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Making Pictures: Pinter Screenplays

Klein, Joanne

Note: This is not the actual book cover

Making Pictures The Pinter Screenplays

Francis Gillen, Steven Hershel Gale



Making Pictures The Pinter Screenplays:

Making Pictures Joanne Klein, 1985 *The Pinter Ethic* Penelope Prentice, 2002-05-03 First published in 2000 Routledge is an imprint of Taylor Francis an informa company *Sharp Cut* Steven H. Gale, 2021-02-16 While best known as one of the most important playwrights of the twentieth century Harold Pinter 1930 2008 had an equally successful career writing screenplays His collaborations with director Joseph Losey garnered great attention and esteem and two of his screenplays earned Academy Award nominations *The French Lieutenant's Woman* 1981 and *Betrayal* 1983 He is also credited for writing an unproduced script to remake Stanley Kubrick's 1962 adaptation of *Lolita* Much scholarship has been dedicated to the subject of Pinter as playwright but the rich landscape of his work in film has been left largely undisturbed In *Sharp Cut* Harold Pinter's Screenplays and the Artistic Process Steven H Gale the world's foremost Pinter scholar analyzes Pinter's creative process from initial conception to finished film Gale makes careful point by point comparisons of each stage in the screenplay's creation the source material the adaptations themselves and the films made from the scripts in order to reveal the meaning behind each film script and to explain the cinematic techniques used to express that meaning Unlike most Pinter scholars who focus almost solely on the written word Gale devotes discussion to the cinematic interpretation of the scripts through camera angles and movement cutting and other techniques Pinter does not merely convert his stage scripts to screenplays he adapts the works to succeed in the other medium avoiding elements of the live play that do not work onscreen and using the camera's focusing operations in ways that are not possible on the stage As Pinter's career progressed and his writing evolved screenplays became for him an increasingly vital means of creative expression *Sharp Cut* is the first study to fully explore this important component of the Pinter canon **Making Pictures** Joanne Klein, 1985 **The Pinter Review** Francis Gillen, Steven Hershel Gale, 2002 *Harold Pinter's The Dumb Waiter* Mary F. Brewer, 2009 This collection of essays focuses on one of Harold Pinter's most popular and challenging plays *The Dumb Waiter* while addressing also a range of significant issues current in Pinter studies and which are applicable beyond this play The interesting and provocative dialogues between established and emerging scholars featured here provide close readings of *The Dumb Waiter* within relevant cultural and historical contexts and from a range of theoretical perspectives The essays range over issues of autobiography and theater genre studies and the impact of Pinter's political activism on his dramatic production among others The collection is also concerned with the meaning of the play when assessed against other examples of Pinter's work both dramatic and non dramatic writing Each contributor shows a gift for presenting a complex argument in an accessible style making this book an important resource for a wide range of readers from undergraduates to postgraduates and specialist researchers The collection offers essays that approach *The Dumb Waiter* from an interdisciplinary perspective and as both a literary and dramatic text Thus the book should be of equal significance to those encountering Pinter within the context of English Studies drama and performance **Adapting Endings from Book to Screen** Armelle Parey, Shannon

Wells-Lassagne,2019-09-09 This book offers a new perspective on adaptation of books to the screen by focusing on endings new light is shed on this key facet of film and television studies The authors look at a broad range of case studies from different genres eras countries and formats to analyse literary and cinematic traditions technical considerations and ideological issues involved in film and television adaptations The investigation covers both the ideological implications of changes made in adapting the final pages to the screen as well as the aesthetic stance taken in modifying or on the contrary maintaining the ending of the source text By including writings on both film and television adaptations this book examines the array of possibilities for the closure of an adapted narrative focusing both on the specificities of film and different television forms miniseries and ongoing television narratives and at the same time suggesting the commonalities of these audiovisual forms in their closing moments Adapting Endings from Book to Screen will be of interest to all scholars working in media studies film and television studies and adaptation studies

Proust at the Movies Martine Beugnet, Marion Schmid,2017-07-28 Film established itself as an artistic form of expression at the same time that Proust started work on his masterpiece *A la recherche du temps perdu* If Proust apparently took little interest in what he described as a poor avatar of reductive mimetic representation the resonances between his own radical reworking of writing styles and the novelistic forms and cinema as the art of time are undeniable *Proust at the Movies* is the first study in English to consider these rich interconnections Its introductory chapter charts the missed encounter between Proust and the cinema and addresses the problems inherent in adapting his novel to the screen The following chapters examine the various cinematic responses to *A la recherche du temps perdu* attempted to date Luchino Visconti and Joseph Losey s failed attempts at adapting the whole of the novel in the 1970s Volker Schlöndorff s *Un Amour de Swann* 1984 Raoul Ruiz s *Le Temps retrouvé* 1999 Chantal Akerman s *La Prisonnière* in *La Captive* 2000 and Fabio Carpi s *Quartetto* Basileus 1982 and *Le Intermittenze del cuore* 2003 The last chapter tracks the echoes of Proust s writing in the work of various directors from Abel Gance to Jean Luc Godard The approach is multidisciplinary combining literary criticism with film theory and elements of philosophy of art Special attention is given to the modernist legacy in literature and film with its distinctive aesthetic and narrative features An outline of the history and recent evolution of contemporary art cinema thus emerges a cinema where the themes at the heart of Proust s work memory time perception are ceaselessly explored

Practical Approaches to Teaching Film Rachel S. Ritterbusch,2020-07-24 Rachel Ritterbusch s *Practical Approaches to Teaching Film* is a collection of essays focusing on the use of film in settings ranging from an introductory film class to an upper division Women s Studies course Drawing on their experience in the classroom contributors to this anthology show how movies can be used to promote critical thinking create an awareness of the male gaze challenge dominant ideology and unmask the constructedness of film This volume treats a wide variety of film texts from box office hits like *The Da Vinci Code* to underappreciated art films such as Susan Streitfeld s *Female Perversions* from *P p le Moko* and other French classics to more contemporary francophone works like *Chaos* and

Rosetta from self reflexive films that interrogate the act of filmmaking itself to those that draw attention to the phallogocentric nature of cinematic apparatus Common to all these essays is the belief that if used judiciously film can be a valuable pedagogical tool Aimed both at those currently teaching film and those wishing to do so this volume provides practical support in the form of sample syllabi assignments and a glossary of film terms

Language and Beyond / Le langage et ses au-delà, 1998-01-01 The title of this book *Language and Beyond* suggests a dynamic relationship between two poles in which language is confronted with an otherness that is apparently fundamental to it and towards which it is seen to be reaching But what is the beyond of language Is it an object or an image Do images visual or aural actually constitute a beyond of language The interdependence of words might appear to perpetuate an absence instead and yet signs can also be seen to establish a presence by their very materiality The articles in this collection investigate and therefore postulate some form of dialogue between word and image but they also test semiotic borders examining the various shades of the interdependence conflict or dominance and the orientation of the relationship Ce livre s adresse aux sp cialistes chercheurs et tudians ainsi qu un public plus large aux lecteurs ouverts aux th ories m thodes et pratiques de la recherche interdisciplinaire Son titre sugg re un rapport dynamique entre le langage et ses au del s une bipolarit tour tour assum e et transgress e voire int rioris e Mais quels sont ces au del s Et comment les objets images sons ou repr sentations mentales sont ils investis ou r investis par le langage D s lors que la nature s quentielle de ce dernier semble souligner le caract re d riv et marginal de ses au del s il suffit au contraire de la mat rialit m me des signes pour les projeter au coeur de l expression verbale Les articles de ce recueil postulent un dialogue entre le mot et l image mais scrutent galemment les confins des syst mes de signes les modes et degr s de leurs interd pendances et de leurs oppositions

Rewriting/Reprising in Literature Claude Maisonnat, Josiane Paccaud-Huguet, Annie Ramel, 2009-10-02 This volumes includes a series of 17 selected essays preceded by a methodological introduction whose purpose is to offer a fresh outlook on the question of rewriting reprising The argument taking for granted the phenomenon of intertextuality develops along three main axes the first one reconsiders the already debated issue of authority on post structuralist premises arguing that the origin of a text is untraceable The second looks at a phenomenon often associated with reprising especially in a post colonial context trauma whether individual or historical in relation to creative repetition The third axis offers a re reading of the question of voice introducing the notion of the textual voice understood as that part of the enunciative act over which the author has no control When writers make of reprising a deliberate practise we are tempted to believe that their position between homage and pillage presupposes the existence of a traceable source of the literary Word We must however face the problematic nature of enunciation the void on which is is founded Which leads us to the proposition that the act of reprising is a creation ex nihilo a certain mode of organisation around that void Besides in a century of major man made traumas whose effect was the tearing up of social fabrics reprising will assume a more complex significance the symptomatic repetitive stitching of what is being constantly ripped up

Pinter at Sixty Katherine H. Burkman, John L. Kundert-Gibbs, 1993 A major reassessment of the achievements of British playwright Harold Pinter by an international group of scholars *The Films of Joseph Losey* James Palmer, Michael Riley, 1993-06-25 The career of the expatriate director is re examined through an analysis of *King and Country* *The Servant* *The Go Between* and the Romantic Englishwoman Concerned with the abuse of power inherent in intimate relationships he examined its manifestations in institutions and social classes as well Joseph Losey Colin Gardner, 2019-01-11 The career of Wisconsin born Joseph Losey spanned over four decades and several countries A self proclaimed Marxist and veteran of the 1930s Soviet agit prop theater he collaborated with Bertholt Brecht before directing noir B pictures in Hollywood A victim of McCarthyism he later crossed the Atlantic to direct a series of seminal British films such as *Time Without Pity* *Eve* *The Servant* and *The Go Between* which mark him as one of the cinema s greatest baroque stylists His British films reflect on exile and the outsider s view of a class bound society in crisis through a style rooted in the European art house tradition of Resnais and Godard Gardner employs recent methodologies from cultural studies and poststructural theory exploring and clarifying the films uneasy tension between class and gender and their explorations of fractured temporality **The Routledge Encyclopedia of Jewish Writers of the Twentieth Century** Sorrel Kerbel, 2004-11-23 Now available in paperback for the first time *Jewish Writers of the Twentieth Century* is both a comprehensive reference resource and a springboard for further study This volume examines canonical Jewish writers less well known authors of Yiddish and Hebrew and emerging Israeli writers includes entries on figures as diverse as Marcel Proust Franz Kafka Tristan Tzara Eugene Ionesco Harold Pinter Tom Stoppard Arthur Miller Saul Bellow Nadine Gordimer and Woody Allen contains introductory essays on Jewish American writing Holocaust literature and memoirs Yiddish writing and Anglo Jewish literature provides a chronology of twentieth century Jewish writers Compiled by expert contributors this book contains over 330 entries on individual authors each consisting of a biography a list of selected publications a scholarly essay on their work and suggestions for further reading **Acta Universitatis Lodziensis** , 2003 *Journal of Dramatic Theory and Criticism* , 1987 **Re-Viewing British Cinema, 1900-1992** Wheeler Winston Dixon, 1994-07-01 *Re Viewing British Cinema 1900 1992* is a collection of essays on British cinema history and practice It offers both the casual reader and the film scholar a different view of British filmmaking during the past century Arranged in chronological order the book explores those areas of British cinema that have not been fully examined in other works and also offers fresh interpretations of a number of classic films From the work of Frederic Villiers the pioneering British newsreel cameraman who at the turn of the century brought home images of battlefield carnage to essays on the British B film and the long forgotten Independent Frame method of film production to new readings of classics such as *The Red Shoes* *Passport to Pimlico* and *Peeping Tom* the authors offer a look behind the scenes of the British film industry and engage the reader in some of the most compelling interpretational and historical issues of recent film history and critical theory In addition the volume contains a number of

interviews with such key directors as Stephen Frears Terence Davies Wendy Toye and Lindsay Anderson and also pays particular attention to the work of early twentieth century British feminist filmmakers whose films have often been ignored by conventional film theory and history It also offers new material on the British film noir the English horror film and the pioneering gay director Brian Desmond Hurst Taken as a whole this book presents an entirely new series of viewpoints on British film practice theory and reception and affords a fresh and vibrant view of the British film medium **Writers H - Z.** Daniel Lane Kirkpatrick,1991 Pinter and the Object of Desire Linda Renton,2002 Harold Pinter was fascinated by film long before the theatre but the importance of his screenplays based on the work of other writers has been overlooked Renton shows him working from manuscript to final text to engage the spectator in a relationship of desire or anxiety with what is unseen A newly discovered poem links Pinter to the Surrealists and through the Surrealists to their contemporary the psychoanalyst Jacques Lacan 1901 81 The present study shows Pinter working differently from mainstream cinema places him at the forefront of film theory and offers a fresh insight into his entire output

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