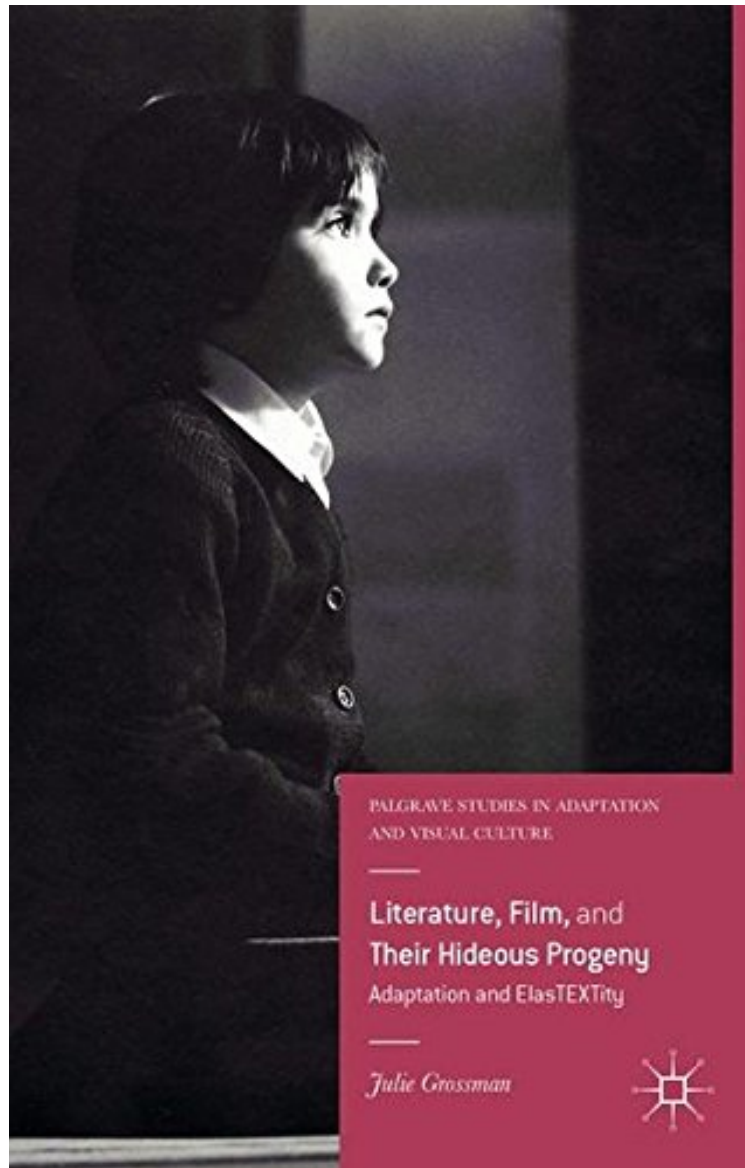


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Literature, Film, and Their Hideous Progeny: Adaptation and ElasTEXTity (Palgrave Studies in Adaptation and Visual Culture)

Julie Grossman

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Julie Grossman : Literature, Film, and Their Hideous Progeny: Adaptation and ElasTEXTity (Palgrave Studies in Adaptation and Visual Culture) before purchasing it in order to gage whether or not it would be worth my time, and all praised Literature, Film, and Their Hideous Progeny: Adaptation and ElasTEXTity (Palgrave Studies

in Adaptation and Visual Culture):

This book posits adaptations as 'hideous progeny,' Mary Shelley's term for her novel, *Frankenstein*. Like Shelley's novel and her fictional Creature, adaptations that may first be seen as monstrous in fact compel us to shift our perspective on known literary or film works and the cultures that gave rise to them.

In her provocative and energetic study, Julie Grossman employs the central metaphor of hideous progeny. In every sense of the word, Grossman's is a vital contribution to the field of adaptation studies. Like other excellent scholars in the field of adaptation studies, Grossman is creating a monster and for those of us who teach and write about the process, this is thrilling stuff indeed. (Nancy M. West, *South Atlantic (SAR)*, Vol. 81 (2), 2016) "This is a bracing and rigorous book on film adaptation that ultimately goes well beyond its specific subject in its ambitious inquiry into the polyvalent registers of representation. Grossman's daringly multilayered study asks us to consider the very nature of adaptation, its inherently monstrous nature as a hybrid creature but also its potentially joyful quality as an unclassifiable creation. It is as lively and entertaining as it is a brilliantly innovative intervention in a well-established but controversial field. Grossman's work will be required reading in adaptation classes and - the greatest homage - endlessly adapted for their own purposes by scholars in the field." - David Greven, University of South Carolina, USA
About the Author Julie Grossman is Professor of English and Communication and Film Studies at Le Moyne College in Syracuse, New York, where she teaches courses in literature, film, and gender and cultural studies. She has published numerous scholarly articles on film, literature, art, and adaptation. Grossman is co-editor of *A Due Voci: The Photography of Rita Hammond* (2003), author of *Rethinking the Femme Fatale in Film Noir: Ready for her Close-Up* (2009, 2012), and her co-authored monograph (with Therese Grisham) on the directing work of Ida Lupino is forthcoming.