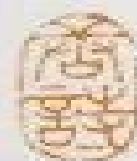


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# Maples in the Mist



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# Fiction And The Camera Eye Visual Consciousness In Film And The Modern Nove

**David Bradshaw, Kevin J. H. Dettmar**



## **Fiction And The Camera Eye Visual Consciousness In Film And The Modern Nove:**

Fiction and the Camera Eye Alan Spiegel, 2000      **The Senses of Modernism** Sara Danus, 2019-01-24 In *The Senses of Modernism* Sara Danus develops a radically new theoretical and historical understanding of high modernism The author closely analyzes Thomas Mann's *The Magic Mountain* Marcel Proust's *Remembrance of Things Past* and James Joyce's *Ulysses* as narratives of the sweeping changes that affected high and low culture in the age of technological reproduction In her discussion of the years from 1880 to 1930 Danus proposes that the high modernist aesthetic is inseparable from a technologically mediated crisis of the senses She reveals the ways in which categories of perceiving and knowing are realigned when technological devices are capable of reproducing sense data Sparked by innovations such as chronophotography phonography radiography cinematography and technologies of speed this sudden shift in perceptual abilities had an effect on all arts of the time Danus explores how perception notably sight and hearing is staged in the three most significant modern novels in German French and British literature *The Senses of Modernism* connects technological change and formal innovation to transform the study of modernist aesthetics Danus questions the longstanding acceptance of a binary relationship between high and low culture and describes the complicated relationship between modernism and technology challenging the conceptual divide between a technological culture and a more properly aesthetic one      *Ford Madox Ford's The Good Soldier*, 2015-06-02 The controversial British writer Ford Madox Ford is increasingly recognized as a major presence in early twentieth century literature He is best known for his fiction especially *The Good Soldier* long considered a modernist masterpiece and *Parade's End* which was adapted by Tom Stoppard for the acclaimed 2012 television series starring Benedict Cumberbatch This volume marks the centenary of *The Good Soldier* with eighteen essays by established experts and new scholars It includes groundbreaking work on the novel's narrative technique chronology and genre plus pioneering work considering the treatment of bodies and minds eugenics poison and surveillance Innovative comparative studies discuss Ford's novel in relation to Henry James Violet Hunt H G Wells Franz Kafka Jean Rhys David Jones and Lawrence Durrell      **The Translator's Doubts** Julia Trubikhina, 2019-08-28 Using Vladimir Nabokov as its case study this volume approaches translation as a crucial avenue into literary history and theory philosophy and interpretation The book attempts to bring together issues in translation and the shift in Nabokov studies from its earlier emphasis on the metaliterary to the more recent metaphysical approach Addressing specific texts both literary and cinematic the book investigates Nabokov's deeply ambivalent relationship to translation as a hermeneutic oscillation on his part between the relative stability of meaning which expresses itself philosophically as a faith in the beyond and deep metaphysical uncertainty While Nabokov's practice of translation changes profoundly over the course of his career his adherence to the Romantic notion of a true but ultimately elusive metaphysical language remained paradoxically constant      *The Eye's Mind* Karen Jacobs, 2018-09-05 *The Eye's Mind* significantly alters our understanding of modernist literature by showing how changing

visual discourses techniques and technologies affected the novels of that period In readings that bring philosophies of vision into dialogue with photography and film as well as the methods of observation used by the social sciences Karen Jacobs identifies distinctly modernist kinds of observers and visual relationships This important reconception of modernism draws upon American British and French literary and extra literary materials from the period 1900 1955 These texts share a sense of crisis about vision s capacity for violence and its inability to deliver reliable knowledge Jacobs looks closely at the ways in which historical understandings of race and gender inflected visual relations in the modernist novel She shows how modernist writers increasingly aware of the body behind the neutral lens of the observer used diverse strategies to displace embodiment onto those others historically perceived as cultural bodies in order to reimagine for themselves or their characters a purified gaze *The Eye s Mind* addresses works by such high modernists as Vladimir Nabokov Virginia Woolf and more distantly Ralph Ellison and Maurice Blanchot as well as those by Henry James Zora Neale Hurston and Nathanael West which have been tentatively placed in the modernist canon although they forgo the full blown experimental techniques often seen as synonymous with literary modernism Jacobs reframes fundamental debates about modernist aesthetic practices by demonstrating how much those practices are indebted to the changing visual cultures of the twentieth century

**The Film Novelist** Dennis J. Packard, 2011-09-08 *The Film Novelist* is the first primer on writing film novels whether you are a beginning novelist a seasoned writer wanting to cross over into script novel writing or a creative writing teacher looking for proven ways to launch new writers So what is the difference between a screenplay and a film novel Screenplays indicate solely what the audience is to see or hear on screen Film novels are short and take about as long to read as a feature film takes to watch The description dialogue and narration of a film novel can simply be lifted out and used as the description dialogue and voice over narration for a script The author has devised a fifteen week program starting from a one sentence pitch to the novel itself which includes filming a scene from your script novel He grounds the discussion of early film novels like *The Maltese Falcon* *Of Mice and Men* and *The Misfits* to provide historical and theoretical background while detailing the practical sequential approach for completing a short novel and script

**Madame Bovary at the Movies** Mary Donaldson-Evans, 2009 Some eighteen film directors from France to the United States Germany to India have applied themselves to the task of adapting *Madame Bovary* to the screen Why has Flaubert s 1857 classic novel been so popular with filmmakers What challenges have they had to meet What ideologies do their adaptations serve *Madame Bovary at the Movies* seeks to answer these questions avoiding value judgments based on the notion of fidelity to the novel In depth analyses are reserved for the studio films of Renoir Minnelli and Chabrol and the small screen adaptation of Fywell As the first book length examination of the *Madame Bovary* adaptations this volume in addition to its pedagogical applications will be a useful reference for scholars of literature and film and for those interested in the burgeoning field of adaptation studies The author of *A Woman s Revenge* *The Chronology of Dispossession in Guy de Maupassant s Fiction* French Forum Monographs 1986

and Medical Examinations Dissecting the Doctor in French Narrative Prose 1857 1894 University of Nebraska Press 2000  
Mary Donaldson Evans is Elias Ahuja Professor of Foreign Languages and Literatures at the University of Delaware

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 understanding of the transformation of music into movies and Eckart Voigts 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

**James Joyce and Cinematicity** Williams Keith Williams, 2020-03-27 Investigates how the cinematic tendency of Joyce's writing developed from media predating film First comprehensive consideration of Joyce in the context of pre filmic cinematicity Research and analysis based on recent media archaeology Examines the shaping of Joyce's fiction by late Victorian visual culture and science Shows that key aspects of his literary experimentation derive from forgotten popular cultural practices and vernacular modernism Shows Joyce's interaction with and critique of Modernity's developing media cultural imaginary In this book Keith Williams explores Victorian culture's emergent cinematicity as a key creative driver of Joyce's experimental fiction showing how Joyce's style and themes share the cinematograph's roots in Victorian optical entertainment and science The book reveals Joyce's references to optical toys shadowgraphs magic lanterns panoramas photographic analysis and film peepshows Close analyses of his works show how his techniques elaborated and critiqued their effects on modernity's media cultural imaginary

Salman Rushdie Harold Bloom, 2009 A collection of critical essays on Salman Rushdie's work

**Film and Literary Modernism** Robert P. McParland, 2014-08-26 In Film and Literary Modernism the connections between film modernist literature and the arts are explored by an international group of scholars The impact of cinema upon our ways of seeing the world is highlighted in essays on city symphony films avant garde cinema European filmmaking and key directors and personalities from Charlie Chaplin Sergei Eisenstein and Alain Renais to Alfred Hitchcock and Mae West Contributors

investigate the impact of film upon T S Eliot time and stream of consciousness in Virginia Woolf and Henri Bergson the racial undercurrents in the film adaptations of Ernest Hemingway s fiction and examine the film writing of William Faulkner James Agee and Graham Greene Robert McParland assembles an international group of researchers including independent film makers critics and professors of film creative writers teachers of architecture and design and young doctoral scholars who offer a multi faceted look at modernism and the art of the film

Evelyn Waugh and the Modernist Tradition George McCartney,2003-11-01 In Evelyn Waugh and the Modernist Tradition George McCartney argues that unlike traditional satirists Evelyn Waugh was not primarily concerned with correcting morals and manners Instead he laid siege to the cultural and metaphysical assumptions of his time McCartney demonstrates that the one constant in Waugh s work was his lively engagement with contemporary intellectual fashion It was especially his response to modernism the zeitgeist of his formative years that gave his fiction its distinctive energy McCartney shows how at every turn Waugh s writing pays parodic tribute to modernist esthetics Although he deplored many of the movement s philosophical premises he nevertheless admired its methods borrowing them freely whenever it suited his purposes In effect Waugh developed an alternate modernism Whether it was his playful reworking of Bauhaus and Futurist theory or his borrowings from film technique he was determined to take his place in what he called the advance guard despite his avowedly antique tastes Part aesthete part traditionalist he appropriated the strategies of experimental art in order to defeat its metaphysical implications McCartney provides evidence that this ambivalent regard for modernism reveals not only Waugh s interest in aesthetics and philosophy but also his personal conflicts For a man who prized rationality he was remarkably even notoriously impulsive McCartney concludes that Waugh s satire sprang not only from his dismay with contemporary intellectual fashions but also from an inward struggle between his orthodox and wayward selves a struggle that registered the cultural conflicts of his time with uncanny accuracy In McCartney s reading Waugh s personal and intellectual ambivalence enabled him to become a prescient critic of our age The result was a body of work that remains as vital today as when it was written George McCartney teaches at St John s University He has written on Waugh for The Columbia History of the British Novel and Evelyn Waugh New Directions He also writes for a variety of publications including National Review The American Spectator and the Weekly Standard His monthly film column appears in Chronicles Magazine

**The Future Revisited** Francoise Schiltz,2012-05-04 The Future Revisited examines Hollywood adaptations of Jules Verne stories and is an interdisciplinary study that offers a fresh perspective on film history French literature science fiction and America in the 1950s It is a fascinating and authoritative account of how the stories of Jules Verne a distinguished French novelist better known around the world as the father of science fiction and an accurate predictor of much of the twentieth century found particular resonance with US filmmakers in the 1950s Schiltz looks at four of the most popular films Around the World in 80 Days 20 000 Leagues Under the Sea Journey to the Center of the Earth and Mysterious Island and argues that there were many parallels between Verne s technological adventures and

postwar America with its themeparks shopping malls Levittowns and plethora of consumer goods Just as nineteenth century readers of Verne's books could experience travel from the comfort of their seats viewers of these films could be swept away on an imaginary flight a voyage in a submarine or a trek to the earth's core all in spectacular widescreen and with ground breaking special effects Yet the pleasures offered were ambivalent encounters with exotic places and cultures might have led the audience to question common assumptions such as gender roles seeing futuristic domestic spaces could highlight the confusion of attitudes to private and public life in suburbia and the films blending of nostalgia and progress might draw attention to society's tug of war between innovation and conformity

### **Fictionality and Reality in Narrative Discourse**

Li-fen Chen,2000-01-20 This dissertation is an attempt to define a Chinese modernism exemplified by the narrative practices of four major writers in Taiwan today from the perspective of comparative literature and recent development of literary theory I propose that modernity of Taiwanese fiction is not so much a result of Western influences as an evolution of Chinese narrative tradition itself To argue my point I delineate a poetics of Chinese narrative from which I devise a method of reading and a criterion of evaluation for contemporary Taiwanese fiction in defining its achievement and historical significance This study of Taiwanese fiction also aims at providing a better understanding of fundamental aesthetic assumptions of Western modernism in the context of its own literary tradition Chapter One Introduction investigates the theoretical foundation and its line of development in Western and Chinese poetics respectively It first examines the Platonic view of mimesis and Aristotelian aesthetic view of fictionality and their influence on the critical tradition the continuity of the ancient battle between philosophy and poetry as seen in the structuralist and deconstructionist theories then the relationship between subjective fictionality and ironic objectivity in Chinese poetics the continuity of the dilemma in the Chinese novelists in their dual allegiance to the ideal and the real A final section gives a critical overview of the literary scene in Taiwan The following four chapters provide examples of the internal tension between fictionality and ironic awareness in the Taiwanese modernist texts I suggest that instead of stretching the metaphorical potential of fiction to a highly intellectualized abstraction or playing down the interpretive claims of fiction by dramatizing its vulnerability like their Western counterpart the Taiwanese modernists create their texts on the borderline between the high and the low Self assertive as well as self denying each of them confronts his own intellectual vision with paradox and ambivalence In Ch'en Ying-ch'en this is expressed as a battle between a lyrical vision of ideological values and an instinctive self clowning in Ch'i-teng Sheng as a form of competition between pattern and contingency in Wang Chen-ho as a celebration and abuse of the fictionality of fiction and in Wang Wen-hsing an intense self parody I conclude that the sensitivity to the irrational and contradiction inherent with a resistance to didacticism constitutes the best part of the Chinese humanistic tradition which is continuously enriched with new dimensions by the contemporary Taiwanese writers

### **Vision's Immanence**

Peter Lurie,2020-03-03 William Faulkner occupied a unique position as a modern writer Although famous for his modernist novels and their notorious difficulty he also wrote

extensively for the culture industry and the works he produced for it including short stories adaptations and screenplays bore many of the hallmarks of consumer art His experiences as a Hollywood screenwriter influenced him in a number of ways many of them negative while the films turned out by the dream factories in which he labored sporadically inspired both his interest and his contempt Faulkner also disparaged the popular magazines though he frequently sold short stories to them To what extent was Faulkner s deeply ambivalent relationship to and involvement with American popular culture reflected in his modernist or art fiction Peter Lurie finds convincing evidence that Faulkner was keenly aware of commercial culture and adapted its formulae strategies and in particular its visual techniques into the language of his novels of the 1930s Lurie contends that Faulkner s modernism can be best understood in light of his reaction to the popular culture of his day Using Theodor Adorno s theory about modern cultural production as a framework Lurie s close readings of *Sanctuary* *Light in August* *Absalom Absalom* and *If I Forget Thee Jerusalem* uncover the cultural history that surrounded and influenced the development of Faulkner s art Lurie is particularly interested in the influence of cinema on Faulkner s fiction and especially the visual strategies he both deployed and critiqued These include the suggestion of cinematic viewing on the part of readers and of characters in each of the novels the collective and individual acts of voyeurism in *Sanctuary* and *Light in August* the exposing in *Absalom Absalom* and *Light in August* of stereotypical and cinematic patterns of thought about history and race and the evocation of popular forms like melodrama and the movie screen in *If I Forget Thee Jerusalem* Offering innovative readings of these canonical works this study sheds new light on Faulkner s uniquely American modernism

*Technology, Literature and Culture* Alex Goody, 2011-06-13 This text provides a detailed exploration of the ways in which literature across the 20th century has represented the inescapable presence and progress of technology It considers such key topics as the legacy of late 19th century technology and the literary engagement with cinema and radio

*A Companion to Modernist Literature and Culture* David Bradshaw, Kevin J. H. Dettmar, 2008-04-15 The Companion combines a broad grounding in the essential texts and contexts of the modernist movement with the unique insights of scholars whose careers have been devoted to the study of modernism An essential resource for students and teachers of modernist literature and culture Broad in scope and comprehensive in coverage Includes more than 60 contributions from some of the most distinguished modernist scholars on both sides of the Atlantic Brings together entries on elements of modernist culture contemporary intellectual and aesthetic movements and all the genres of modernist writing and art Features 25 essays on the signal texts of modernist literature from James Joyce s *Ulysses* to Zora Neale Hurston s *Their Eyes Were Watching God* Pays close attention to both British and American modernism

[Faulkner's Hollywood Novels](#) Ben Robbins, 2024-08-12 Tracing the influence of Faulkner s screenwriting on his literary craft and depictions of women William Faulkner s time as a Hollywood screenwriter has often been dismissed as little more than an intriguing interlude in the career of one of America s greatest novelists Consequently it has not received the wide ranging critical examination it deserves In *Faulkner s Hollywood Novels* Ben Robbins provides an

overdue thematic analysis by systematically tracing a dialogue of influence between Faulkner's literary fiction and screenwriting over a period of two decades Among numerous insights Robbins's work sheds valuable new light on Faulkner's treatment of female characters both in his novels and in the films to which he contributed Drawing on extensive archival research Robbins finds that Hollywood genre conventions and archetypes significantly influenced and reshaped Faulkner's craft after his involvement in the studio system His work in the film industry also produced a deep exploration of the gendered dynamics of collaborative labor genre formulae and cultural hierarchies that materialized in both his Hollywood screenplays and his experimental fiction

**Ways of Reading** Martin Montgomery, Alan Durant, Nigel Fabb, Tom Furniss, Sara Mills, 2007-01-24 Ways of Reading is a well established core textbook that provides the reader with the tools to analyze and interpret the meanings of literary and non literary texts Six sections split into self contained units with their own activities and notes for further reading cover techniques and problem solving language variation attributing meaning poetic uses of language narrative media texts This third edition has been redesigned and updated throughout with many fresh examples and exercises updated further reading suggestions and new material on electronic sources and the Internet language and power and drama Internet language and power and drama

**The Visual Arts, Pictorialism, and the Novel** Marianna Torgovnick, 2014-07-14 Marianna Torgovnick maintains that it is worthwhile to think about novels in terms of the visual arts in part because major novelists like James Lawrence and Woolf did so and did so fruitfully as they were influenced by their perceptions of artistic movements Originally published in 1985 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

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