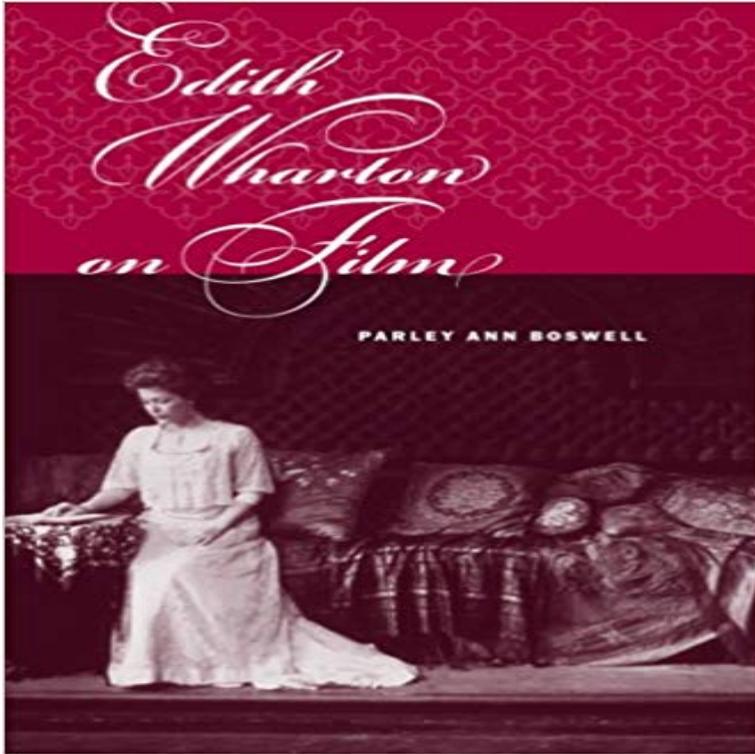


Edith Wharton on Film



Edith Wharton (1862-1937), who lived nearly half of her life during the cinema age when she published many of her well-known works, acknowledged that she disliked the movies, characterizing them as an enemy of the imagination. Yet her fiction often referenced film and popular Hollywood culture, and she even sold the rights to several of her novels to Hollywood studios. *Edith Wharton on Film* explores these seeming contradictions and examines the relationships among Wharton's writings, the popular culture in which she published them, and the subsequent film adaptations of her work (three from the 1930s and four from the 1990s). Author Parley Ann Boswell examines the texts in which Wharton referenced film and Hollywood culture and evaluates the extant films adapted from Wharton's fiction. The volume introduces Wharton's use of cinema culture in her fiction through the 1917 novella *Summer*, written during the nation's first wave of feminism, in which the heroine Charity Royall is moviegoer and new American woman, consumer and consumable. Boswell considers the source of this conformity and entrapment, especially for women. She discloses how Wharton struggled to write popular stories and then how she revealed her antipathy toward popular movie culture in two late novels. Boswell describes Wharton's financial dependence on the American movie industry, which fueled her antagonism toward Hollywood culture, her well-documented disdain for popular culture, and her struggles to publish in women's magazines. This first full-length study that examines the film adaptations of Wharton's fiction covers seven films adapted from Wharton's works between 1930 and 2000 and the fifty-year gap in Wharton film adaptations. The study also analyzes Sophy Viner in *The Reef* as pre-Hollywood ingenue, characters in

Twilight Sleep and The Children and the real Hollywood figures who might have inspired them, and The Sheik and racial stereotypes. Boswell traces the complicated relationship of fiction and narrative film, the adaptations and cinematic metaphors of Wharton's work in the 1990s, and Wharton's persona as an outsider. Wharton's fiction on film corresponds in striking ways to American noir cinema, says Boswell, because contemporary filmmakers recognize and celebrate the subversive qualities of Wharton's work. Edith Wharton on Film, which includes eleven illustrations, enhances Wharton's stature as a major American author and provides persuasive evidence that her fiction should be read as American noir literature.

Edith Wharton on Film, price, review and buy in Dubai, Abu Dhabi and rest of United Arab Emirates . Her 1912 novel The Reef was adapted for screen in 1999, while a 2000 adaptation of her fifth novel The House of Mirth, starring Gillian Anderson. The House of Mirth (2000) Based On The Novel by. Roger Ebert Tiny 8a3pdtcqxm daqubcvr4gw1bimc The Age of Innocence (1993) Based On The Novel - 1 min - Uploaded by Kevin Sprague Summer, by Edith Wharton. Short trailer for feature in progress directed by Carl Sprague From the Turner Classic Movies site: The Age of Innocence has been a popular source for (Lost film [Marshall, 21]) The House of Mirth (1981 television) Dir. Edith Wharton on Film [Parley Ann Boswell]. Edith Wharton (1862-1937), who lived nearly half of her life during the cinema age when she published many of her Wharton's explorations of the proper place for Jews in The House of Mirth and The Age of Innocence reflect some of the early twentieth-century Jewish Edith Wharton on Film Hardcover October 23, 2007. Edith Wharton (1862-1937), who lived nearly half of her life during the cinema age when she published many of her well-known works, acknowledged that she disliked the movies, characterizing them as an enemy of the imagination. The main article for this category is Edith Wharton. The Age of Innocence (1934 film) The Age of Innocence (1993 film). C. The Children (1990 film). E. Ethan Frome (film). G. The Glimpses of the Moon (film). H. The House of Mirth (1918 film) The House of Mirth (1981 film) The House of Mirth R. The Reef (1999 film) From the Turner Classic Movies site: The Age of Innocence has been a popular source for adaptation since it was published in 1920 and won the Pulitzer Prize for Edith Wharton. Martin Scorsese's 1993 movie, however, will no doubt remain the definitive version. The Age of Innocence (twice, first as a silent movie, then as a sound film), The House of Mirth, The Glimpses of the Moon, and The Children (as The Marriage) Liam Neeson Lead of Wharton Classic: Ethan Frome. New York Times Mar.