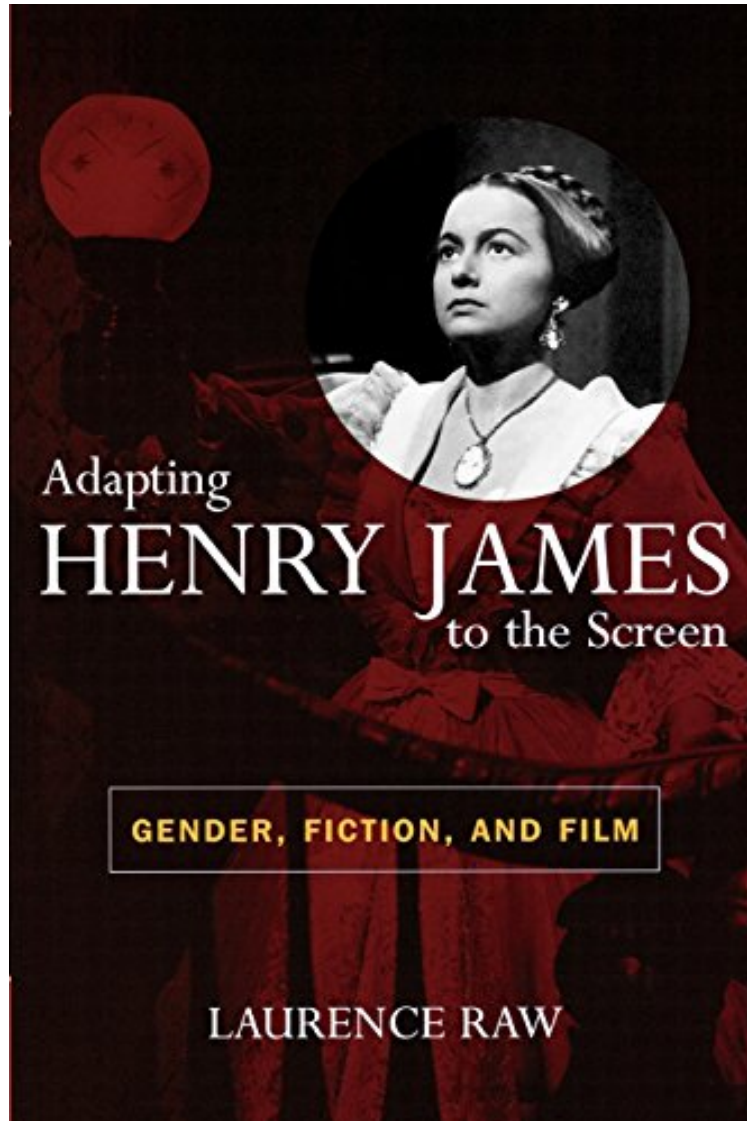


Adapting Henry James to the Screen: Gender, Fiction, and Film

Laurence Raw

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0 of 0 people found the following review helpful. "Adapting Henry James for the Screen" an invaluable resource for film and literary studies.By Rob McCabeThis book was one of the ones I used to write a critical essay about film and literary adaptations. I chose Henry James's novella, "The Turn of the Screw" and discussed the film version of "The

Innocents" and how they they differed. Great book on adapting Henry James to film.1 of 1 people found the following review helpful. An extensive bibliography and index round out this scholarly, in-depth literary and cultural analysisBy Midwest Book ReviewWritten by Laurence Raw, a senior lecturer in the Department of American Culture and Literature at Baskent University, Turkey, *Adapting Henry James to the Screen* is an exploration of classic novelist Henry James' signature works as conveyed in movies. Suggesting that most James adaptations have worked to refocus attention away from the classical narrative itself to the audience's interaction with that narrative, *Adapting Henry James to the Screen* covers numerous movies based on James' works, from "Berkeley Square" (1933) to "I'll Never Forget You" (1951), "The Turn of the Screw" (1974, 1989, 1992, 1995, and 1999), "The American" (1998), and many more. An extensive bibliography and index round out this scholarly, in-depth literary and cultural analysis of the tenuous media transition of immortal stories.

One of Henry James's main achievements as a novelist was his ability to demonstrate how the notions of "masculinity" and "femininity" are socially constructed, depending on a variety of contradictory factors: social, political, sexual, and economic. His unique capacity to understand the ideological function of relationships often accepted as "natural" in late nineteenth century culture resulted in works of fiction that impress upon readers the oppressiveness inherent within them. Most adaptations of literary classics, however, tend to be influenced by Hollywood conventions that tend to reinforce dominant notions of gender and heterosexual relations. Adapting a novel for cinema or television is first and foremost a business enterprise, where the screenwriter has to take into account the wishes of conflicting interest groups: producers, stars, directors, and spectators. In *Adapting Henry James to The Screen: Gender, Fiction and Film*, author Laurence Raw suggests that most James adaptations have sought to shift attention away from the classical narrative to the spectator's interaction with that narrative. Raw demonstrates that while several adaptations have critically engaged with the subject of gender relations, they have often ended up by reinforcing rather than questioning accepted norms. Yet, there are instances where individual directors and/or screenwriters have bucked the trend and directly engaged with what people understand by 'masculine' and 'feminine' behavior, thus focusing on how the notions of 'masculinity' and 'femininity' are socially constructed, not only in the societies represented on screen, but in the spectators' world as well. This book shows how changing priorities affected the ways in which James's novels were translated to the screen, and how they examined the theme of gender relations. Not only does this represent a new departure for adaptation studies (which hitherto has largely focused on issues of textual fidelity), but it is a particularly appropriate methodology for stu