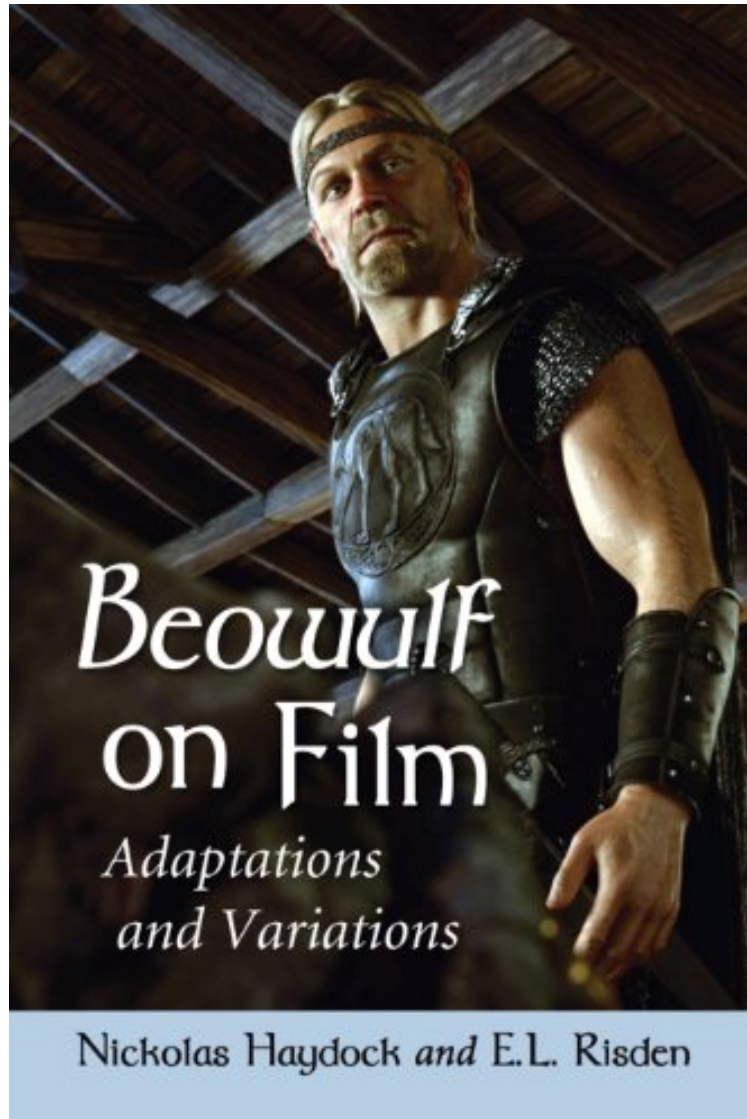


Beowulf on Film: Adaptations and Variations

Nickolas Haydock, E. L. Ridsen
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#4360422 in Books 2013-09-17Original language:EnglishPDF # 1 8.90 x .70 x 6.00l, .70 #File Name: 0786463384220 pages | File size: 27.Mb

Nickolas Haydock, E. L. Ridsen : Beowulf on Film: Adaptations and Variations before purchasing it in order to gage whether or not it would be worth my time, and all praised Beowulf on Film: Adaptations and Variations:

1 of 1 people found the following review helpful. An Important Contribution to Cultural HistoryBy RDDNickolas Haydock and E. L. Ridsens Beowulf on Film: Adaptations and Variations is a cutting analysis of the various film adaptations of the ancient play. The book is a thorough and exhaustive effort by the two scholars that leaves no stone unturned. Haydock and Ridsen work as a tag team, alternating chapters and subjects and allowing the book to avoid

becoming over focused on one topic to the detriment of others. The book is primarily written for literature and film experts, relying heavily on theories of both and continually returning to the grammar of each, though Haydock and Ridsen do a good job of explaining these terms and concepts as they arise. My biggest concern is the overreliance on Freudian theory, which modern psychology has moved past. Though Freud represents an important place in the history of psychology, his theories were very based on their time and to apply them to history is problematic at best. Despite this qualm, *Beowulf on Film* represents an important book in the ever-expanding field of cultural history.³ of 4 people found the following review helpful. This was NOT what I expected it would be. By Mirrani I really can't express how disappointed I was with this book. I got it because I assumed it would be a thorough comparison with the poem and the various film versions. I expected critiquing, I expected highlights, I expected to be introduced to other people's opinions and to experience versions of *Beowulf* I'd never heard of before, and I was looking forward to all of that. I didn't expect to have the plots or certain scenes of each movie recited to me over and over again to the point where I practically knew each one by heart without ever having to see them. I didn't expect to have the *Lord of the Rings* drilled into my head (though the book promises it won't do this) as a version of *Beowulf*. I wanted so much and what I got out of it was mostly that the authors were tired of what Hollywood was making of their favorite epic poem and decided they would whine and complain about everything instead of just writing their own version and sending it out to a studio. You actually get the opening part of said unwritten movie at the end of the book, which was a huge relief to me because I spent most of the book grumbling, "Get to the point and tell us how you'd do it, already. That's all you really care about." The whole thing comes across as two people who wrote essays and decided they could make money off of it by selling the essay collection as a book. My main hypothesis for this comes from the constant repetition of movie subjects and plots, as if we hadn't just been introduced to the movie or scene in the previous pages. This cashing in on what everyone wants to read about is exactly what they accuse Hollywood of doing, by the way. They also use the image from the most popular, biggest money earner for the cover, even though it's the version the authors seem to hate the most. Why? Because that image is going to sell more books. A little more conversation and comparison would have been nice... Or maybe... Any at all. Even a smattering of honest, unbiased comparison would have been better than what came out about each movie. Though there were some observations of traditional versus modern heroism and how various dragons were portrayed as the Other, that's about as far as it came to being something worth reading and I really had to struggle to get to the end, because by the time I'd hit the middle it felt as if I had already read the entire book and was rereading it again and again. I WAS impressed that television versions and episodes of television shows (*Star Trek: Voyager* and *Xena*) were included for a short time as a part of "*Beowulf on Film*." Those versions are usually ignored all together, even by English teachers. I honestly can't say that I would recommend this book to many people, except maybe fans of *Lord of the Rings*, who will probably get a huge kick out of their favorite author being mentioned so often and having his works referenced frequently. I can only suggest that if you want to compare visual representations of *Beowulf* to the actual text, you sit down and watch them yourself. If you have already seen them, you won't want to pick this book up, because it will bombard you with their descriptions until you are desperate for release. Note: Though this book was a free gift from the author, the content of my review was in no way influenced by the gifting. The book speaks for itself and my review would have been worded just this way even if I'd gone out and bought it. (This book also needs a good check from an editor, who seemed to stop doing their job halfway through my copy, but that could be a result of this being an early release review. Other versions might be properly edited, or my copy could be defective in some way.) 0 of 0 people found the following review helpful. Perfect for Students By LibStaff2 This book is a textbook-style critique on films related to *Beowulf*. It's a bit wordy at times, but the work does offer some interesting insights. I have seen most of the movies analyzed in the collection and the authors do provide some decent arguments; however, some *Beowulf* films praised just aren't that good. Not that the writers had much choice. An excellent source for college students! LT Early Reviewers

Why did the most read work in English literature go without cinematic adaptation for so long? And why did five major film treatments appear between 1999 and 2008? This book explores the growing number of films based on the Old English epic poem *Beowulf*, and furthers the ongoing consideration of filmic medievalism. Will the powerful influence of cinema affect the future reception of this great cultural, linguistic and inherently visual work? The films inevitably sway away from not only the story but also from the themes and concerns of the original to those more interesting to the filmmakers--or responsive to the zeitgeist. They measure the pulse of our inherited notions of heroism and teach us more about our own times than about the epic from which they derive.

"recommended"--Bookgasm; "intriguing"--ProtoView; "recommend this highly"--Destructive Music. About the Author: Nicholas Haydock is a professor of English at the University of Puerto Rico, Mayaguez. In addition to movie medievalism and film, he also writes about medieval Scots literature. E.L. Ridsen is a professor of English at St. Norbert College in De Pere, Wisconsin. He has published books and essays on medieval and Renaissance studies as well as poetry and fiction.