

Best Sellers And Their Film Adaptations In Postwar

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The History of American Literature on Film - Thomas Leitch 2019-06-13
From William Dickson's Rip Van Winkle films (1896) to Baz Luhrmann's big-budget production of *The Great Gatsby* (2013) and beyond, cinematic adaptations of American literature participate in a rich and fascinating history. Unlike previous studies of American literature and film, which emphasize particular authors like Edith Wharton and Nathaniel Hawthorne,

particular texts like *Moby-Dick*, particular literary periods like the American Renaissance, or particular genres like the novel, this volume considers the multiple functions of filmed American literature as a cinematic genre in its own right-one that reflects the specific political and aesthetic priorities of different national and historical cinemas even as it plays a decisive role in defining American literature for a global audience.

[Dirty Whites and Dark Secrets](#) -

Sally Hirsh-Dickinson 2011
The first full-length scholarly study of Peyton Place, Grace Metalious's classic story of New England indiscretion
Now a Major Motion Picture

- Christine Geraghty 2008
Now a Major Motion Picture is a unique look at the many sources, literary and otherwise, that influence film adaptations. Christine Geraghty subverts the idea that film adaptations of novels and plays must be faithful to the original texts. She is more interested in how, while a film reflects its literary source, it also invites comparisons to our memories and associations with other versions. Geraghty looks at a variety of adaptations, from the works of Jane Austen and Tennessee Williams to *Brokeback Mountain* and the adaptation of a setting, historical New York City.

Film Stars - Andrew Willis
2004-09-04

This book takes as its focus film stars from the past and present, from Hollywood, its margins and beyond and analyzes them through a close

consideration of their films and the variety of contexts in which they worked. Essays spread the net wide, looking at past stars from Rosalind Russell and Charlton Heston to present-day stars including Sandra Bullock, Jackie Chan and Jim Carrey, as well as those figures who have earned a certain film star cachet such as Prince, and the martial artist Cynthia Rothrock.

The Oxford Handbook of Adaptation Studies - Thomas Leitch 2017-03-17

This collection of forty new essays, written by the leading scholars in adaptation studies and distinguished contributors from outside the field, is the most comprehensive volume on adaptation ever published. Written to appeal alike to specialists in adaptation, scholars in allied fields, and general readers, it hearkens back to the foundations of adaptation studies a century and more ago, surveys its ferment of activity over the past twenty years, and looks forward to the future. It considers the very different

problems in adapting the classics, from the Bible to Frankenstein to Philip Roth, and the commons, from online mashups and remixes to adult movies. It surveys a dizzying range of adaptations around the world, from Latin American telenovelas to Czech cinema, from Hong Kong comics to Classics Illustrated, from Bollywood to zombies, and explores the ways media as different as radio, opera, popular song, and videogames have handled adaptation. Going still further, it examines the relations between adaptation and such intertextual practices as translation, illustration, prequels, sequels, remakes, intermediality, and transmediality. The volume's contributors consider the similarities and differences between adaptation and history, adaptation and performance, adaptation and revision, and textual and biological adaptation, casting an appreciative but critical eye on the theory and practice of adaptation scholars--and,

occasionally, each other. The Oxford Handbook of Adaptation Studies offers specific suggestions for how to read, teach, create, and write about adaptations in order to prepare for a world in which adaptation, already ubiquitous, is likely to become ever more important.

Am Ende das Wort - das Wort am Ende - Peter Rusterholz 2007

Whiteness on the Border - Lee Bebout 2016-12-13

The many lenses of racism through which the white imagination sees Mexicans and Chicanos Historically, ideas of whiteness and Americanness have been built on the backs of racialized communities. The legacy of anti-Mexican stereotypes stretches back to the early nineteenth century when Anglo-American settlers first came into regular contact with Mexico and Mexicans. The images of the Mexican Other as lawless, exotic, or non-industrious continue to circulate today within US popular and political culture.

Through keen analysis of music, film, literature, and US politics, *Whiteness on the Border* demonstrates how contemporary representations of Mexicans and Chicano/as are pushed further to foster the idea of whiteness as Americanness. Illustrating how the ideologies, stories, and images of racial hierarchy align with and support those of fervent US nationalism, Lee Bebout maps the relationship between whiteness and American exceptionalism. He examines how renderings of the Mexican Other have expressed white fear, and formed a besieged solidarity in anti-immigrant rhetoric and policies. Moreover, *Whiteness on the Border* elucidates how seemingly positive representations of Mexico and Chicano/as are actually used to reinforce investments in white American goodness and obscure systems of racial inequality. *Whiteness on the Border* pushes readers to consider how the racial logic of the past continues to thrive in the present.

[The Reception of Jane Austen and Walter Scott](#) - Annika

Bautz 2007-08-09

Of all the great novelists of the Romantic period, only two, Jane Austen and Walter Scott, have been continuously reprinted, admired, argued about, and read, from the moment their works first appeared until the present day. The first ever comparative longitudinal study, firmly based on empirical and archival evidence, this book will be of interest to scholars in Romanticism, Victorianism, book history, reading and reception studies, and cultural history.

Fred Zinnemann and the Cinema of Resistance - J.E.

Smyth 2014-02-06

A compelling history of the director's films of war and resistance

[Bigger than Ben-Hur](#) - Barbara Ryan 2016-01-21

First published in 1880, *Ben-Hur: A Tale of the Christ* became a best-seller. The popular novel spawned an 1899 stage adaptation, reaching audiences of over 10 million,

and two highly successful film adaptations. For over a century, it has become a ubiquitous pop cultural presence, representing a deeply powerful story and monumental experience for some and a defining work of bad taste and false piety for others. The first and only collection of essays on this pivotal cultural icon, *Bigger Than "Ben-Hur"* addresses Lew Wallace's beloved classic to explore its polarizing effect and to expand the contexts within which it can be studied. In the essays gathered here, scholars approach *Ben-Hur* from multiple directions—religious and secular, literary, theatrical, and cinematic—to understand not just one story in varied formats but also what they term the "Ben-Hur tradition." Drawing from a wide range of disciplines, contributions include the rise of the Protestant novel in the United States; relationships between and among religion, spectacle, and consumerism; the "New Woman" in early Hollywood; and a "wish list" for future

adaptations, among others. Together, these essays explore how this remarkably fluid story of faith, love, and revenge has remained relevant to audiences across the globe for over 130 years.

American Cinema of the 1950s

- Murray Pomerance 2005

Bringing together original essays by ten respected scholars in the field, *American Cinema of the 1950s* explores the impact of the cultural environment of this decade on film, and the impact of film on the American cultural milieu. Contributors examine the signature films of the decade, including *From Here to Eternity*, *Sunset Blvd.*, *Singin' in the Rain*, *Shane*, *Rear Window*, and *Rebel Without a Cause*, as well as lesser-known but equally compelling films, such as *Dial 1119*, *Mystery Street*, *Suddenly*, *Summer Stock*, *The Last Hunt*, and many others.

Oil Culture - Ross Barrett

2014-10-15

In the 150 years since the birth of the petroleum industry oil has saturated our culture,

fueling our cars and wars, our economy and policies. But just as thoroughly, culture saturates oil. So what exactly is “oil culture”? This book pursues an answer through petroculturalism’s history in literature, film, fine art, wartime propaganda, and museum displays. Investigating cultural discourses that have taken shape around oil, these essays compose the first sustained attempt to understand how petroleum has suffused the Western imagination. The contributors to this volume examine the oil culture nexus, beginning with the whale oil culture it replaced and analyzing literature and films such as *Giant*, *Sundown*, Bernardo Bertolucci’s *La Via del Petrolio*, and Ben Okri’s “What the Tapster Saw”; corporate art, museum installations, and contemporary photography; and in apocalyptic visions of environmental disaster and science fiction. By considering oil as both a natural resource and a trope, the authors show how oil’s dominance is part of

culture rather than an economic or physical necessity. Oil Culture sees beyond oil capitalism to alternative modes of energy production and consumption. Contributors: Georgiana Banita, U of Bamberg; Frederick Buell, Queens College; Gerry Canavan, Marquette U; Melanie Doherty, Wesleyan College; Sarah Frohardt-Lane, Ripon College, Matthew T. Huber, Syracuse U; Dolly Jørgensen, Umeå U; Stephanie LeMenager, U of Oregon; Hanna Musiol, Northeastern U; Chad H. Parker, U of Louisiana at Lafayette; Ruth Salvaggio, U of North Carolina, Chapel Hill; Heidi Scott, Florida International U; Imre Szeman, U of Alberta; Michael Watts, U of California, Berkeley; Jennifer Wenzel, Columbia University; Sheena Wilson, U of Alberta; Rochelle Raineri Zuck, U of Minnesota Duluth; Catherine Zuromskis, U of New Mexico. **Larger Than Life** - R. Barton Palmer 2010
A Volume in the Star Decades: American Culture/American Cinema series, edited by

Adrienne L. McLean and
Murray Pomerance --Book
Jacket.

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.

Envisioning Asia - Jeanette
Roan 2010-05-07

divdivFilm provides a window into American culture and its attitudes toward Asia of the first half of the 20th century/DIV/DIV

Giant - Don Graham
2018-04-10

A larger-than-life narrative of the making of the classic film, marking the rise of America as a superpower, the ascent of Hollywood celebrity, and the flowering of Texas culture as mythology. Featuring James Dean, Rock Hudson, and Elizabeth Taylor, Giant is an epic film of fame and materialism, based around the discovery of oil at Spindletop and the establishment of the King Ranch of south Texas. Isolating his star cast in the wilds of West Texas, director George Stevens brought together a volatile mix of egos, insecurities, sexual proclivities, and talent. Stevens knew he was overwhelmed with Hudson's promiscuity, Taylor's high diva-dom, and Dean's egotistical eccentricity. Yet he coaxed performances out of

them that made cinematic history, winning Stevens the Academy Award for Best Director and garnering nine other nominations, including a nomination for Best Actor for James Dean, who died before the film was finished. In this compelling and impeccably researched narrative history of the making of the film, Don Graham chronicles the stories of Stevens, whose trauma in World War II intensified his ambition to make films that would tell the story of America; Edna Ferber, a considerable literary celebrity, who meets her match in the imposing Robert Kleberg, proprietor of the vast King Ranch; and Glenn McCarthy, an American oil tycoon; and Errol Flynn lookalike with a taste for Hollywood. Drawing on archival sources Graham's Giant is a comprehensive depiction of the film's production showing readers how reality became fiction and fiction became cinema.

[Das Labyrinth des Fauns](#) -
Cornelia Funke 2019-07-02
Der neue Roman von Cornelia

Funke - poetisch,
sprachgewaltig, monumental.
Inspiziert von Guillermo del
Toros grandiosem
oscarprämierten Meisterwerk
»Pans Labyrinth« schafft
Bestsellerautorin Cornelia
Funke eine Welt, wie nur
Literatur es kann. Spanien,
1944: Ofelia zieht mit ihrer
Mutter in die Berge, wo ihr
neuer Stiefvater stationiert ist.
Für den grausamen
Hauptmann ist der dichte Wald
lediglich ein Versteck für
untergetauchte
Widerstandskämpfer. Für
Ofelia wird er eine
Zufluchtsstätte vor dem
unbarmherzigen Stiefvater: ein
Königreich voller verzauberter
Orte und magischer Wesen. Ein
geheimnisvoller Faun stellt
dem Mädchen drei Aufgaben.
Besteht sie diese, ist sie die
lang gesuchte Prinzessin des
Reiches. Immer tiefer wird
Ofelia in eine phantastische
Welt hineingezogen, die
wundervoll ist und grausam
zugleich. Kann Unschuld über
das Böse siegen? Ein Roman,
der zeigt, welche Magie
entstehen kann, wenn zwei

Meister der Imagination
zusammentreffen: kraftvoll und
wunderschön geschrieben von
Erfolgsautorin Cornelia Funke
- ein literarisches
Gesamtkunstwerk, das Herzen
und Verstand verändert.

From Here to Eternity - J.E.
Smyth 2019-07-25

From Here to Eternity (1953) is
one of the most controversial
films of its time. Adapted from
James Jones's bestselling novel,
the landmark blockbuster deals
frankly with adultery, military
corruption, physical abuse,
racism and murder, and traces
the unhappy lives of five
American outsiders in the last
days before Pearl Harbor.

Made at the height of the Cold
War and Hollywood's
anticommunist purges, director
Fred Zinnemann, writer Daniel
Taradash and producer Buddy
Adler defied military and
industry pressure to censor the
material. Exploring the film's
full production history and
drawing upon archival
documents and rare interviews
with cast and crew, J. E. Smyth
provides a fascinating behind-
the-scenes look at the film

many industry insiders thought couldn't be made. This special edition features original cover artwork by Eda Akaltun.

Why We Fought - Peter C. Rollins 2008-07-25

Film moves audiences like no other medium; both documentaries and feature films are especially remarkable for their ability to influence viewers. Best-selling author James Brady remarked that he joined the Marines to fight in Korea after seeing a John Wayne film, demonstrating how a motion picture can change the course of a human life—in this case, launching the career of a major historian and novelist. In *Why We Fought: America's Wars in Film and History*, editors Peter C. Rollins and John E. O'Connor explore the complexities of war films, describing the ways in which such productions interpret history and illuminate American values, politics, and culture. This comprehensive volume covers representations of war in film from the American Revolution in the 18th century to today's global

War on Terror. The contributors examine iconic battle films such as *The Big Parade* (1925), *All Quiet on the Western Front* (1930), *From Here to Eternity* (1953), and *Platoon* (1986), considering them as historical artifacts. The authors explain how film shapes our cultural understanding of military conflicts, analyzing how war is depicted on television programs, through news media outlets, and in fictional and factual texts. With several essays examining the events of September 11, 2001, and their aftermath, the book has a timely relevance concerning the country's current military conflicts. Jeff Chown examines controversial documentary films about the Iraq War, while Stacy Takacs considers Jessica Lynch and American gender issues in a post-9/11 world, and James Kendrick explores the political messages and aesthetic implications of *United 93*. From filmmakers who reshaped our understanding of the history of the Alamo, to Ken Burns's popular series on the

Civil War, to the uses of film and media in understanding the Vietnam conflict, *Why We Fought* offers a balanced outlook— one of the book’s editors was a combat officer in the United States Marines, the other an antiwar activist—on the conflicts that have become touchstones of American history. As Air Force veteran and film scholar Robert Fyne notes in the foreword, American war films mirror a nation’s past and offer tangible evidence of the ways millions of Americans have become devoted, as was General MacArthur, to “Duty, honor, and country.” *Why We Fought* chronicles how, for more than half a century, war films have shaped our nation’s consciousness.

Twentieth Century-Fox - Peter Lev 2013-03-15

When the Fox Film Corporation merged with Twentieth Century Pictures in 1935, the company posed little threat to industry juggernauts such as Paramount and MGM. In the years that followed however, guided by executives Darryl F.

Zanuck and Spyros Skouras, it soon emerged as one of the most important studios. Though working from separate offices in New York and Los Angeles and often of two different minds, the two men navigated Twentieth Century-Fox through the trials of the World War II boom, the birth of television, the Hollywood Blacklist, and more to an era of exceptional success, which included what was then the highest grossing movie of all time, *The Sound of Music*. *Twentieth Century-Fox* is a comprehensive examination of the studio’s transformation during the Zanuck-Skouras era. Instead of limiting his scope to the Hollywood production studio, Lev also delves into the corporate strategies, distribution models, government relations, and technological innovations that were the responsibilities of the New York headquarters. Moving chronologically, he examines the corporate history before analyzing individual films produced by Twentieth Century-Fox during that

period. Drawn largely from original archival research, Twentieth Century-Fox offers not only enlightening analyses and new insights into the films and the history of the company, but also affords the reader a unique perspective from which to view the evolution of the entire film industry.

Film Adaptation and Its

Discontents - Thomas M. Leitch
2007-06-15

Publisher description

The Art of Ana Clavel -

JaneElizabeth Lavery

2017-07-05

Ana Clavel is a remarkable contemporary Mexican writer whose literary and multimedia oeuvre is marked by its queerness. The queer is evinced in the manner in which she disturbs conceptions of the normal not only by representing outlaw sexualities and dark desires but also by incorporating into her fictive and multimedia worlds that which is at odds with normalcy as evinced in the presence of the fantastical, the shadow, ghosts, cyborgs, golems and even urinals. Clavels literary

trajectory follows a queer path in the sense that she has moved from singular modes of creative expression in the form of literary writing, a traditional print medium, towards other non-literary forms. Some of Clavels works have formed the basis of wider multimedia projects involving collaboration with various artists, photographers, performers and IT experts. Her works embrace an array of hybrid forms including the audiovisual, internet-enabled technology, art installation, (video) performance and photography. By foregrounding the queer heterogeneous narrative themes, techniques and multimedia dimension of Clavels oeuvre, the aim of this monograph is to attest to her particular contribution to Hispanic letters, which arguably is as significant as that of more established Spanish American boom femenino women writers. *Hollywood's West* - Peter C. Rollins 2005-11-11
Hollywood's West examines popular perceptions of the

frontier as a defining feature of American identity and history. Seventeen essays by prominent film scholars illuminate the allure of life on the edge of civilization and analyze how this region has been represented on big and small screens. Differing characterizations of the frontier in modern popular culture reveal numerous truths about American consciousness and provide insights into many classic Western films and television programs, from RKO's 1931 classic *Cimarron* to Turner Network Television's recent made-for-TV movies. Covering topics such as the portrayal of race, women, myth, and nostalgia, *Hollywood's West* makes a significant contribution to the understanding of how Westerns have shaped our nation's opinions and beliefs -- often using the frontier as metaphor for contemporary issues.

Best-sellers and Their Film Adaptations in Postwar

America - Jane Hendler 2001
Working with the claim that

gender identity emerged as a primary signifier of national identity within Cold War ideology, Jane Hendler provides a detailed, illuminating analysis of how five best-sellers and their film adaptations address a range of intersecting historical issues, including communist containment, corporate culture, family life, and race relations, all of which were integrally linked to gender and key issues of American identity.

James Jones - Tony J. Williams
2016-08-22

James Jones: The Limits of Eternity is the first detailed critical study of American author James Jones' works placing him as an important figure within the context of twentieth century literature rather than his present status as a war novelist. It presents a comprehensive view of his entire work seeing him as a critical commentator of American values in the era in which he wrote. This book will be of interest to academics and students, as well as general readers interested in issues of

American history, literature, gender, and sexuality.

Literary Adaptations in Black American Cinema - Barbara Tapa Lupack 2002

A comprehensive analysis of the ways in which the black American experience has been depicted in film adaptations of popular literature.

Shirley Jackson - Bernice M. Murphy 2005-10-05

Shirley Jackson was one of America's most prominent female writers of the 1950s. Between 1948 and 1965 she published six novels, one best-selling story collection, two popular volumes of her family chronicles and many stories, which ranged from fairly conventional tales for the women's magazine market to the ambiguous, allusive, delicately sinister and more obviously literary stories that were closest to Jackson's heart and destined to end up in the more highbrow end of the market. Most critical discussions of Jackson tend to focus on "The Lottery" and *The Haunting of Hill House*. An author of such

accomplishment--and one so fully engaged with the pressures and preoccupations of postwar America--merits fuller discussion. To that end, this collection of essays widens the scope of Jackson scholarship with new writing on such works as *The Road through the Wall* and *We Have Always Lived in the Castle*, and topics ranging from Jackson's domestic fiction to ethics, cosmology, and eschatology. The book also makes newly available some of the most significant Jackson scholarship published in the last two decades.

Storytelling in Film and Television - Kristin Thompson 2003

Derided as simple, dismissed as inferior to film, famously characterized as a vast wasteland, television nonetheless exerts an undeniable, apparently inescapable power in our culture. The secret of television's success may well lie in the remarkable narrative complexities underlying its seeming simplicity,

complexities Kristin Thompson unmasks in this engaging analysis of the narrative workings of television and film. After first looking at the narrative techniques the two media share, Thompson focuses on the specific challenges that series television presents and the tactics writers have devised to meet them--tactics that sustain interest and maintain sense across multiple plots and subplots and in spite of frequent interruptions as well as weeklong and seasonal breaks. Beyond adapting the techniques of film, Thompson argues, television has wrought its own changes in traditional narrative form. Drawing on classics of film and television, as well as recent and current series like Buffy the Vampire Slayer, The Sopranos, and The Simpsons, she shows how adaptations, sequels, series, and sagas have altered long-standing notions of closure and single authorship. And in a comparison of David Lynch's Blue Velvet and Twin Peaks, she asks whether there can be

an "art television" comparable to the more familiar "art cinema."

The Comic Book Film Adaptation - Liam Burke
2015-03-31

"There is no better, smarter examination of the relationship between comics and film." -- Mark Waid, Eisner Award-winning writer of Kingdom Come and Daredevil In the summer of 2000 X-Men surpassed all box office expectations and ushered in an era of unprecedented production of comic book film adaptations. This trend, now in its second decade, has blossomed into Hollywood's leading genre. From superheroes to Spartan warriors, The Comic Book Film Adaptation offers the first dedicated study to examine how comic books moved from the fringes of popular culture to the center of mainstream film production. Through in-depth analysis, industry interviews, and audience research, this book charts the cause-and-effect of this influential trend. It considers

the cultural traumas, business demands, and digital possibilities that Hollywood faced at the dawn of the twenty-first century. The industry managed to meet these challenges by exploiting comics and their existing audiences. However, studios were caught off-guard when these comic book fans, empowered by digital media, began to influence the success of these adaptations. Nonetheless, filmmakers soon developed strategies to take advantage of this intense fanbase, while codifying the trend into a more lucrative genre, the comic book movie, which appealed to an even wider audience. Central to this vibrant trend is a comic aesthetic in which filmmakers utilize digital filmmaking technologies to engage with the language and conventions of comics like never before. The Comic Book Film Adaptation explores this unique moment in which cinema is stimulated, challenged, and enriched by the once-dismissed medium of comics.

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 Teaching Literary Theory Using Film Adaptations - Kathleen L. Brown 2009-02-26 This volume introduces ways to use film to ease the difficulty of introducing complex literary theories to students. By coupling works of literature with attendant films and with critical essays, the author provides instructors with accessible avenues for encouraging classroom discussion. Literary theories covered in depth are psychoanalytic criticism (The

Awakening and film adaptations (The End of August and Grand Isle), cultural criticism (A Streetcar Named Desire and its 1951 film version), and thematic criticism ("Ode: Intimations of Immortality from Recollections of Early Childhood" and the film adaptation Splendor in the Grass). Other theories are used to clarify and support those referred to above. The work then includes a survey of the image patterns into which film adaptation theories can be grouped and how these theories relate to traditional literary theory.

Fear Dat New Orleans: A Guide to the Voodoo, Vampires, Graveyards & Ghosts of the Crescent City - Michael Murphy 2015-10-01

By the author of the acclaimed Eat Dat, a brand-new guide to New Orleans's scary side, from Voodoo rituals to historic cemeteries and haunted mansions Fear Dat New Orleans explores the eccentric and often macabre dark corners of America's most unique city. In addition to

detailed histories of bizarre burials, ghastly murders, and the greatest concentration of haunted places in America, Fear Dat features a "bone watcher's guide" with useful directions of who's buried where, from Marie Laveau to Ruthie the Duck Girl. You'll also find where to buy the most authentic gris-gris or to get the best psychic reading. The Huffington Post tagged Michael Murphy's first book Eat Dat, about the city's food culture, the #1 "essential" book to read before coming to New Orleans. New Orleans Living called it "both reverent and irreverent, he manages to bring a sense of humor to serious eating—and that's what New Orleans is all about." In Fear Dat, Murphy brings similar insights and irreverence to New Orleans voodoo, vampires, graveyards, and ghosts.

Scoring the Hollywood Actor in the 1950s - Gregory Camp 2020-12-30

Scoring the Hollywood Actor in the 1950s theorises the connections between film

acting and film music using the films of the 1950s as case studies. Closely examining performances of such actors as James Dean, Montgomery Clift, and Marilyn Monroe, and films of directors like Elia Kazan, Douglas Sirk, and Alfred Hitchcock, this volume provides a comprehensive view of how screen performance has been musicalised, including examination of the role of music in relation to the creation of cinematic performances and the perception of an actor's performance. The book also explores the idea of music as a temporal vector which mirrors the temporal vector of actors' voices and movements, ultimately demonstrating how acting and music go together to create a forward axis of time in the films of the 1950s. This is a valuable resource for scholars and researchers of musicology, film music and film studies more generally.

Dear Appalachia - Emily

Satterwhite 2011-12-16

Much criticism has been directed at negative

stereotypes of Appalachia perpetuated by movies, television shows, and news media. Books, on the other hand, often draw enthusiastic praise for their celebration of the simplicity and authenticity of the Appalachian region. *Dear Appalachia: Readers, Identity, and Popular Fiction since 1878* employs the innovative new strategy of examining fan mail, reviews, and readers' geographic affiliations to understand how readers have imagined the region and what purposes these imagined geographies have served for them. As Emily Satterwhite traces the changing visions of Appalachia across the decades, from the Gilded Age (1865--1895) to the present, she finds that every generation has produced an audience hungry for a romantic version of Appalachia. According to Satterwhite, best-selling fiction has portrayed Appalachia as a distinctive place apart from the mainstream United States, has offered cosmopolitan white readers a sense of identity and

community, and has engendered feelings of national and cultural pride. Thanks in part to readers' faith in authors as authentic representatives of the regions they write about, Satterwhite argues, regional fiction often plays a role in creating and affirming regional identity. By mapping the geographic locations of fans, *Dear Appalachia* demonstrates that mobile white readers in particular, including regional elites, have idealized Appalachia as rooted, static, and protected from commercial society in order to reassure themselves that there remains an "authentic" America untouched by global currents. Investigating texts such as John Fox Jr.'s *The Trail of the Lonesome Pine* (1908), Harriette Arnow's *The Dollmaker* (1954), James Dickey's *Deliverance* (1970), and Charles Frazier's *Cold Mountain* (1997), *Dear Appalachia* moves beyond traditional studies of regional fiction to document the functions of these narratives in the lives of readers, revealing

not only what people have thought about Appalachia, but why.

Amerikanische Literatur -

Frank Kelleter 2016-03-14

Die Kindler Klassiker

präsentieren in einem Band die wichtigen Autoren und Werke einer Nationalliteratur. Auf 600 - 800 Seiten werden sie vorgestellt: kurze biografische Skizzen der Autoren und kundige Darstellung der Werke. Alles wie im KLL, nur: eine ganze literarische Welt in einem Band.

Edna Ferber's Hollywood - J.

E. Smyth 2010

Edna Ferber's Hollywood reveals one of the most influential artistic relationships of the twentieth century--the four-decade partnership between historical novelist Edna Ferber and the Hollywood studios. Ferber was one of America's most controversial popular historians, a writer whose uniquely feminist, multiracial view of the national past deliberately clashed with traditional narratives of white masculine power. *Hollywood*

paid premium sums to adapt her novels, creating some of the most memorable films of the studio era--among them Show Boat, Cimarron, and Giant. Her historical fiction resonated with Hollywood's interest in prestigious historical filmmaking aimed principally, but not exclusively, at female audiences. In Edna Ferber's Hollywood, J. E. Smyth explores the research, writing, marketing, reception, and production histories of Hollywood's Ferber franchise. Smyth tracks Ferber's working relationships with Samuel Goldwyn, Leland Hayward, George Stevens, and James Dean; her landmark contract negotiations with Warner Bros.; and the controversies surrounding Giant's critique of Jim-Crow Texas. But Edna Ferber's Hollywood is also the study of the historical vision of an American outsider--a woman, a Jew, a novelist with few literary pretensions, an unashamed middlebrow who challenged the prescribed boundaries among gender, race, history, and fiction. In a

masterful film and literary history, Smyth explores how Ferber's work helped shape Hollywood's attitude toward the American past.

The Japanese Film - Joseph L. Anderson 2018-06-05

Tracing the development of the Japanese cinema from 1896 (when the first Kinetoscope was imported) through the golden ages of film in Japan up to today, this work reveals the once flourishing film industry and the continuing unique art of the Japanese film. Now back in print with updated sections, major revaluations, a comprehensive international bibliography, and an exceptional collection of 168 stills ranging over eight decades, this book remains the unchallenged reference for all who seek a broad understanding of the aesthetic, historical, and economic elements of motion pictures from Japan.

The Fictional Dimension of the School Shooting Discourse - Silke Braselmann 2019-06-17

Ever since the 1990s, school

shootings have shocked the public in their brutality, their suddenness, and their inexplicability. While film and literature have played a role in the heated debates about so-called copycat crimes, the growing body of fictionalizations of school shootings has been neglected thus far. However, in a discourse in which the boundaries between fiction and reality are increasingly blurred, this book shows how fiction shapes and structures, challenges and disrupts cultural processes of meaning-making. Hence, for a better understanding of the school shooting phenomenon, the relevance of fiction on all levels of discourse construction requires thorough analysis. This book therefore develops a new approach to the role of fiction for contemporary forms of excessive violence. By combining narrative theory with insights from sociology and other disciplines, it provides the means for apprehending and describing the relevance of fiction for

contemporary discourses. Furthermore, it provides exemplary analyses of more specific functions of literary and filmic fictionalizations of school shootings between 2000 and 2016.

Commercial Culture - Leo Bogart 2017-09-29

American mass media are the world's most diverse, rich, and free. Their dazzling resources, variety, and influence arouse envy in other countries. Their failures are commonly excused on the grounds that they are creatures of the market, that they give people what they want. 'Commercial Culture' focuses not on the glories of the media, but on what is wrong with them and why, and how they may be made better. This powerful critique of American mass communication highlights four trends that sound an urgent call for reform: the blurring of distinctions among traditional media and between individual and mass communication; the increasing concentration of media control in a disturbingly small number of powerful

organizations; the shift from advertisers to consumers as the source of media revenues; and the growing confusion of information and entertainment, of the real and the imaginary. The future direction of the media, Leo Bogart contends, should not be left to market forces alone. He shows how the public's appetite for media differs from other demands the market is left to satisfy because of how profoundly the media shape the public's character and values. Bogart concludes that a world of new communications technology requires a coherent national media policy, respectful of the American tradition of free expression and subject to vigorous public scrutiny and debate. 'Commercial Culture' is a comprehensive analysis of the media as they evolve in a technological age. It will appeal to general readers

interested in mass communications, as well as professionals and scholars studying American mass media. *University Teaching* - Stacey Lane Tice 2005-07-08 Syracuse University was one of the first major universities to develop a summer internship program to train the hundreds of new teaching assistants appointed each year. An outgrowth of that program, this book contains essays that represent a thoughtful effort by experienced teachers--many of whom have been involved with the national Preparing Future Faculty program--to explore various ways of engaging, encouraging, and stimulating students to learn. Topics cover lecturing, leading discussions, designing laboratory and studio courses, reaching for diversity, using technology, assessing students learning, and service learning.