

## Great Expectations Adaptation Oxford Bookworms Library

Attention and Time is the first book to explore this fascinating topic. It brings together leading scientists from the brain sciences to consider the nature of the relationship between attention and time, looking at its neural substrates, and considering how different sensory modalities deal with, and are affected by, time. The book will be important for all those with an interest in cognitive neuroscience and neurophysiology, seeking to understand attention.

"Tracks and reflects on the presence and marketing of 'words' in the early sound era, from adaptations of Shakespeare and 19th Century novels, to biopics"--

"Dom-bey and Son"...Those three words conveyed the one idea of Mr. Dombey's life. The earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light. The hopes of Mr Dombey for the future of his shipping firm are centred on his delicate son Paul, and Florence, his devoted daughter, is unloved and neglected. When the firm faces ruin, and Dombey's second marriage ends in disaster, only Florence has the strength and humanity to save her father from desolate solitude. This new edition contains Dickens's prefaces, his working plans, and all the original illustrations by 'Phiz'. The text is that of the definitive Clarendon edition. It has been supplemented by a wide-ranging Introduction, highlighting Dickens's engagement with his times, and the touching exploration of family relationships which give the novel added depth and relevance. The Notes and Bibliography have been substantially revised, extended, and updated. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more. A level 5 Oxford Bookworms Library graded reader. Retold for Learners of English by Clare West. 'Please, Mr Murdstone! Don't beat me! I've tried to learn my lessons, really I have, sir!' sobs David. Although he is only eight years old, Mr Murdstone does beat him, and David is so frightened that he bites his cruel stepfather's hand. For that, he is kept locked in his room for five days and nights, and nobody is allowed to speak to him. As David grows up, he learns that life is full of trouble and misery and cruelty. But he also finds laughter and kindness, trust and friendship . . . and love.

"This new edition of Major Film Directors of the American and British Cinemas is a revised, updated, and expanded version of the previous edition. Gene D. Phillips focuses on fourteen American and British directors to tell the story of the history of cinema from the days of silent movies to the advent of sound, color, and widescreen. Phillips has chosen those moviemakers who have made enduring works that still appeal to filmgoers today, as attested by their availability on television and on videocassette. Moreover, Phillips seeks to represent the various trends in filmmaking that have evolved over the years, such as American film noir, which is included in the discussion of Alfred Hitchcock's films, and British social realism, which is included in the discussion of Bryan Forbes's films."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

In 1997, Charles Frazier's debut novel *Cold Mountain* made publishing history when it sailed to the top of *The New York Times* best-seller list for sixty-one weeks, won numerous literary awards, including the National Book Award, and went on to sell over three million copies. Now, the beloved American epic returns, reissued by Grove Press to coincide with the publication of Frazier's eagerly-anticipated second novel, *Thirteen Moons*. Sorely wounded and fatally disillusioned in the fighting at Petersburg, a Confederate soldier named Inman decides to walk back to his home in the Blue Ridge mountains to Ada, the woman he loves. His trek across the disintegrating South brings him into intimate and sometimes lethal contact with slaves and marauders, bounty hunters and witches, both helpful and malign. At the same time, the intrepid Ada is trying to revive her father's derelict farm and learning to survive in a world where the old certainties have been swept away. As it interweaves their stories, *Cold Mountain* asserts itself as an authentic odyssey, hugely powerful, majestically lovely, and keenly moving.

This Graphic Novel Series features classic tales retold with attractive color illustrations. Educators using the Dale-Chall vocabulary system adapted each title. Each 70 page, softcover book retains key phrases and quotations from the original classics. Introduce literature to reluctant readers and motivate struggling readers. Students build confidence through reading practice. Motivation makes all the difference. What's more motivating than the expectation of success?

This book critically examines the long established tradition of adapting classic novels to film or TV screen, encompassing novelists from Jane Austen to Michael Ondaatje. The early cinema ransacked literature for stories suitable for retelling in moving pictures, and as the art of the cinema matured, and cinematography, music, special effects and sound were improved, the art of dramatization began to produce high quality versions of respected novels. The authors in this book analyze a wide variety of literary dramatizations.

A close study of the relationship between text and film versions of *Great Expectations*. Literature and film studies students will find plenty of material to support their courses and essay writing on how the film versions provide different readings of the original text. Focussing on David Lean's film of *Great Expectations*, the book discusses: the literary text in its historical context, key themes and dominant readings of the text, how the text is adapted for screen and how adaptations have changed our reading of the original text. There are numerous excerpts from the literary text, screenplays and shooting scripts, with suggestions for comparison. The book also features quotations from authors, screenwriters, directors, critics and others linked with the chosen film and text.

Word count 24,045 Bestseller

Adaptation studies has historically been neglected in both the English and Film Studies curricula. Reflecting on this, *Screen Adaptation* celebrates its emergence in the late 20th and 21st centuries and explores the varieties of methodologies and debates within the field.

Drawing on approaches from genre studies to transtextuality to cultural materialism, the book examines adaptations of both popular and canonical writers, including William Shakespeare, Jane Austen and J.K. Rowling. Original and provocative, this book will spark new thinking and research in the field of adaptation studies. Mapping the way in which this exciting field has emerged and shifted over the last two decades, the book is also essential reading for students of English Literature and Film.

Introduction by George Bernard Shaw • Nominated as one of America's best-loved novels by PBS's *The Great American Read* Pip, a poor orphan being raised by a cruel sister, does not have much in the way of great expectations—until he is inexplicably elevated to wealth by an anonymous benefactor. Full of unforgettable characters—including a terrifying convict named Magwitch, the eccentric Miss Havisham, and her beautiful but manipulative niece, Estella, *Great Expectations* is a tale of intrigue, unattainable love, and all of the happiness money can't buy. "Great Expectations has the most wonderful and most perfectly worked-out plot for a novel in the English language," according to John Irving, and J. Hillis Miller declares, "Great Expectations is the most unified and concentrated expression of Dickens's abiding sense of the world, and Pip might be called the archetypal Dickens hero." INCLUDES A MODERN LIBRARY READING GROUP GUIDE

“Delightful . . . [a] captivating and slyly subversive fictional paean to the real women whose work on the Oxford English Dictionary went largely unheralded.”—The New York Times Book Review WINNER OF THE AUSTRALIAN BOOK INDUSTRY AWARD • “A marvelous fiction about the power of language to elevate or repress.”—Geraldine Brooks, New York Times bestselling author of *People of the Book* Esme is born into a world of words. Motherless and irrepressibly curious, she spends her childhood in the Scriptorium, an Oxford garden shed in which her father and a team of dedicated lexicographers are collecting words for the very first Oxford English Dictionary. Young Esme’s place is beneath the sorting table, unseen and unheard. One day a slip of paper containing the word *bondmaid* flutters beneath the table. She rescues the slip and, learning that the word means “slave girl,” begins to collect other words that have been discarded or neglected by the dictionary men. As she grows up, Esme realizes that words and meanings relating to women’s and common folks’ experiences often go unrecorded. And so she begins in earnest to search out words for her own dictionary: the *Dictionary of Lost Words*. To do so she must leave the sheltered world of the university and venture out to meet the people whose words will fill those pages. Set during the height of the women’s suffrage movement and with the Great War looming, *The Dictionary of Lost Words* reveals a lost narrative, hidden between the lines of a history written by men. Inspired by actual events, author Pip Williams has delved into the archives of the Oxford English Dictionary to tell this highly original story. *The Dictionary of Lost Words* is a delightful, lyrical, and deeply thought-provoking celebration of words and the power of language to shape the world.

“*The Joy Luck Club* is one of my favorite books. From the moment I first started reading it, I knew it was going to be incredible. For me, it was one of those once-in-a-lifetime reading experiences that you cherish forever. It inspired me as a writer and still remains hugely inspirational.” —Kevin Kwan, author of *Crazy Rich Asians* Amy Tan’s beloved, New York Times bestselling tale of mothers and daughters, now the focus of a new documentary *Amy Tan: Unintended Memoir* on Netflix Four mothers, four daughters, four families whose histories shift with the four winds depending on who’s “saying” the stories. In 1949 four Chinese women, recent immigrants to San Francisco, begin meeting to eat dim sum, play mahjong, and talk. United in shared unspeakable loss and hope, they call themselves the Joy Luck Club. Rather than sink into tragedy, they choose to gather to raise their spirits and money. “To despair was to wish back for something already lost. Or to prolong what was already unbearable.” Forty years later the stories and history continue. With wit and sensitivity, Amy Tan examines the sometimes painful, often tender, and always deep connection between mothers and daughters. As each woman reveals her secrets, trying to unravel the truth about her life, the strings become more tangled, more entwined. Mothers boast or despair over daughters, and daughters roll their eyes even as they feel the inextricable tightening of their matriarchal ties. Tan is an astute storyteller, enticing readers to immerse themselves into these lives of complexity and mystery.

*Great Expectations* is the thirteenth novel by Charles Dickens and his penultimate completed novel. It depicts the education of an orphan nicknamed Pip. It is Dickens's second novel, after *David Copperfield*, to be fully narrated in the first person.

Nineteenth-century metropolises continue to actively haunt present-day cityscapes, informing our kaleidoscopic engagements with postmodern urbanity in aesthetic, affective, and cognitive as well as physical and sensual terms. This volume explores the complex forms of urban representation in neo-Victorian practice.

Penguin Readers is an ELT graded reader series. Please note that the eBook edition does NOT include access to the audio edition and digital book. Written for learners of English as a foreign language, each title includes carefully adapted text, new illustrations and language learning exercises. Titles include popular classics, exciting contemporary fiction, and thought-provoking non-fiction, introducing language learners to bestselling authors and compelling content. The eight levels of Penguin Readers follow the Common European Framework of Reference for language learning (CEFR). Exercises at the back of each Reader help language learners to practise grammar, vocabulary, and key exam skills. Before, during and after-reading questions test readers' story comprehension and develop vocabulary. *David Copperfield*, a Level 5 Reader, is B1 in the CEFR framework. The text is made up of sentences with up to four clauses, introducing present perfect continuous, past perfect, reported speech and second conditional. It is well supported by illustrations, which appear regularly. *David Copperfield* lives happily with his mother and his nurse, Peggotty. Then his mother marries Mr Murdstone, and he and his sister come to live with them. Suddenly everything changes . . . Visit the Penguin Readers website Register to access online resources including tests, worksheets and answer keys. Exclusively with the print edition, readers can unlock a digital book and audio edition (not available with the eBook).

*Oedipus the King* \* *Aias* \* *Philoctetes* \* *Oedipus at Colonus* Sophocles stands as one of the greatest dramatists of all time, and one of the most influential on artists and thinkers over the centuries. In these four tragedies he portrays the extremes of human suffering and emotion, turning the heroic myths into supreme works of poetry and dramatic action. *Oedipus the King* follows Oedipus, the 'man of sorrow', who has unwittingly chosen to enact his prophesied course by murdering his father and marrying his mother. In *Aias*, the great warrior confronts the harrowing humiliation inflicted upon him, while *Philoctetes* sees a once-noble hero nursing his resentment after ten years of marooned isolation. In *Oedipus at Colonus* the blind Oedipus, who has wandered far and wide as a beggar, finally meets his mysterious death. These original and distinctive verse translations convey the vitality of Sophocles' poetry and the vigour of the plays in performance. Each play is accompanied by an introduction and substantial notes on topographical and mythical references and interpretation. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

A comprehensive interdisciplinary collection offering a survey of adaptation of literary texts across media including animation, film, TV, fan fiction, biopics and music video.

From the apparently simple adaptation of a text into film, theatre or a new literary work, to the more complex appropriation of style or meaning, it is arguable that all texts are somehow connected to a network of existing texts and art forms. *Adaptation and Appropriation* explores: multiple definitions and practices of adaptation and appropriation the cultural and aesthetic politics behind the impulse to adapt diverse ways in which contemporary literature and film adapt, revise and reimagine other works of art the impact on adaptation and appropriation of theoretical movements, including structuralism, post-structuralism, postcolonialism, postmodernism, feminism and gender studies the appropriation across time and across cultures of specific canonical texts, but also of literary archetypes such as myth or fairy tale. Ranging across genres and harnessing concepts from fields as diverse as musicology and the natural sciences, this volume brings clarity to the complex debates around adaptation and appropriation, offering a much-needed resource for those studying literature, film or culture.

From David Lean's big screen *Great Expectations* to Alejandro Amenábar's reinvention of *The Turn of the Screw* as *The Others*, adaptations of literary classics are a constant feature of popular culture today. *The Bloomsbury Introduction to Adaptation Studies* helps students master the history, theory and practice of analysing literary adaptations. Following an introductory overview of major debates and concepts, each chapter focuses on a canonical text and features: - Case study readings of adaptations in a

variety of media, from film to opera, televised drama to animated comedy show, YA fiction to novel/graphic novel. - Coverage of popular appropriations and re-imaginings of the text. - Discussion questions and creative exercises throughout to guide students through their own analyses. - Annotated guides to further reading and viewing plus online resources. - The book also includes chapter overviews and a glossary of critical terms to give students quick access to key information for further study, reference and revision. The Bloomsbury Introduction to Adaptation Studies covers adaptations of: Jane Eyre; Great Expectations; The Turn of the Screw; The Great Gatsby.

Unlock the more straightforward side of Great Expectations with this concise and insightful summary and analysis! This engaging summary presents an analysis of Great Expectations by Charles Dickens, considered by many to be the English novelist's greatest masterpiece. It tells the story of the orphan Philip Pirrip, known as Pip, who aspires to become a gentleman after meeting the eccentric spinster Miss Havisham and her beautiful but cruel adopted daughter Estella. His dreams seem to be coming true when a mysterious benefactor gives him the opportunity to move to London and join the aristocracy, but he is shocked to discover the source of his newfound wealth. Charles Dickens is widely considered to be the most significant English novelist of the Victorian era, and many of his colourful, vividly crafted characters continue to captivate the public imagination even today. His best-known works include Oliver Twist, A Tale of Two Cities, David Copperfield and A Christmas Carol. Find out everything you need to know about Great Expectations in a fraction of the time! This in-depth and informative reading guide brings you: • A complete plot summary • Character studies • Key themes and symbols • Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you on your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

'you are to understand, Mr. Pip, that the name of the person who is your liberal benefactor remains a profound secret...' Young Pip lives with his sister and her husband the blacksmith, with few prospects for advancement until a mysterious benefaction takes him from the Kent marshes to London. Pip is haunted by figures from his past - the escaped convict Magwitch, the time-withered Miss Havisham and her proud and beautiful ward, Estella - and in time uncovers not just the origins of his great expectations but the mystery of his own heart. A powerful and moving novel, Great Expectations is suffused with Dickens's memories of the past and its grip on the present, and it raises disturbing questions about the extent to which individuals affect each other's lives. This edition includes a lively introduction, Dickens's working notes, the novel's original ending, and an extract from an early theatrical adaptation. It reprints the definitive Clarendon text. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

The Caribbean before Columbus is a new synthesis of the region's insular history. It combines the results of the authors' 55 years of archaeological research on almost every island in the three archipelagoes with that of their numerous colleagues and collaborators. The presentation operates on multiple scales: temporal, spatial, local, regional, environmental, social, and political. In addition, individual sites are used to highlight specific issues. For the first time, the complete histories of the major islands and island groups are elucidated, and new insights are gained through inter-island comparisons. The book takes a step back from current debates regarding nomenclature to offer a common foundation and the opportunity for a fresh beginning. In this regard the original concepts of series and ages provide structure, and the diversity of expressions subsumed by these concepts is embraced. Historical names, such as Taino and Lucayan, are avoided. The authors challenge the long-held conventional wisdom concerning island colonization, societal organization, interaction and transculturation, inter- and intra-regional transactions (exchange), and other basic elements of cultural development and change. The emphasis is on those elements that unite the Bahamas, Lesser Antilles, and Greater Antilles as a culture area, and also on their divergent pathways. Colonization is presented as a multifaceted wave-like process. Continuing ties to the surrounding mainland are highlighted. Interactions between residents and new colonists are recognized, with individual histories contingent on these historical interactions. New solutions are offered to the "Huecoid problem" the "Carib problem," the "Taino problem," and the evolution of social complexity, especially in Puerto Rico. These solutions req

Great Expectations has had a long, active and sometimes surprising life since its first serialized appearance in All the Year Round between 1 December 1860 and 3 August 1861. In this new publishing and reception history, Mary Hammond demonstrates that while Dickens's thirteenth novel can tell us a great deal about the dynamic mid-Victorian moment into which it was born, its afterlife beyond the nineteenth-century Anglophone world reveals the full extent of its versatility. Re-assessing generations of Dickens scholarship and using newly discovered archival material, Hammond covers the formative history of Great Expectations' early years, analyses the extent and significance of its global reach, and explores the ways in which it has functioned as literature and stage, TV, film and radio drama from its first appearance to the latest film version of 2012. Appendices include contemporary reviews and comprehensive bibliographies of adaptations and translations. The book is a rich resource for scholars and students of Dickens; of comparative literature; and of publishing, readership, and media history.

This is a book for all those who have been absorbed and moved by Brief Encounter in the seventy or so years since its first appearance. It explores the central relationship of the film, where two people who fall unexpectedly in love come to realise that there is more to life than self-gratification. Mores have undoubtedly changed, for better or worse, but that essential moral choice has never lost its power. While acknowledging this, the book goes further in an effort to account for the way the film has passed into the wider culture. People born decades after its first appearance are now adept at picking up references to it, whether a black-and-white scene in a much later film or a passing joke about a bald man in a barber's shop.

The classic novel adaptation has long been regarded as a staple of "quality" television. Adaptation Revisited offers a critical reappraisal of this prolific and popular genre, as well as bringing new material into the broader field of Television Studies. The first part of the book surveys the more traditional discourses about adaptation, unearthing the unspoken assumptions and common misconceptions that underlie them. In the second half of the book, the author examines four major British serials: "Brideshead Revisited", "Pride and Prejudice", "Moll Flanders", and "The Tenant of Wildfell Hall".

Jane Austen's novels are loved because they possess a comedic power that is often conveyed through the singular voice of the narrators. Film adaptations, however, have often been unsatisfactory because they lack or awkwardly render features, particularly the voice of the narrators. This work argues for a fresh approach that begins with a reading of the novels that emphasizes their

auditory and visual dimensions. Building on their examination of Austen's inherently cinematic features, the authors then develop productive new readings of the films. Instructors considering this book for use in a course may request an examination copy here. A wide-ranging study of shifting temporalities and their literary consequences in twentieth-century fiction Broadway productions of musicals such as *The King and I*, *Oliver!*, *Sweeney Todd*, and *Jekyll and Hyde* became huge theatrical hits. Remarkably, all were based on one-hundred-year-old British novels or memoirs. What could possibly explain their enormous success? *Victorians on Broadway* is a wide-ranging interdisciplinary study of live stage musicals from the mid- to late twentieth century adapted from British literature written between 1837 and 1886. Investigating musical dramatizations of works by Charles Dickens, Charlotte Brontë, Christina Rossetti, Robert Louis Stevenson, and others, Sharon Aronofsky Weltman reveals what these musicals teach us about the Victorian books from which they derive and considers their enduring popularity and impact on our modern culture. Providing a front row seat to the hits (as well as the flops), Weltman situates these adaptations within the history of musical theater: the Golden Age of Broadway, the concept musicals of the 1970s and 1980s, and the era of pop mega-musicals, revealing Broadway's debt to melodrama. With an expertise in Victorian literature, Weltman draws on reviews, critical analyses, and interviews with such luminaries as Stephen Sondheim, Polly Pen, Frank Wildhorn, and Rowan Atkinson to understand this popular trend in American theater. Exploring themes of race, religion, gender, and class, Weltman focuses attention on how these theatrical adaptations fit into aesthetic and intellectual movements while demonstrating the complexity of their enduring legacy.

The Oxford Handbook of Charles Dickens is a comprehensive and up-to-date collection on Dickens's life and works. It includes original chapters on all of Dickens's writing and new considerations of his contexts, from the social, political, and economic to the scientific, commercial, and religious. The contributions speak in new ways about his depictions of families, environmental degradation, and improvements of the industrial age, as well as the law, charity, and communications. His treatment of gender, his mastery of prose in all its varieties and genres, and his range of affects and dramatization all come under stimulating reconsideration. His understanding of British history, of empire and colonization, of his own nation and foreign ones, and of selfhood and otherness, like all the other topics, is explained in terms easy to comprehend and profoundly relevant to global modernity.

From their first appearance in print, Dickens's fictions immediately migrated into other media, and particularly, in his own time, to the stage. Since then Dickens has continuously, apparently inexhaustibly, functioned as the wellspring for a robust mini-industry, sourcing plays, films, television specials and series, operas, new novels and even miniature and model villages. If in his lifetime he was justly called 'The Inimitable', since his death he has become just the reverse: the Infinitely Imitable. The essays in this volume, all appearing within the past twenty years, cover the full spectrum of genres. Their major shared claim to attention is their break from earlier mimetic criteria - does the film follow the novel? - to take the new works seriously within their own generic and historical contexts. Collectively, they reveal an entirely 'other' Dickensian oeuvre, which ironically has perhaps made Dickens better known to an audience of non-readers than to those who know the books themselves.

In this irresistible #1 New York Times best-selling novel, Anne Tyler explores the slippery alchemy of attracting opposites, and the struggle to rebuild one's life after unspeakable tragedy. Travel writer Macon Leary hates travel, adventure, surprises, and anything outside of his routine. Immobilized by grief, Macon is becoming increasingly prickly and alone, anchored by his solitude and an unwillingness to compromise his creature comforts. Then he meets Muriel, an eccentric dog trainer too optimistic to let Macon disappear into himself. Despite Macon's best efforts to remain insulated, Muriel up-ends his solitary, systemized life, catapulting him into the center of a messy, beautiful love story he never imagined. A fresh and timeless tale of unexpected bliss, *The Accidental Tourist* showcases Tyler's talents for making characters—and their relationships—feel both real and magical.

"Incandescent, heartbreaking, exhilarating...One cannot reasonably expect fiction to be much better than this." —The Washington Post Look for *Clock Dance*, the charming new novel from Anne Tyler, available now.

Word count 16,390

Two-time Academy Award winner Sir David Lean (1908–1991) was one of the most prominent directors of the twentieth century, responsible for the classics *The Bridge on the River Kwai* (1957), *Lawrence of Arabia* (1962), and *Doctor Zhivago* (1965). British-born Lean asserted himself in Hollywood as a major filmmaker with his epic storytelling and panoramic visions of history, but he started out as a talented film editor and director in Great Britain. As a result, he brought an art-house mentality to blockbuster films. Combining elements of biography and film criticism, *Beyond the Epic: The Life and Films of David Lean* uses screenplays and production histories to assess Lean's body of work. Author Gene D. Phillips interviews actors who worked with Lean and directors who knew him, and their comments reveal new details about the director's life and career. Phillips also explores Lean's lesser-studied films, such as *The Passionate Friends* (1949), *Hobson's Choice* (1954), and *Summertime* (1955). The result is an in-depth examination of the director in cultural, historical, and cinematic contexts. Lean's approach to filmmaking was far different than that of many of his contemporaries. He chose his films carefully and, as a result, directed only sixteen films in a period of more than forty years. Those films, however, have become some of the landmarks of motion-picture history. Lean is best known for his epics, but Phillips also focuses on Lean's successful adaptations of famous works of literature, including retellings of plays such as *Brief Encounter* (1945) and novels such as *Great Expectations* (1946), *Oliver Twist* (1948), and *A Passage to India* (1984). From expansive studies of war and strife to some of literature's greatest high comedies and domestic dramas, Lean imbued all of his films with his unique creative vision. Few directors can match Lean's ability to combine narrative sweep and psychological detail, and Phillips goes beyond Lean's epics to reveal this unifying characteristic in the director's body of work. *Beyond the Epic* is a vital assessment of a great director's artistic process and his place in the film industry.

A level 5 Oxford Bookworms Library graded reader. Retold for Learners of English by Clare West. In a gloomy, neglected house Miss Havisham sits, as she has sat year after year, in a wedding dress and veil that were once white, and are now faded and yellow with age. Her face is like a death's head; her dark eyes burn with bitterness and hate. By her side sits a proud and beautiful girl, and in front of her, trembling with fear in his thick country boots, stands young Pip. Miss Havisham stares at Pip coldly, and murmurs to the girl at her side: 'Break his heart, Estella. Break his heart!'

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