

Contents

<i>List of illustrations</i>	page vii
<i>List of contributors</i>	ix
<i>Acknowledgments</i>	xii
<i>Note on references and abbreviations</i>	xiv
Introduction	1
TERRY WRIGHT	
1 'Hardy as a cinematic novelist': three aspects of narrative technique	8
TERRY WRIGHT	
2 From painting to cinema: visual elements in Hardy's fiction	20
ROGER WEBSTER	
3 Wessex on film	37
SIMON GATRELL	
4 The silent era: Thomas Hardy goes way down east	50
PETER WIDDOWSON	
5 Screening the short stories: from the 1950s to the 1990s	63
ROY PIERCE-JONES	
6 All fall down: Hardy's heroes on the 1990s cinema screen	76
JUDITH MITCHELL	
7 <i>Far From the Madding Crowd</i> in the cinema: the problem of textual fidelity	96
KEITH WILSON	
8 Staging the <i>Native</i> : aspects of screening <i>The Return of the Native</i>	108
ROSEMARIE MORGAN	

vi	Contents	
9	Screening the flashback: three ways of opening <i>The Mayor of Casterbridge</i> PHILIP ALLINGHAM	124
10	<i>The Woodlanders</i> : the conflicting visions of Phil Agland and Thomas Hardy DALE KRAMER	140
11	Dissonance, simulacra, and the grain of the voice in Roman Polanski's <i>Tess</i> JOHN PAUL RIQUELME	153
12	Romancing the text: genre, indeterminacy, and televising <i>Tess of the D'Urbervilles</i> RICHARD NEMESVARI	170
13	Adapting Hardy's <i>Jude the Obscure</i> for the screen: a study in contrasts ROBERT SCHWEIK	183
	<i>Filmography: film and television adaptations of Thomas Hardy</i>	196
	<i>Bibliography</i>	202
	<i>Index</i>	210