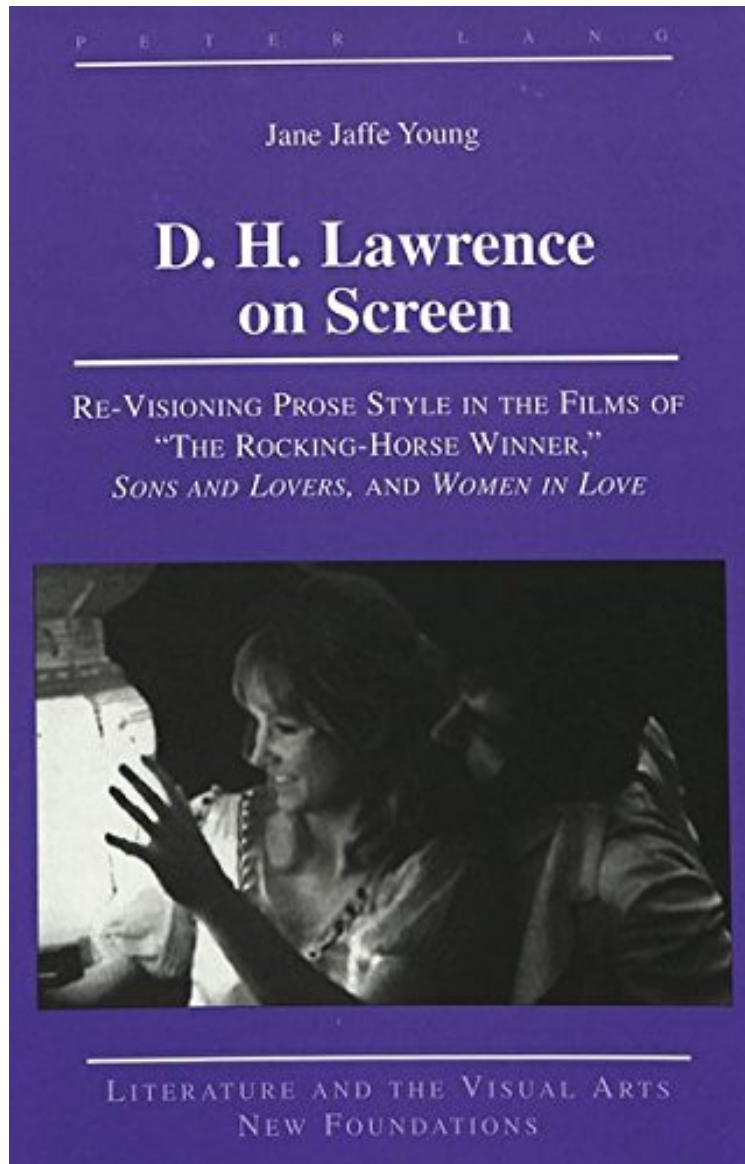


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D. H. Lawrence on Screen: Re-Visioning Prose Style in the Films of The Rocking-Horse Winner, "Sons and Lovers, and "Women in Love (Literature and the Visual Arts)

Jane Jaffe Young

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to gauge whether or not it would be worth my time, and all praised *D. H. Lawrence on Screen: Re-Visioning Prose Style in the Films of The Rocking-Horse Winner, "Sons and Lovers, and "Women in Love (Literature and the Visual Arts)*:

1 of 1 people found the following review helpful. An insightful book for literary film buffs
By IleneBarth@aol.com
What goes in to translating true literary works into cinematic images? The author of this fine new book neither pretends to know what was on D.H. Lawrence's mind when he penned works that would become classics or what was on the minds of directors who crafted some of these work into films. Instead, she offers something more valuable: an almost scene-by-scene assessment of book/movie translation. She astutely looks at what was on the page of "Sons and Lovers," "The Rocking-Horse Winner" and "Women in Love" and the images that were used to convey (and sometimes) alter meanings on screen. It goes without saying that true Lawrence fans will find something interesting here. But this study might also rivet any serious, maturing film director or critic. It contributes meaningfully to our consideration of 20th-Century artistic vision and expression. And fortunately, the author writes clearly and with sharper opinion, than many academics. Dozens of black and white film stills also help us see what she saw.

For the past half century, filmmakers have been fascinated and challenged by the provocative subject matter of D. H. Lawrence's fiction as well as by the passionate eroticism of his cadenced, sensuous prose. This groundbreaking study focuses on three highly acclaimed film adaptations of Lawrence's novels and short stories - Anthony Pelissier's haunting *The Rocking-Horse Winner* (1949), Jerry Wald's pictorially stunning *Sons and Lovers* (1960), and Ken Russell's daring *Women in Love* (1970). The author pinpoints in depth and detail how each filmmaker attempted (not always successfully) to replicate visually and aurally those elements of prose that produce the quintessentially Lawrentian style. A book for both specialists and general readers, *D. H. Lawrence on Screen* demonstrates just how crucial the cinematic translation of a writer's distinctive style is to the excellence of a film adaptation of his or her work.

A thoroughly researched analysis of three key film adaptations of Lawrence's fiction, emphasizing how each filmmaker sought to capture the novelist's unique prose style in reshaping the original stories for the screen. This intriguing study gives us fresh insights into the relationship of fiction and film, and is a genuine contribution to scholarship. (Gene D. Phillips, author of 'Conrad and Cinema' and 'Ken Russell')
Jane Jaffe Young has had the good idea to examine three film adaptations of fictions by D. H. Lawrence. As a scholar of both literature and film, she has a firm grasp of both mediums, matched by conscientious research into the making, reception, and evaluation of each work on both page and screen. Her analyses are sound, her assessments and exposition lucid, and her conclusions are of equal value to Lawrence scholars, film students, and all others who care about film and fiction and their fascinating interplay. (John Simon, film critic for 'National '; drama critic for 'New York Magazine')
About the Author
The Author: Jane Jaffe Young received her Ph.D. from New York University in 1996 and is Associate Professor of English at the Borough of Manhattan Community College of the City University of New York, where she teaches Composition, Literature, and Film. A freelance writer, she has published articles in academic journals and in *New York Magazine*, the *Village Voice*, the *Daily News*, and *Newsday*.