daldry s Extremely Loud and Incredibly Close 2011 and Christopher Nolan s Dunkirk 2017 Inception 2010 and Memento 2000 Redmon demonstrates that the cinematic index invites spectators to enter a process of ongoing adaptation

Fitzgerald and the Influence of Film Gautam Kundu,2007-10-08 This work explores the many ways in which the developing film industry of the early twentieth century influenced the writings of F Scott Fitzgerald focusing specifically on his novels This Side of Paradise The Great Gatsby Tender Is the Night and the incomplete The Last Tycoon The Beautiful and the Damned is also discussed briefly Early chapters examine Fitzgerald s literary adaptation of visual film techniques pans freeze frames slow motion and aural cinematic concepts sound effects diegetic sound within his most popular novels The final chapter summarizes the effect such techniques had in augmenting and defining Fitzgerald s unique literary style

Frank Borzage Hervé Dumont,2015-06-14 This work brings to readers of English a comprehensive and engaging treatment of one of America s greatest if largely forgotten film directors Dumont s celebrated 1993 study translated from the French by Jonathan Kaplansky offers complete coverage of Borzage s entire career the more than 100 films he made and the effect of those films on movie audiences especially between 1920 and 1940 Lavishly illustrated with 120 photographs the book also contains a complete filmography a chronological bibliography and an index

Out of the Shadows Gene D. Phillips,2012 Out of the Shadows explores the most celebrated examples of film noir such as Laura The Maltese Falcon and Sunset Boulevard but also offers new insight into underrated films that deserve reconsideration including Spellbound A Double Life

Intersecting Aesthetics Charlene Regester,Cynthia Baron,Ellen C. Scott,Terri Simone Francis,Robin G. Vander,2023-11-27 Contributions by Cynthia Baron Elizabeth Binggeli Kimberly Nichele Brown Priscilla Layne Eric Pierson Charlene Regester Ellen C Scott Tanya L Shields and Judith E Smith Intersecting Aesthetics Literary Adaptations and

Cinematic Representations of Blackness illuminates cultural and material trends that shaped Black film adaptations during the twentieth century Contributors to this collection reveal how Black literary and filmic texts are sites of negotiation between dominant and resistant perspectives Their work ultimately explores the effects racial perspectives have on film adaptations and how race inflected cultural norms have influenced studio and independent film depictions Several chapters analyze how self censorship and industry censorship affect Black writing and the adaptations of Black stories in early to mid twentieth century America Using archival material contributors demonstrate the ways commercial obstacles have led Black writers and white dominated studios to mask Black experiences Other chapters document instances in which Black writers and directors navigate cultural norms and material realities to realize their visions in literary works independent films and studio productions Through uncovering patterns in Black film adaptations Intersecting Aesthetics reveals themes aesthetic strategies and cultural dynamics that rightfully belong to accounts of film adaptation The volume considers travelogue and autobiography sources along with the fiction of Black authors H G de Lissier Richard Wright Ann Petry Frank Yerby and Walter Mosley Contributors examine independent films The Love Wanga 1936 and The Devil s Daughter 1939 Melvin Van Peebles s first feature The Story of a Three Day Pass 1967 and the Senegalese film Karmen Ge 2001 They also explore studio era films In This Our Life 1942 The Foxes of Harrow 1947 Lydia Bailey 1952 The Golden Hawk 1952 and The Saracen Blade 1954 and post studio films The Learning Tree 1969 Shaft 1971 Lady Sings the Blues 1972 and Devil in a Blue Dress 1995

D. H. Lawrence Greiff, Louis K,2001 Greiff also evaluates the films as social and cultural documents showing why they had such an effect on filmmakers and audiences during certain phases in American and Anglo European history Significantly the films were not spread evenly throughout these decades but appeared in clusters Jacket **The Cinematic Novel and Postmodern Pop Fiction** Décio Torres Cruz,2019-12-05 D cio Torres Cruz approaches connections between literature and cinema partly through issues of gender and identity and partly through issues of reality and representation In doing so he looks at the various ways in which people have thought of the so called cinematic novel tracing the development of that genre concept not only in the French cin roman and film scenarios but also in novels from the United States England France and Latin America The main tendency he identifies is the blending of the cinematic novel with pop literature through allusions to Pop Art and other postmodern cultural trends His prime exhibits are a number of novels by the Argentinian writer Manuel Puig Betrayed by Rita Hayworth Heartbreak Tango The Buenos Aires Affair Kiss of the Spider Woman and Pubis angelical Bringing in suggestive sociocultural and psychoanalytical considerations Cruz shows how in Puig s hands the cinematic novel resulted in a pop collage of different texts films discourses and narrative devices which fused reality and imagination into dream and desire Dickens Adapted John Glavin,2017-03-02 From their first appearance in print Dickens s fictions immediately migrated into other media and particularly in his own time to the stage Since then Dickens has continuously apparently inexhaustibly functioned as the wellspring for a robust mini industry sourcing plays films television specials and

series operas new novels and even miniature and model villages If in his lifetime he was justly called The Inimitable since his death he has become just the reverse the Infinitely Imitable The essays in this volume all appearing within the past twenty years cover the full spectrum of genres Their major shared claim to attention is their break from earlier mimetic criteria does the film follow the novel to take the new works seriously within their own generic and historical contexts Collectively they reveal an entirely other Dickensian oeuvre which ironically has perhaps made Dickens better known to an audience of non readers than to those who know the books themselves

This book delves into Encyclopedia Of Novels Into Film. Encyclopedia Of Novels Into Film is a vital topic that needs to be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Encyclopedia Of Novels Into Film, encompassing both the fundamentals and more intricate discussions.

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