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Autore	Lowry Malcolm <1909-1957.>
Titolo	The cinema of Malcolm Lowry [[electronic resource] ] : a scholarly edition of Lowry's "Tender is the night" // edited with an introduction by Miguel Mota and Paul Tiessen
Pubbl/distr/stampa	Vancouver, : University of British Columbia Press, 1990
ISBN	1-283-22611-1 9786613226112 0-7748-5673-4
Descrizione fisica	1 online resource (277 p.)
Altri autori (Persone)	MotaMiguel TiessenPaul FitzgeraldF. Scott <1896-1940.> (Francis Scott)
Disciplina	812/.54
Soggetti	American fiction
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	An edition of the parts of the author's manuscript which were original to him, not following the text of F. Scott Fitzgerald's novel.
Nota di bibliografia	Includes bibliographical references (p. 39-41) and index.
Nota di contenuto	Front Matter -- Contents -- Preface and Acknowledgements -- Introduction -- Works Cited in Preface and Introduction -- A Note on the Text -- A Scholarly Edition of Lowry's "Tender Is the Night" -- Notes -- Index
Sommario/riassunto	To a remarkable extent the filmscript of Tender is the Night, which Malcolm Lowry wrote in 1949-50 with the help of Margerie Bonner Lowry, is less an adaptation of F. Scott Fitzgerald's novel than an extension of Lowry's own fiction. As Miguel Mota and Paul Tiessen show, Malcolm Lowry's script contains important passages which are really "cinematic" restatements of parts of Lowry's novel Lunar Caustic, and of short stories such as "Through the Panama" and "Strange Comfort Afforded by the Profession." The editors note also the many direct and indirect allusions to elements from Lowry's master-work, Under the Volcano (1947), a novel that is regarded by many critics as one of the most "cinematic" prose works of the twentieth century. A close study of the text reveals that Lowry took on the Tender is the Night project partly as a means of reopening his Under the Volcano

narrative, of re-exploring its plot and problems and its characters and themes, and of carrying as far as possible the "cinematic" style he had begun to examine in that work. Lowry's *Tender is the Night* manuscript is important, then, not only as a completed, 455-page text in its own right but also as a text having a direct bearing on Lowry's own reading of *Under the Volcano* and of his sense of artistic direction after that work. Indeed, the editors consider the significance of the film script as a key - hitherto almost entirely overlooked - to understanding his projected multiple volume work, *The Voyage That Never Ends*. This scholarly edition of Lowry's script presents 38 passages of varying length - from less than one page to over 100 pages - in which Lowry writes with a freedom and creativity that lead to a text narratively and stylistically quite separate and distinct from Fitzgerald's original. It excludes passages where Lowry adheres more or less slavishly, at 37 intervals, to Fitzgerald's novel, though it provides brief narrative summaries of and comments on those omitted sections. Lowry's achievement in his film script demonstrates the nature of his life-long commitment to and extensive knowledge of the international cinema from the 1910s to the 1950s and also the nature of his view of the novelist's responsibility to participate in the development of film as an art. The script also illustrates Lowry's relationship with F. Scott Fitzgerald as one in a series of literary kinships, and as the editors point out, the work becomes a criticism and analysis of both Fitzgerald's novel and of Fitzgerald himself.

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