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directed by Roberto Roberti and Febo

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Mari and starring Francesca Bertini..

Written immediately after *Thérèse Raquin* (the novel which put Zola on the map), *Madeleine Ferat* deals with a beautiful woman in love with her husband William, but ...

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During his formative years, Zola wrote several short stories and essays, 4 plays and 3 novels. Among his early books was *CONTES Á NINON*, which was published in 1864. When his sordid autobiographical novel *LA CONFESSION DE CLAUDE* (1865) was published and attracted the

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attention of the police and Zola was
fired from his job at Hachette. Zola

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"This collection of 13 essays discuss the adaptation of Zola's works within the limitations of the silent cinema; the challenges posed by film censorship and the notoriety of the author's naturalist text; the ideological inflection

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given to Zola's working class narratives; and Zola's representation of women"--Provided by publisher.

"Filmmakers have drawn inspiration from the pages of Emile Zola from the earliest days of cinema. The ever-growing number of adaptations they

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have produced spans eras, genres, languages, and styles. In spite of the diversity of these approaches, numerous critics regard them as inferior copies of a superior textual original. But key novels by Zola resist this critical approach to adaptation. Both at the level of characterization

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and in terms of their own textual inheritance, they question the very possibility of origin, be it personal or textual. In the light of this questioning, the cinematic versions created from Zolas texts merit critical re-evaluation. Far from being facile copies of the nineteenth-century novelists works,

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these films assess their own status as adaptations, playing with both notions of artistic creation and their own artistic act. Kate Griffiths is a lecturer in French at Swansea University."

"Nana is probably the most famous character in *Les Rougon-Macquart*.

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The novel that bears her name, published in 1880, is the ninth volume in the series. It consists of a number of episodes, or tableaux, in the short but spectacular life of Ana Coupeau, the fourth child of Gervaise Macquart. We first saw her as a young girl in *L'Assommoir* (1877), her father an

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abusive alcoholic, her mother Gervaise reduced to a similar degraded state. She works as a milliner's assistant and dabbles in casual street prostitution. She has a child by an unknown father when she is sixteen. Having escaped from the slums, in Nana she makes her mark

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first in the theatre, then enters the world of high prostitution, becoming the most celebrated courtesan in Second Empire Paris, wreaking havoc among the upper classes with her rampant sexuality"--

mile Zola was the leader of the

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Of Adaptation literary movement known as 'naturalism' and is one of the great figures of the novel. In his monumental Les Rougon-Macquart (1871-93), he explored the social and cultural landscape of the late nineteenth century in ways that scandalized bourgeois society. Zola opened the

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novel up to a new realm of subjects, including the realities of working-class life, class relations, and questions of gender and sexuality, and his writing embodied a new freedom of expression, with his bold, outspoken voice often inviting controversy. In this Very Short Introduction, Brian Nelson

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examines Zola's major themes and narrative art. He illuminates the social and political contexts of Zola's work, and provides readings of five individual novels (The Belly of Paris, L'Assommoir, The Ladies' Paradise, Germinal, and Earth). Zola's naturalist theories, which attempted to align

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Of Adaptation literature with science, helped to generate the stereotypical notion that his fiction was somehow nonfictional. Nelson, however, reveals how the most distinctive elements of Zola's writing go far beyond his theoretical naturalism, giving his novels their unique force. Throughout, he sets

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Zola's work in context, considering his relations with contemporary painters, his role in the Dreyfus Affair, and his eventual murder. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-

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Adapting Nineteenth-Century France

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uses the output of six canonical novelists and their recreations in a variety of media to push for a re-conceptualisation of our approach to the study of adaptation. The works of Balzac, Hugo, Flaubert, Zola, Maupassant and Verne reveal themselves not as originals to be

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Of Adaptation defended from adapting hands, but fashioned from the adapted voices of a host of earlier artists, moments and media. The text analyses re-workings of key nineteenth-century texts across time and media in order to underline the way in which such re-workings cast new light on many of their source

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texts and reveal the probing analysis
nineteenth-century novelists undertake
in relation to notions of originality and
authorial borrowing. Moreover,
Adapting Nineteenth-Century France
traces their subsequent recreations in
a comparable range of genres,
encompassing key modern media of

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Increasingly, academic communities transcend national boundaries.

“Collaboration between researchers across space is clearly increasing, as well as being increasingly sought after,” noted the online magazine Inside Higher Ed in a recent article about research in the social sciences

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and humanities. Even for those scholars who don't work directly with international colleagues, staying up-to-date and relevant requires keeping up with international currents of thought in one's field. But when one's colleagues span the globe, it's not always easy to keep track of who's who—or what kind

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States of Decadence is a two volume anthology that focuses on the literary and cultural phenomenon of decadence. Particular attention is given to literature from the end of the 1800s, the fin de siècle; however, the

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essays presented here are not restricted to this historical period, but draw lines both back in time and forward to our day to illuminate the contradictory multiplicity inherent in decadence. Furthermore, the essays go beyond literary studies, drawing on a number of the tropes and themes of

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Of Adaptation manifested in the arts and culture, such as in music, opera, film, history, and even jewelry design.

Volume 2 comprises essays on the following thematic areas: “Images of Decadent Women”, “Transmedia Decadence”, “Contemporary Decadence”, and “Poetic

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Of Adaptation". The contributors are part of an active network of international scholars from many different countries. As the expansive title of the volume suggests, they explore the decadent aesthetic approach to the arts, to culture, and to a worldview that juxtaposes a strange mixture of

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Of Adaptation and rebellion,
ambivalence and deep convictions.

Typically, studies of early cinema's relation to literature have focused on the interactions between film and modernism. When film first emerged, however, it was naturalism, not

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modernism, competing for the American public's attention. In this media ecosystem, the cinema appeared alongside the works of authors including Charlotte Perkins Gilman, Jack London, and Frank Norris. Drawing on contemporaneous theories of time and modernity as well

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of Adaptation as recent scholarship on film, narrative, and naturalism, this book moves beyond traditional adaptation studies approaches to argue that both naturalism and the early cinema intervened in the era's varying experiments with temporality and time management. Specifically, it shows

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of Adaptation that American naturalist novels are constructed around a sustained formal and thematic interrogation of the relationship between human freedom and temporal inexorability and that the early cinema developed its norms in the context of naturalist experiments with time. The book identifies the silent

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Cinema and naturalist novel's shared privileging of narrative progress over character development as a symbolic solution to social and aesthetic concerns ranging from systems of representation, to historiography, labor reform, miscegenation, and birth control. This volume thus establishes

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of the dynamic exchange between silent film and naturalism, arguing that in the products of this exchange, personality figures as excess bogging down otherwise efficient narratives of progress. Considering naturalist authors and a diverse range of early film genres, this is the first book-length

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study of the reciprocal media exchanges that took place when the cinema was new. It will be a valuable resource to those with interests in Adaptation Studies, American Literature, Film History, Literary Naturalism, Modernism, and Narrative Theory.

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Hundreds of German-speaking film professionals took refuge in Hollywood during the 1930s and 1940s, making a lasting contribution to American cinema. Hailing from Austria, Hungary, Poland, Russia, and the Ukraine, as well as Germany, and including Ernst

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Lubitsch, Fred Zinnemann, Billy Wilder, and Fritz Lang, these multicultural, multilingual writers and directors betrayed distinct cultural sensibilities in their art. Gerd Gemünden focuses on Edgar G. Ulmer's *The Black Cat* (1934), William Dieterle's *The Life of Emile Zola*

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(1937), Ernst Lubitsch's *To Be or Not to Be* (1942), Bertolt Brecht and Fritz Lang's *Hangmen Also Die* (1943), Fred Zinnemann's *Act of Violence* (1948), and Peter Lorre's *Der Verlorene* (1951), engaging with issues of realism, auteurism, and genre while tracing the relationship

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between film and history, Hollywood politics and censorship, and exile and (re)migration.

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