



REMAKING THE FRANKENSTEIN MYTH ON FILM

BETWEEN LAUGHTER AND HORROR



CAROLINE JOAN S. PICART

Remaking The Frankenstein Myth On Film Between Laughter And Horror By Picart

Lester D. Friedman, Allison B. Kavey



Remaking The Frankenstein Myth On Film Between Laughter And Horror By Picart:

Remaking the Frankenstein Myth on Film Caroline Joan S. Picart, Caroline Joan Picart, 2003-07-02 Explores how filmmakers and screenwriters have used comedy and science fiction to extend the boundaries of the Frankenstein narrative

Remaking the Frankenstein Myth on Film Caroline Joan S. Picart, 2012-02-01 Focusing on films outside the horror genre this book offers a unique account of the Frankenstein myth's popularity and endurance Although the Frankenstein narrative has been a staple in horror films it has also crossed over into other genres particularly comedy and science fiction resulting in such films as Abbott and Costello Meet Frankenstein Young Frankenstein The Rocky Horror Picture Show Blade Runner and the Alien and Terminator film series In addition to addressing horror's relationship to comedy and science fiction the book also explores the versatility and power of the Frankenstein narrative as a contemporary myth through which our deepest attitudes concerning gender masculine versus feminine race Same versus Other and technology natural versus artificial are both revealed and concealed The book not only examines the films themselves but also explores early drafts of film scripts scenes that were cut from the final releases publicity materials and reviews in order to consider more fully how and why the Frankenstein myth continues to resonate in the popular imagination

Monstrous Progeny Lester D. Friedman, Allison B. Kavey, 2016-08-01 Mary Shelley's 1818 novel Frankenstein is its own type of monster mythos that will not die a corpse whose parts keep getting harvested to animate new artistic creations What makes this tale so adaptable and so resilient that nearly 200 years later it remains vitally relevant in a culture radically different from the one that spawned its birth Monstrous Progeny takes readers on a fascinating exploration of the Frankenstein family tree tracing the literary and intellectual roots of Shelley's novel from the sixteenth century and analyzing the evolution of the book's figures and themes into modern productions that range from children's cartoons to pornography Along the way media scholar Lester D. Friedman and historian Allison B. Kavey examine the adaptation and evolution of Victor Frankenstein and his monster across different genres and in different eras In doing so they demonstrate how Shelley's tale and its characters continue to provide crucial reference points for current debates about bioethics artificial intelligence cyborg lifeforms and the limits of scientific progress Blending an extensive historical overview with a detailed analysis of key texts the authors reveal how the Frankenstein legacy arose from a series of fluid intellectual contexts and continues to pulsate through an extraordinary body of media products Both thought provoking and entertaining Monstrous Progeny offers a lively look at an undying and significant cultural phenomenon

Frames of Evil Caroline Joan Picart, David A. Frank, 2006 In Frames of Evil The Holocaust as Horror in American Film Picart and Frank challenge this classic horror frame the narrative and visual borders used to demarcate monsters and the monstrous After examining the way in which directors and producers of the most influential American Holocaust movies default to this Gothic frame they propose that multiple frames are needed to account for evil and genocide

The Fantastic in Holocaust Literature and Film Judith B. Kerman, John Edgar

Browning, 2014-11-18 When reality becomes fantastic what literary effects will render it credible or comprehensible To respond meaningfully to the surreality of the Holocaust writers must produce works of moral and emotional complexity One way they have achieved this is through elements of fantasy Covering a range of theoretical perspectives this collection of essays explores the use of fantastic story telling in Holocaust literature and film Writers such as Jane Yolen and Art Spiegelman are discussed as well as the sci fi television series *V* 1983 Stephen King's novella *Apt Pupil* 1982 Guillermo del Toro's *Pan's Labyrinth* 2006 and Martin Scorsese's dark thriller *Shutter Island* 2010 *Changing Tunes: The Use of Pre-existing Music in Film* Robynn Stilwell, 2017-09-08 The study of pre-existing film music is now a well established part of Film Studies covering classical music and popular music Generally these broad musical types are studied in isolation This anthology brings them together in twelve focused case studies by a range of scholars including Claudia Gorbman Jeongwon Joe Raymond Knapp and Timothy Warner The first section explores art music both instrumental and operatic it revolves around the debate on the relation between the aural and visual tracks and whether pre-existing music has an integrative function or not The second section is devoted to popular music in film and shows how very similar the functions of popular music in film are to the supposedly more elite classical music and opera Case studies in part 1 *Eyes Wide Shut* *Raging Bull* *Brief Encounter* *Detective The Godfather Part III* three versions of the *Carmen* story DeMille's *Preminger's* and Rosi's *Amadeus* *The Birth of a Nation* *M. Eine Stadt sucht einen M. A. rder* *Needful Things* *Rat Race* Case studies in part 2 various films by Almodóvar *Young Frankenstein* *Pulp Fiction* *Trainspotting* *Amelie* *High Fidelity* *Ghost World* *Heavenly Creatures* *The Virgin Suicides* and the video *Timber* by Coldcut *Draculas, Vampires, and Other Undead Forms* John Edgar Browning, Caroline Joan "Kay" S. Picart, 2009-04-08 Since the publication of *Dracula* in 1897 Bram Stoker's original creation has been a source of inspiration for artists writers and filmmakers From Universal's early black and white films and Hammer's Technicolor representations that followed iterations of *Dracula* have been cemented in mainstream cinema This anthology investigates and explores the far larger body of work coming from sources beyond mainstream cinema reinventing *Dracula* *Draculas* *Vampires* and *Other Undead Forms* assembles provocative essays that examine *Dracula* films and their movement across borders of nationality sexuality ethnicity gender and genre since the 1920s The essays analyze the complexity *Dracula* embodies outside the conventional landscape of films with which the vampire is typically associated Focusing on *Dracula* and *Dracula* type characters in film anime and literature from predominantly non-Anglo markets this anthology offers unique perspectives that seek to ground depictions and experiences of *Dracula* within a larger political historical and cultural framework **Bride of Frankenstein** Shane Denson, 2025-09-09 Reactivating the familiar classic for contemporary audiences **Framing Law and Crime** Caroline Joan "Kay" S. Picart, Michael Hviid Jacobsen, Cecil Greek, 2016-04-01 This cutting edge edited collection brings together 17 scholarly essays on two of cinema and television's most enduring and powerful themes law and crime With contributions by many of the most prominent scholars in law sociology criminology and

film *Framing Law and Crime* offers a critical survey of a variety of genres and media integrating descriptions of technique with critical analysis and incorporating historical and socio political critique The first set of essays brings together accounts of the history of the Law and Cinema Movement the groundbreaking genre of post apocalyptic fiction and the policy setting genesis of a Canadian documentary The second section of the book turns to the examination of a range of international or global films with an eye to assessing the strengths frailties and possible functions of law as depicted in fictional cinema After an international focus in the second section the third section focuses on law and crime in American film and television inclusive of both fictional and documentary modes of narration This section s expansion beyond film narratives to include television series attempts to broaden the scope of the edited collection in terms of media discussed it is also a nod to how the big screen although still a dominant force in American popular culture now has to compete to some extent with the small screen for influence over the collective American popular cultural imaginary The fourth section titled brings together various chapters that attempt to instantiate how a Gothic Criminology could be useful as an interpretative framework in analyzing depictions of law and crime in film and television The fifth and final section covers issues of pedagogy epistemology and ethics in relation to moving images of law and crime Merging wide ranging analyses with nuanced scholarly interpretations *Framing Law and Crime* examines key concepts and showcases original research reflecting the latest interdisciplinary trends in the scholarship of the moving image It addresses not only scholars but also fans and will heighten the appreciation of connoisseurs and newcomers to these topics alike

The Laughing Dead Cynthia J. Miller, A. Bowdoin Van Riper, 2016-05-20

Hybrid films that straddle more than one genre are not unusual But when seemingly incongruous genres are mashed together such as horror and comedy filmmakers often have to tread carefully to produce a cohesive satisfying work Though they date as far back as James Whale s *Bride of Frankenstein* 1935 horror comedies have only recently become popular attractions for movie goers In *The Laughing Dead* The Horror Comedy Film from *Bride of Frankenstein* to *Zombieland* editors Cynthia J Miller and A Bowdoin Van Riper have compiled essays on the comic undead that look at the subgenre from a variety of perspectives Spanning virtually the entire sound era this collection considers everything from classics like *The Canterville Ghost* to modern cult favorites like *Shaun of the Dead* Other films discussed include *Abbott and Costello Meet Frankenstein* *Beetlejuice* *Ghostbusters* *House on Haunted Hill* *ParaNorman* *Scream* *Vampire s Kiss* and *Zombieland* Contributors in this volume consider a wide array of comedic monster films from heartwarming *The Book of Life* to pitch dark *The Fearless Vampire Killers* and even grotesque *Frankenhooker* *The Laughing Dead* will be of interest to scholars and fans of both horror and comedy films as well as those interested in film history and of course the proliferation of the undead in popular culture

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