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Adapting Graham Greene (The Adaptation Series)



Synopsis

Graham Greene was one of the most versatile writers of the 20th century, and he remains a figure of particular interest to those concerned with the relationship between literature and cinema. As well as being a skilled screenwriter in his own right, most famously with *The Third Man*, Greene's fiction has proved to be a perennially popular source for adaptation, appealing to the broadest range of filmmakers imaginable. In this engaging and accessibly written study, Richard J. Hand and Andrew Pursell introduce adaptation studies and its relation to Greene's works. They present new and incisive readings of key texts, including the various screen versions of *Brighton Rock*, *The End of the Affair* and *The Quiet American*, among others, and offer a critical examination of the industries in which Greene functioned as author, screenwriter, film critic and cultural figure. By closely exploring the various critical aspects of Greene and adaptation, and by encouraging readers to engage with the topics discussed through the inclusion of innovative exercises, *Adapting Graham Greene* makes a significant contribution to Graham Greene Studies and Adaptation Studies, as well as to Film and Literary Studies more generally.

Book Information

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'With its exhaustive exploration of Greene adaptations in the cinema and other media, Hand and Pursell's *Adapting Graham Greene* is an admirable example of the rich critical possibilities afforded by adaption studies.' — Shari Hodges Holt, Department of English, University of Mississippi,

With its exhaustive exploration of Greene adaptations in the cinema and other media, Hand and Purssell's *Adapting Graham Greene* is an admirable example of the rich critical possibilities afforded by adaption studies.' — Shari Hodges Holt, Department of English, University of Mississippi, USA'After an introduction on the debates surrounding adaptation and an admirably concise and lucid chapter that puts Greene's critical and creative career in context, there are illuminating case studies... The commentaries throughout are informative, incisive and often unusual in their insights.'

Neil Sinyard, University of Hull, UK

excellent book of the adaptions of graham green novels and short stories into various video and audio formats, concentrating on film. The author goes into the formative influences on the author and film including joseph Conrad, the warner brothers gangster films, and Greene's hatred for the films of Alfred Hitchcock. All that is fine and good but he never goes into the meat of why Greene rejected Hitchcock for the adaption of *Our Man in Havana*. In his book graham green film reviews you can read the technical and redundant aspects to Hitchcock's directing which Greene found objectionable but Hitchcock was formed out of the German cinema I wonder where his origings, the german as opposed to the American cinema is the reason for Greene's disfavour with Hitchcock techniques aside. The book concentrates on a few films Brighton Rock, the *THIRD MAN* and *FALLEN IDOL*, the *End of the AFFAIR* and the *QUIET AMERICAN*. The author fails to mention the *COConfidential Agent* or Lauren Bacall Greene's favourite film and heroine among his film oeuvre. The novel ends on the *Quiet American* which identified GREENE as being anti American. Perhaps the qualifier anti capitalist is more to the point but Greene had problems with American consumerist society to say the least. The discussions throughout book are great including textual analyses although a thorough discussion on more GREENE films including *Confidential Agent* is called for. Greene had many great directors on his other films, including the *HUMAN FACTOR* and the discussion is almost minimal even on this seminal book and film. THis book should pave the way for more books on the cinema of Graham gReene his perceived anti Americanism or anti capitalism. Excluded from the book is one of the few green books not filmed *A BURNT OUT CASE*...the reason why as it ends the catholic phase of green's novels and cinema and may have to do with filmmakers not wanting to arouse the antipathy of the catholic church or censors. Why was the *Burnt OUT CASE* not filmed though the rights were bought? Recommended as a precursor for more books on GReene's novels and cinema.

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