

The Films Of Akira Kurosawa Third Edition Expanded

Thank you very much for reading **The Films Of Akira Kurosawa Third Edition Expanded** . Maybe you have knowledge that, people have search numerous times for their favorite books like this The Films Of Akira Kurosawa Third Edition Expanded , but end up in harmful downloads.

Rather than reading a good book with a cup of tea in the afternoon, instead they juggled with some harmful bugs inside their laptop.

The Films Of Akira Kurosawa Third Edition Expanded is available in our digital library an online access to it is set as public so you can download it instantly.

Our books collection hosts in multiple locations, allowing you to get the most less latency time to download any of our books like this one.

Kindly say, the The Films Of Akira Kurosawa Third Edition Expanded is universally compatible with any devices to read

First Cut 2 - Gabriella Oldham 2012-08

This new collection of twelve interviews with award-winning film editorsfiction and documentarydiscusses the art and craft of editing and explores the transition from the age of celluloid to the digital age.

Ishiro Honda - Steve Ryfle 2018-04-10

“An appreciation of Japanese fantasy-film history through the eyes of a filmmaker whose name is obscure but populism remains influential.” –Chicago Tribune
Ishiro Honda, arguably the most internationally successful Japanese director of his generation, made an unmatched succession of science fiction films that were commercial hits worldwide. From the atomic allegory of Godzilla and the beguiling charms of Mothra to the tragic mystery of Matango and the disaster and spectacle of Rodan, The Mysterians, King Kong vs. Godzilla,

Honda’s films reflected postwar Japan’s anxieties and incorporated fantastical special effects, a formula that created an enduring pop culture phenomenon. Now, in the first full account of this overlooked director’s life and career, Steve Ryfle and Ed Godziszewski shed new light on Honda’s work and the experiences that shaped it—including his days as a reluctant Japanese soldier, witnessing the aftermath of Hiroshima, and his lifelong friendship with Akira Kurosawa. The book features close analysis of Honda’s films (including, for the first time, his rarely seen dramas, comedies, and war films) and draws on previously untapped documents and interviews to explore how creative, economic, and industrial factors impacted his career. Fans of Godzilla and tokusatsu (special effects) film, and of Japanese film in general, will welcome this in-depth study of a

highly influential director who occupies a uniquely important position in science fiction and fantasy cinema, as well as world cinema. "Provides the reader with a lasting sense of the man—his temperament, values, philosophies, dreams, and disappointments?behind some of cinema's most beloved characters." –Film Comment
Once Upon a Time in Hollywood - Quentin Tarantino
2021-06-29

Quentin Tarantino's long-awaited first work of fiction—at once hilarious, delicious and brutal—is the always surprising, sometimes shocking, novelization of his Academy Award winning film. RICK DALTON—Once he had his own TV series, but now Rick's a washed-up villain-of-the-week drowning his sorrows in whiskey sours. Will a phone call from Rome save his fate or seal it? CLIFF BOOTH—Rick's stunt double, and the most infamous man on any movie set because he's the only one there who might have got away with murder. . . . SHARON TATE—She left Texas to chase a movie-star dream, and found it. Sharon's salad days are now spent on Cielo Drive, high in the Hollywood Hills. CHARLES MANSON—The ex-con's got a bunch of zonked-out hippies thinking he's their spiritual leader, but he'd trade it all to be a rock 'n' roll star.

Ozu - Donald Richie 1977-03-15

"Substantially the book that devotees of the director have been waiting for: a full-length critical work about Ozu's life, career and working methods, buttressed with reproductions of pages from his notebooks and shooting scripts, numerous quotes from co-workers and Japanese critics, a great many stills and an unusually detailed filmography."—Sight and Sound Yasujiro Ozu, the man whom his kinsmen consider the most Japanese for all film directors, had but one major subject, the Japanese

family, and but one major theme, its dissolution. The Japanese family in dissolution figures in every one of his fifty-three films. In his later pictures, the whole world exists in one family, the characters are family members rather than members of a society, and the ends of the earth seem no more distant than the outside of the house.

Akira Kurosawa - Peter Cowie 2010

This is the first and only illustrated book on the work of the master filmmaker Akira Kurosawa timed for the centennial of his birth. By looking at the full range of Kurosawa's films, this book captures the meticulously crafted visual style of one of the world's great directors in more than 200 images, many never before published. Akira Kurosawa is arguably the greatest of all Japanese film directors and is respected around the world as one of the masters of the art form. This is the first illustrated book to pay tribute to his unmistakable style—with more than two hundred images, many never before published. The filmmaker is also famous for his attention to detail, and fans will delight in seeing annotated script pages, sketches, and storyboards that reveal the meticulous craft behind Kurosawa's genius. Peter Cowie examines how Kurosawa took the samurai genre to its apogee in such films as *Yojimbo* and *Seven Samurai*; his literary influences in such films as *Throne of Blood* [Macbeth] and *Ran* [King Lear]; and in his take on our relationship to the modern world in such films as *High and Low* and *Dreams*.

Kurosawa - Mitsuhiro Yoshimoto 2000

This work will become not only the newly definitive study of Kurosawa, but will redefine the field of Japanese cinema studies, particularly as the field exists in the west.

Takashi Shimura - Scott Allen Nollen 2019-03-11

Considered one of the finest performers in world cinema, Japanese actor Takashi Shimura (1905–1982) appeared in more than 300 stage, film and television roles during his five-decade career. He is best known for his frequent collaborations with Akira Kurosawa, including major roles in the landmark classics *Rashômon* (1950), *Ikiru* (1952) and *Seven Samurai* (1954), and for his memorable characterizations in Ishirô Honda's *Godzilla* (1954) and several *Kaijû* sequels. This is the first complete English-language account of Shimura's work. In addition to historical and critical coverage of Shimura's life and career, it includes an extensive filmography.

Firestorm - Stephen Prince 2009-08-06

It was believed that September 11th would make certain kinds of films obsolete, such as action thrillers crackling with explosions or high-casualty blockbusters where the hero escapes unscathed. While the production of these films did ebb, the full impact of the attacks on Hollywood's creative output is still taking shape. Did 9/11 force filmmakers and screenwriters to find new methods of storytelling? What kinds of movies have been made in response to 9/11, and are they factual? Is it even possible to practice poetic license with such a devastating, broadly felt tragedy? Stephen Prince is the first scholar to trace the effect of 9/11 on the making of American film. From documentaries like *Fahrenheit 9/11* (2004) to zombie flicks, and from fictional narratives such as *The Kingdom* (2007) to Mike Nichols's *Charlie Wilson's War* (2007), Prince evaluates the extent to which filmmakers have exploited, explained, understood, or interpreted the attacks and the Iraq War that followed, including incidents at Abu Ghraib. He

begins with pre-9/11 depictions of terrorism, such as Alfred Hitchcock's *Sabotage* (1936), and follows with studio and independent films that directly respond to 9/11. He considers documentary portraits and conspiracy films, as well as serial television shows (most notably Fox's *24*) and made-for-TV movies that re-present the attacks in a broader, more intimate way. Ultimately Prince finds that in these triumphs and failures an exciting new era of American filmmaking has taken shape. [Sight and Sound](#) - 1996

Imaging Religion in Film - M. Gail Hamner 2012-01-25

This book offers a new methodology for examining the ethico-political dimensions of religion and film which foregrounds film's social power both to shape subjectivity and to image contemporary social contradictions and analyses three specific films: Kurosawa's *Dersu Uzala* ; Kiarostami's *Taste of Cherry* ; and the Coens' *The Man Who Wasn't There* .

Kurosawa's Rashomon - Paul Anderer 2017-12-12

A groundbreaking investigation into the early life of the iconic Akira Kurosawa in connection to his most famous film—taking us deeper into Kurosawa and his world. Paul Anderer looks back at Kurosawa before he became famous, taking us into the turbulent world that made him. We encounter Tokyo, Kurosawa's birthplace, which would be destroyed twice before his eyes; explore early twentieth-century Japan amid sweeping cross-cultural changes; and confront profound family tragedy alongside the horror of war. With fresh insights and vivid prose, Anderer discusses the Great Earthquake of 1923, the dynamic energy that surged through Tokyo in its wake, and its impact on Kurosawa as a youth. When the city is destroyed again, in the fire-bombings of

1945, Anderer reveals how Kurosawa grappled with the trauma of war and its aftermath, and forged his artistic vision. Finally, he resurrects the specter and the voice of a gifted and troubled older brother—himself a star in the silent film industry—who took Kurosawa to see his first films, and who led a rebellious life until his desperate end. Kurosawa's *Rashomon* uncovers how a film like *Rashomon* came to be, and why it endures to illuminate the shadows and the challenges of our present.

The Cinema Book - Pam Cook 2007

This new edition of 'The Cinema Book' looks at the recent developments in the field of cinema studies whilst retaining the historical coverage and depth of the original.

Film and History - James Chapman 2017-09-16

Film is the pre-eminent mass medium of the modern age. It is a valuable source of evidence for the study of both the past and the contemporary world, and is a social practice that has affected the lives of millions. How can historians engage with this important and influential medium? Written for both students and teachers, *Film and History*: - provides a concise, accessible introduction to the use of film in historical enquiry and a summary of the main theoretical debates - Charts the development of film history as a subject area and a discipline in its own right - Considers different approaches to film history, including film as an art form, as ideology, as a historical source, and as a social practice - Includes case studies to ground discussion of theories and approaches in specific examples Wide-ranging and authoritative, *Film and History* equips students with the methods both to analyse film texts and to understand the place of film in

history and culture.

Latin American Cinema - Paul A. Schroeder Rodríguez
2016-03-08

This book charts a comparative history of Latin America's national cinemas through ten chapters that cover every major cinematic period in the region: silent cinema, studio cinema, neorealism and art cinema, the New Latin American Cinema, and contemporary cinema. Schroeder Rodríguez weaves close readings of approximately fifty paradigmatic films into a lucid narrative history that is rigorous in its scholarship and framed by a compelling theorization of the multiple discourses of modernity. The result is an essential guide that promises to transform our understanding of the region's cultural history in the last hundred years by highlighting how key players such as the church and the state have affected cinema's unique ability to help shape public discourse and construct modern identities in a region marked by ongoing struggles for social justice and liberation.

Make Believe in Film and Fiction - K. Kroeber 2006-05-12

This study provides the first detailed contrast between the experiences of reading a novel and watching a movie. Kroeber shows how fiction evokes morally inflected imagining, and how movies reveal through magnification of human movements and expression subjective effects of complex social changes.

Uncanny Bodies - Robert Spadoni 2007-09-04

"Through meticulous historical research, Spadoni in *Uncanny Bodies* provides a fine understanding of the aesthetic and cultural context in which the original Universal film version of *Dracula* appeared. Through analyses of films that came before and after, he successfully restores *Dracula's* strangeness for a

contemporary audience, a strangeness that reflects the rapidly evolving conventions of the early sound film. A significant contribution to reception studies, *Uncanny Bodies* makes us see why *Dracula*, while holding little terror for subsequent audiences, is nevertheless both a foundational work for the horror film, and also, paradoxically, an anomaly, one effectively overshadowed by *Frankenstein*."—William Paul, author of *Laughing Screaming: Modern Hollywood Horror and Comedy* "*Uncanny Bodies* is a pleasure to read. I know of no other work that has looked as closely at early sound and horror films to make a persuasive argument about horror's relation to the beginnings of sound film. Given the voluminous literature on Universal horror films, Spadoni presents some very original ideas and frames his inquiry in an interesting way."—Jan-Christopher Horak, editor of *Lovers of Cinema: The First American Film Avant-Garde, 1919-1945*

Compound Cinematics - Shinobu Hashimoto 2015-03-31
Any list of Japan's greatest screenplay writers would feature Shinobu Hashimoto at or near the top. This memoir, focusing on his collaborations with Akira Kurosawa, a gifted scenarist in his own right, offers indispensable insider account for fans and students of the director's oeuvre and invaluable insights into the unique process that is writing for the screen. The vast majority of Kurosawa works were filmed from screenplays that the director co-wrote with a stable of stellar writers, many of whom he discovered himself with his sharp eye for all things cinematic. Among these was Hashimoto, who caught the filmmaker's attention with a script that eventually turned into *Roshamon*. Thus joining Team Kurosawa the debutant immediately went on to play an integral part in developing and writing two

of the grandmaster's most impressive achievements, *Ikiru* and *Seven Samurai*.

Film – An International Bibliography - Malte Hagener
2016-12-16

Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

The Emperor and the Wolf - Stuart Galbraith, IV
2003-04-01

Akira Kurosawa and Toshiro Mifune made 16 feature films together, including "*Rashomon*, *Seven Samurai*, " and "*Yojimbo*. *The Emperor and the Wolf*" is an in-depth look at these two great artists and their legacy that brims with behind-the-scenes details about their tumultuous lives and stormy relationships with the studios and with one another. Two 16-page photo inserts.

The Japanese Film - Joseph I. Anderson 1982

Tracing the development of the Japanese cinema from 1896 (when the first Kinetoscope was imported) through the golden ages of film in Japan up to today, this work reveals the once flourishing film industry and the continuing unique art of the Japanese film. Now back in print with updated sections, major revaluations, a comprehensive international bibliography, and an exceptional collection of 168 stills ranging over eight decades, this book remains the unchallenged reference for all who seek a broad understanding of the aesthetic, historical, and economic elements of motion pictures from Japan.

The Inland Sea - Donald Richie 2015

The classic travel journal, a quest for personal

discovery and the ancient beauties and dying values of modern Japan.

The Last Samurai - Helen DeWitt 2016-05-31

Called "remarkable" (The Wall Street Journal) and "an ambitious, colossal debut novel" (Publishers Weekly), Helen DeWitt's *The Last Samurai* is back in print at last. Helen DeWitt's 2000 debut, *The Last Samurai*, was "destined to become a cult classic" (Miramax). The enterprising publisher sold the rights in twenty countries, so "Why not just, 'destined to become a classic?'" (Garth Risk Hallberg) And why must cultists tell the uninitiated it has nothing to do with Tom Cruise? Sibylla, an American-at-Oxford turned loose on London, finds herself trapped as a single mother after a misguided one-night stand. High-minded principles of child-rearing work disastrously well. J. S. Mill (taught Greek at three) and Yo Yo Ma (Bach at two) claimed the methods would work with any child; when these succeed with the boy Ludo, he causes havoc at school and is home again in a month. (Is he a prodigy, a genius? Readers looking over Ludo's shoulder find themselves easily reading Greek and more.) Lacking male role models for a fatherless boy, Sibylla turns to endless replays of Kurosawa's masterpiece *Seven Samurai*. But Ludo is obsessed with the one thing he wants and doesn't know: his father's name. At eleven, inspired by his own take on the classic film, he sets out on a secret quest for the father he never knew. He'll be punched, sliced, and threatened with retribution. He may not live to see twelve. Or he may find a real samurai and save a mother who thinks boredom a fate worse than death.

Ran - Hideo Oguni 1986

Kurosawa generally is recognized as the best of the modern Japanese filmmakers. He was the first Japanese

director to gain international recognition, partly because his storytelling technique is not culture-bound. *Rashomon* (1950), a story of rape and terror that is told from several different viewpoints, received first prize at the Venice Film Festival in 1951; the film's title has become synonymous with the concept of subjective truth expressed in widely varying versions of the same story. *The Seven Samurai* (1954), a humanistic tale of samurai risking their lives to defend a poor village, is another Kurosawa classic. Kurosawa has always been attracted to Western literature, and two of his most notable films are based on Shakespeare's plays: *Throne of Blood* (1957), a retelling of *Macbeth*, and *Ran* (1985), a masterly reinterpretation of *King Lear*.

Monumenta Nipponica - 1996

Includes section "Reviews".

Kenji Mizoguchi and the Art of Japanese Cinema - Tadao Sato 2008-07-15

Kenji Mizoguchi is one of the three acclaimed masters--together with Yasujiro Ozu and Akira Kurosawa--of Japanese cinema. Ten years in the making, *Kenji Mizoguchi and the Art of Japanese Cinema* is the definitive guide to the life and work of one of the greatest film-makers of the 20th century. Born at the end of the 19th Century into a wealthy family, Mizoguchi's early life influenced the themes he would take up in his work. His father's ambitious business ventures failed and the family fell into poverty. His mother died and his beloved sister was sold into a geisha house. Her earnings paid for Mizoguchi's education. Weak and deluded men, and strong, self-sacrificing women--these were to become the obsessive motifs of Mizoguchi's films. Mizoguchi's apprenticeship in cinema was peculiarly Japanese. His concerns--the

role of women and the realist representation of the inequities of Japanese society--were not. Through two World Wars, Japan's culture changed. Though censored, Mizoguchi continued to produce films. It was only in the 1950s that Mizoguchi's astonishing cinematic vision became widely known outside Japan. Kenji Mizoguchi and the Art of Japanese Cinema tells the full story of this famously perfectionist, even tyrannical, director. Mizoguchi's key films, cinematographic techniques and his social and aesthetic concerns are all discussed and set in the context of Japan's changing popular and political culture.

Everything I Know about Filmmaking I Learned Watching Seven Samurai - Richard D. Pepperman 2014

Pepperman presents students, academics, and general-interest readers with a shot by shot exploration of Akira Kurosawa's samurai epic.

The Warrior's Camera - Stephen Prince 2020-06-16

The Japanese film director Akira Kurosawa, who died at the age of 88, has been internationally acclaimed as a giant of world cinema. Rashomon, which won both the Venice Film Festival's grand prize and an Academy Award for best foreign-language film, helped ignite Western interest in the Japanese cinema. Seven Samurai and Yojimbo remain enormously popular both in Japan and abroad. In this newly revised and expanded edition of his study of Kurosawa's films, Stephen Prince provides two new chapters that examine Kurosawa's remaining films, placing him in the context of cinema history. Prince also discusses how Kurosawa furnished a template for some well-known Hollywood directors, including Martin Scorsese, Steven Spielberg, and George Lucas. Providing a new and comprehensive look at this master filmmaker, The Warrior's Camera probes the complex

visual structure of Kurosawa's work. The book shows how Kurosawa attempted to symbolize on film a course of national development for post-war Japan, and it traces the ways that he tied his social visions to a dynamic system of visual and narrative forms. The author analyzes Kurosawa's entire career and places the films in context by drawing on the director's autobiography--a fascinating work that presents Kurosawa as a Kurosawa character and the story of his life as the kind of spiritual odyssey witnessed so often in his films. After examining the development of Kurosawa's visual style in his early work, The Warrior's Camera explains how he used this style in subsequent films to forge a politically committed model of filmmaking. It then demonstrates how the collapse of Kurosawa's efforts to participate as a filmmaker in the tasks of social reconstruction led to the very different cinematic style evident in his most recent films, works of pessimism that view the world as resistant to change.
Literatur im Film - Stefan Neuhaus 2008

The Warrior's Camera - Stephen Prince 1999-11-14

The Japanese film director Akira Kurosawa, who died at the age of 88, has been internationally acclaimed as a giant of world cinema. Rashomon, which won both the Venice Film Festival's grand prize and an Academy Award for best foreign-language film, helped ignite Western interest in the Japanese cinema. Seven Samurai and Yojimbo remain enormously popular both in Japan and abroad. In this newly revised and expanded edition of his study of Kurosawa's films, Stephen Prince provides two new chapters that examine Kurosawa's remaining films, placing him in the context of cinema history. Prince also discusses how Kurosawa furnished a template

for some well-known Hollywood directors, including Martin Scorsese, Steven Spielberg, and George Lucas. Providing a new and comprehensive look at this master filmmaker, *The Warrior's Camera* probes the complex visual structure of Kurosawa's work. The book shows how Kurosawa attempted to symbolize on film a course of national development for post-war Japan, and it traces the ways that he tied his social visions to a dynamic system of visual and narrative forms. The author analyzes Kurosawa's entire career and places the films in context by drawing on the director's autobiography--a fascinating work that presents Kurosawa as a Kurosawa character and the story of his life as the kind of spiritual odyssey witnessed so often in his films. After examining the development of Kurosawa's visual style in his early work, *The Warrior's Camera* explains how he used this style in subsequent films to forge a politically committed model of filmmaking. It then demonstrates how the collapse of Kurosawa's efforts to participate as a filmmaker in the tasks of social reconstruction led to the very different cinematic style evident in his most recent films, works of pessimism that view the world as resistant to change.

Closely Watched Films - Marilyn Fabe 2014-10-14

"Through detailed examinations of passages from classic films, Marilyn Fabe supplies the analytic tools and background in film history and theory to enable us to see more in every film we watch"--Page [4] of cover.

Shakespeare on Screen: King Lear - Victoria Bladen
2019-09-26

An up-to-date survey of Shakespeare's *King Lear* on screen and the aesthetic, social and political issues raised by screen versions.

Celluloid Symphonies - Julie Hubbert 2011-03-02

A sourcebook of writings on music for film, bringing together fifty-three critical documents. It includes essays by those who created the music and outlines the major trends, aesthetic choices, technological innovations, and commercial pressures that have shaped the relationship between music and film from 1896 to the present.

Pictures at a Revolution - Mark Harris 2008

Documents the cultural revolution behind the making of 1967's five Best Picture-nominated films, including *Guess Who's Coming to Dinner*, *The Graduate*, *Doctor Doolittle*, *In the Heat of the Night*, and *Bonnie and Clyde*, in an account that discusses how the movies reflected period beliefs about race, violence, and identity. 40,000 first printing.

The Films of Akira Kurosawa - Donald Richie 1984-01
Film scholars and enthusiasts will welcome this new edition of Donald Richie's incomparable study, last updated in 1984. The Method section, filmography, and bibliography contain new information, and Richie has added chapters on *Ran*, *Dreams*, *Rhapsody in August*, and *Madadayo*. Kurosawa's films display an extraordinary breadth and an astonishing strength, from the philosophic and sexual complexity of *Rashomon* to the moral dedication of *Ikiru*, from the naked violence of *Seven Samurai* to the savage comedy of *Yojimbo*, from the terror-filled feudalism of *Throne of Blood* to the piercing wit of *Sanjuro*. Running through all Kurosawa's work is a tough, humane, and profoundly ethical concern for the painful, beautiful, frequently ridiculous ambiguities of human life. Donald Richie's acclaimed study is as much a clear and winning introduction for those unfamiliar with Kurosawa's films as it is a bountiful critical appraisal for the initiate. Each film

receives thorough sensitive examination, with many illustrations chosen by the author to underscore his analysis. Excerpts from the scripts, notes on camera usage and sound, reconstructions of outstanding moments - all these contribute insights into the director's powerful technique. In addition, Richie includes many quotes from his conversations with Kurosawa, allowing ideas and biographical information to emerge in the filmmaker's own words.

Something Like An Autobiography - Akira Kurosawa
2011-07-27

Translated by Audie E. Bock. "A first rate book and a joy to read.... It's doubtful that a complete understanding of the director's artistry can be obtained without reading this book.... Also indispensable for budding directors are the addenda, in which Kurosawa lays out his beliefs on the primacy of a good script, on scriptwriting as an essential tool for directors, on directing actors, on camera placement, and on the value of steeping oneself in literature, from great novels to detective fiction." --Variety "For the lover of Kurosawa's movies...this is nothing short of must reading...a fitting companion piece to his many dynamic and absorbing screen entertainments." --Washington Post Book World

The Films of Akira Kurosawa - Donald Richie 1998
Film scholars and enthusiasts will welcome this new edition of Donald Richie's incomparable study, last updated in 1984. The Method section, filmography, and bibliography contain new information, and Richie has added chapters on Ran, Dreams, Rhapsody in August, and Madadayo. Kurosawa's films display an extraordinary breadth and an astonishing strength, from the philosophic and sexual complexity of Rashomon to the

moral dedication of Ikiru, from the naked violence of Seven Samurai to the savage comedy of Yojimbo, from the terror-filled feudalism of Throne of Blood to the piercing wit of Sanjuro. Running through all Kurosawa's work is a tough, humane, and profoundly ethical concern for the painful, beautiful, frequently ridiculous ambiguities of human life.

Macbeth (Second International Student Edition) (Norton Critical Editions) - William Shakespeare 2016-04-04

A tragedy that evokes both pity and terror—now in a thoroughly revised and updated Norton Critical Edition. The Norton Critical Edition is again based on the First Folio (1623), the only authoritative text of the play. The volume includes a revised introduction and new annotations and textual notes. The Second Edition also includes the innovative feature “The Actors’ Gallery,” which presents famous actors and actresses—among them David Garrick, Sarah Siddons, Ian McKellen, Hira Mikijirô, Patrick Stewart, and Kate Fleetwood—reflecting on their roles in major productions of Macbeth for stage and screen. “Sources and Contexts” provides readers with an understanding of Macbeth’s origins in earlier texts, specifically the works of the Roman playwright Seneca, the Tudor historian Raphael Holinshed, and the medieval drama The Slaughter of the Innocents and the Death of Herod. Contexts for the play include contemporary debates on predestination versus free will (Martin Luther versus Erasmus), witchcraft as fiction or fact (Reginald Scott versus King James I), the ethics of regicide (an Elizabethan homily versus Jan de Mariana, S.J.), and the ethics of equivocation (Henry Garnet, S.J., versus—new to the Second Edition—Sir Edward Coke). Eight carefully chosen essays represent four hundred years of critical and theatrical interpretation.

Contributors include Simon Forman, Samuel Johnson, Samuel Taylor Coleridge, Thomas De Quincey, Harry Levin, Stephen Orgel, Peter Holland, and, presenting the latest arguments on the authorship controversy, Gary Taylor. Finally, an engaging new selection of Macbeth's "Afterlives" includes excerpts from Giuseppe Verdi's Macbeth and related letters, Eugene Ionesco's Macbett (1972), Bill Cain's Equivocation (2009), and more. This edition also provides a list of online and print resources.

If This Isn't Nice, What Is? - Kurt Vonnegut 2016-04-05
A collection of commencement speeches and other wit and wisdom from the New York Times–bestselling literary icon and author of Slaughterhouse-Five. Master storyteller and satirist Kurt Vonnegut was one of the most in-demand commencement speakers of his time. For each occasion, Vonnegut's words were unfailingly insightful and witty, and they stayed with audience members long after graduation. This expanded second edition also includes more than sixty pages of further thoughts from Vonnegut (whose good advice wasn't limited to graduation speeches). Edited by Dan Wakefield, and including such pieces as "How to Make Money and Find Love!," "How to Have Something Most Billionaires Don't," and "Somebody Should Have Told Me Not to Join a Fraternity," this book

reads like a narrative in the unique voice that made Vonnegut a hero to readers everywhere. Hilarious, razor-sharp, freewheeling, and at times deeply serious, these reflections are ideal not just for graduates but for anyone undergoing what Vonnegut would call their "long-delayed puberty ceremony"—marking the long and challenging passage to full-time adulthood. "Like Mark Twain, Mr. Vonnegut used humor to tackle the basic questions of human existence." —The New York Times
Have You Seen? - David Thomson 2008

"Including masterpieces, oddities, guilty pleasures, and classics (with just a few disasters)"--Cover.
Dostojewskis »Der Idiot« im Spielfilm - Dunja Brötz
2015-07-31

Diese innovative Studie unternimmt einen Brückenschlag zwischen slawistischen, komparatistischen und filmwissenschaftlichen Ansätzen, indem sie traditionelle Aspekte der Dostojewski-Forschung mit neuen intermedialen Perspektiven verknüpft. Ausgehend von der These, dass Roman und Film erzählende Medien sind, wird Dostojewskis Roman »Der Idiot« mit den drei Filmen »Hakuchi« (Akira Kurosawa), »Návrat idiota« (Sasa Gedeon) und »The Million Dollar Hotel« (Wim Wenders) verglichen und untersucht, ob sich bestimmte, etablierte Positionen der Dostojewski-Forschung (Bachtin, Girard, Gerigk) auch in den drei Filmen aufspüren lassen.