

## Trainspotting French Edition

"Digging The Vein will appeal to all Tony O'Neill fans, of which I'm one. It's another pitch dark classic." Irvine Welsh, author of *Trainspotting*. Tony O'Neill's debut novel has become a cult classic since it was originally published by Contemporary Press in 2006. *Digging the Vein* is the tragicomic portrait of a young Englishman who arrives in LA fresh from an abortive career in rock and roll. His world abruptly changes when he submerges himself in the subterranean world of the Hollywood junk scene. Winning acclaim from the likes of Irvine Welsh (*Trainspotting*), John Giorno (*You've Got To Burn To Shine*), Dan Fante (*Chump Change*), James Frey (*A Million Little Pieces*), and Jerry Stahl (*Permanent Midnight*), *Digging the Vein's* unflinching depiction of Los Angeles' underbelly led to a deal with Harper Collins, who went on to publish a sequel (*Down and Out on Murder Mile*) as well as several other works of O'Neill's fiction and non-fiction. Beyond the theme of addiction, Tony O'Neill's debut has an obsession honesty and authenticity - a desire for freedom at all costs that pits the narrator irrevocably and disastrously at odds with the world around him. Our hero has big problems: a wife he had known for only two days, no job, no money and a drug habit expanding beyond all limits. As you might expect, there are wild stories of drug deals gone wrong, friendships lost, suffering, casual sex and unexpected violence. And of course there are lonely nights in rotten motels, withdrawal symptoms, methadone clinics and the constant quest for the high. But *Digging the Vein* is a novel concerned with much more than the nocturnal world of the junkie: to paraphrase one great poet it's the narrators "Lust for Life" that keeps the reader hooked. This is a tale related with a startling lack of romanticism, and this refusal to apologize and condemn propels *Digging the Vein* down a far murkier path that lies beyond the traditional route signposted 'addiction / redemption.' Since it was first published in a limited run back in 2006, O'Neill's debut has been long unavailable outside of the collectors market. Vicon Editions is proud to bring you the definitive e-book edition of the novel John Giorno described as, "mining diamonds for the crown of the King of Hell." As well as incorporating material originally left out of the US paperback edition, this all-new edition of *Digging the Vein* contains a gallery of covers from the book's various incarnations around the world, an introduction by "Million Little Pieces" author James Frey, and a mixed-media essay on Tony O'Neill and *Digging the Vein* by Dejan Gacond and Kit Brown (both of which originally appeared in the French edition of the novel, "Du Bleu Sur Les Veins").

A fascinating survey of popular culture in Europe, from Celtic punk and British TV shows to Spanish fashion and Italian sports. • Makes connections between pop culture in Europe to that of the United States • Provides further readings and a bibliography at the end of the work • Includes sidebars throughout the text with additional anecdotal information • Features appendices with top-ten lists of songs, movies, and books

"Audiovisual Translation: Subtitling" is an introductory textbook which provides a solid overview of the world of subtitling. Based on sound research and first-hand experience in the field, the book focuses on generally accepted practice but identifies current points of contention, takes regional and medium-bound variants into consideration, and traces new developments that may have an influence on the evolution of the profession. The individual chapters cover the rules of good subtitling practice, the linguistic and semiotic dimensions of subtitling, the professional environment, technical considerations, and

key concepts and conventions, providing access to the core skills and knowledge needed to subtitle for television, cinema and DVD. Also included are graded exercises covering core skills. "Audiovisual Translation: Subtitling" can be used by teachers and students as a coursebook for the classroom or for self-learning. It is also aimed at translators and other language professionals wishing to expand their sphere of activity. While the working language of the book is English, an accompanying DVD contains sample film material in Dutch, English, French, Italian and Spanish, as well as a range of dialogue lists and a key to some of the exercises. The DVD also includes WinCAPS, SysMedia's professional subtitling preparation software package, used for broadcast television around the world and for many of the latest multinational DVD releases of major Hollywood projects.

Pop Fiction's unique essays individually consider one song within a cinematic context. Unlike previous collected volumes about pop music in film, where a generalised approach has been adopted, this offers instead a close examination of two pervasive and significant mediums in combination. The collection introspects, assembling the pop song into various guises and documenting how individuals dissemble the multiple roles that the pop song plays in cinematic moments. The song as: role-play, memory trigger, narrator, ghost, marketing device, translator, alienator, membership rite etc. Within this tight structure, an international range of authorities from film, musicology, audio-visual design, contemporary art, cultural studies, sociology, and marketing. All provide fresh insight towards the inter-textual fusion of film and song. Additionally the books form reduces the area of analysis to expose differences and similarities between these contrasting fields of study. Innovative yet accessible, this exciting document would appeal to students, lecturers and researchers offering a diverse set of models with which to investigate the 'ideogram' of image/text/sound—a relationship which sits at the heart of most cultural production. For beginners, the book provides comforting areas of familiarity (pop song and film) while exploring areas of respective discipline and inter-disciplinary practice in an original manner.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (films not included). Pages: 257. Chapters: Repo Man, Pulp Fiction, Traffic, Goodfellas, Trainspotting, Easy Rider, The French Connection, Blow, Midnight Express, Heavy Metal, The Man with the Golden Arm, A Hatful of Rain, Training Day, The Godfather, Enter the Void, American Gangster, List of drug films, Fear and Loathing in Las Vegas, Scarface, A Scanner Darkly, ATL, Live and Let Die, Alpha Dog, Licence to Kill, City of God, American Pop, The Chumscrubber, Love and Other Drugs, Less Than Zero, Human Traffic, Menace II Society, RoboCop 2, Casino, The Runaways, Sid and Nancy, Brick, Wired, Requiem for a Dream, Crooklyn, EuroTrip, Gone Baby Gone, Lock, Stock and Two Smoking Barrels, Limitless, Naked Lunch, Super Fly, Before the Devil Knows You're Dead, Girl, Interrupted, Altered States, Empire Records, Saving Grace, New Jack City, Blood In Blood Out, Half Nelson, Bad Boys, Veronica Guerin, Jackie Brown, Lady Sings the Blues, The 51st State, The Man from Nowhere, The Rules of Attraction, Green Street, Charlie Bartlett, The Elite Squad, Bad Boys II, Weirldsville, Smiley Face, Pusher II, The Elite Squad 2, The Private Lives of Pippa Lee, Sunset Strip, Postcards from the Edge, Twelve, Psych-Out, The Apple, Sherrybaby, Liquid Sky, Endings, Nurse Betty, Coffy, Ray, The Salton Sea, The Love-Ins, Spun, Skidoo, American Violet, Tribu, Invasion

U.S.A., Purgatory House, Wonderland, Layer Cake, Where the Day Takes You, Belly, The True Story of Lynn Stuart, Candy, McQ, Pusher III, I'm Dancing as Fast as I Can, Adam and Paul, Bird, The Football Factory, The Bridge to Nowhere, Party Monster, Harley Davidson and the Marlboro Man, Who'll Stop the Rain, The LSD Story, The Basketball Diaries, Cocaine Cowboys, The Panic in Needle Park, The Death of Richie, Forgotten Pills, Bones, Gridlock'd, The Rose, Knockin' on Heaven's Door, Maria Full of...

This Guide examines the critical construction of the genre of 'contemporary Scottish literature' and assesses the critical responses to a wide range of contemporary Scottish fiction, poetry and drama. The Guide is structured thematically with each chapter addressing a specific area of debate within the field of contemporary Scottish Studies. For almost thirty years, David Thomson's Biographical Dictionary of Film has been not merely "the finest reference book ever written about movies" (Graham Fuller, Interview), not merely the "desert island book" of art critic David Sylvester, not merely "a great, crazy masterpiece" (Geoff Dyer, The Guardian), but also "fiendishly seductive" (Greil Marcus, Rolling Stone). This new edition updates the older entries and adds 30 new ones: Darren Aronofsky, Emmanuelle Beart, Jerry Bruckheimer, Larry Clark, Jennifer Connelly, Chris Cooper, Sofia Coppola, Alfonso Cuaron, Richard Curtis, Sir Richard Eyre, Sir Michael Gambon, Christopher Guest, Alejandro Gonzalez Inarritu, Spike Jonze, Wong Kar-Wai, Laura Linney, Tobey Maguire, Michael Moore, Samantha Morton, Mike Myers, Christopher Nolan, Dennis Price, Adam Sandler, Kevin Smith, Kiefer Sutherland, Charlize Theron, Larry Wachowski and Andy Wachowski, Lew Wasserman, Naomi Watts, and Ray Winstone. In all, the book includes more than 1300 entries, some of them just a pungent paragraph, some of them several thousand words long. In addition to the new "musts," Thomson has added key figures from film history—lively anatomies of Graham Greene, Eddie Cantor, Pauline Kael, Abbott and Costello, Noël Coward, Hoagy Carmichael, Dorothy Gish, Rin Tin Tin, and more. Here is a great, rare book, one that encompasses the chaos of art, entertainment, money, vulgarity, and nonsense that we call the movies. Personal, opinionated, funny, daring, provocative, and passionate, it is the one book that every filmmaker and film buff must own. Time Out named it one of the ten best books of the 1990s. Gavin Lambert recognized it as "a work of imagination in its own right." Now better than ever—a masterwork by the man playwright David Hare called "the most stimulating and thoughtful film critic now writing."

The subcultural enfant terrible of devolutionary protest and rebellion, Irvine Welsh is now widely acknowledged as the founding father of a whole new tradition in post-devolution Scottish writing. The unprecedented worldwide success of Trainspotting, magnified by Danny Boyle's iconic film adaptation, revolutionised Scottish culture and radically remoulded the country's self-image from dreamy romantic hinterland to agitated metropolitan hotbed. Though Welsh's career is very much an ongoing phenomenon, his influence on contemporary Scottish literary history is already quite indisputable and enduring.

This is the first study devoted to the highly significant roles played by France and Britain in the formulation of European audiovisual policy, providing a truly comparative analysis of the contemporary audiovisual scene in the two countries.

This book engages with ideas that are highly topical and relevant: nationalism, nationhood and

national identity as well as the relationship of these to postcolonialism. However, it does so within the broad field of drama. Examining the debates around the relationship between culture and national identity, the book documents the contributions of actual dramatists and film-makers to the chronicling of an important historical moment. The book breaks down what have been traditional barriers between theatre, film and television studies, considering the very broad range of ways in which the creators of dramatic fictions are telling us stories about ourselves at a time when the idea of being 'British' is increasingly problematic. Much has been written on the 'break up' of Britain, but there has been very little to-date about the impact that this is having on drama in the theatre, on television and on film. A very wide range of material is discussed in the book, ranging from box office hits such as "The Full Monty" to community based theatre in Scotland and Wales.

Winnaar van de Booker Prize 2020 - Meer dan 50.000 exx verkocht in Nederland! Hugh 'Shuggie' Bain brengt in de jaren tachtig zijn jeugd door in een vervallen sociale huurwoning in Glasgow. Agnes, zijn moeder, is alles voor Shuggie. Zij behoudt haar trots door er altijd goed uit te zien. Toch zoekt ze steeds vaker troost in drank. Shuggie probeert intussen uit alle macht normaal te zijn, ook al ziet iedereen dat hij 'anders' is dan de andere jongens. Agnes steunt haar zoon, maar haar verslaving begint alles te overschaduwen, zelfs de liefde voor haar Shuggie. 'Intens, goed geschreven en tragisch.' NRC 'Ook heel fijn: Shuggie Bain is de enige van de zes genomineerde boeken waarin humor een plek van betekenis heeft.' de Volkskrant 'Het debuut dat leest als een meesterwerk.' Washington Post 'Dit boek vervult je met verbijstering en verwondering.' The New York Times Book Review 'Deze roman breekt je hart, en is even meedogenloos als prachtig.' The Times 'Laat een wereld zien die zelden wordt geportretteerd in literaire fictie, en is daarom bewonderingswaardig en van belang.' The Guardian 'Deze roman verdient de Booker Prize.' Daily Telegraph 'De rauwe emoties in deze roman komen keihard binnen. Shuggie Bain zal je nog lang bijblijven. Elke scène in dit boek is even meesterlijk.' Kirkus Reviews

This book charts the course of Scottish Critical Theory since the 1960s. It provocatively argues that 'French' critical-theoretical ideas have developed in tandem with Scottish writing during this period. Its themes can be read as a breakdown in Scottish Enlightenment thinking after empire - precisely the process which permitted the rise of 'theory'. The book places within a wider theoretical context writers such as Muriel Spark, Edwin Morgan, Ian Hamilton Finlay, James Kelman, Alexander Trocchi, Janice Galloway, Alan Warner and Irvine Welsh, as well as more recent work by Alan Riach and Pat Kane, who can be seen to take the 'post-Enlightenment' narrative forward. In doing so, it draws on the work of the Scottish thinkers John Macmurray and R.D. Laing as well as the continental philosophers Gilles Deleuze and Paul Virilio.

English-French Translation: A Practical Manual allows advanced learners of French to develop their translation and writing skills. This book provides a deeper understanding of French grammatical structures, the nuances of different styles and registers and helps increase knowledge of vocabulary and idiomatic language. The manual provides a wealth of practical tasks based around carefully selected extracts from the diverse text types students are likely to encounter, from literary and expository, to persuasive and journalistic. A mix of shorter targeted activities and lengthier translation pieces guides learners through the complexities and challenges of translation from English into French. This comprehensive manual is ideal for advanced undergraduate and postgraduate students in French language and translation.

Advances in audiovisual technology, most notably the advent of the popular usage of digital technology in the last few years, have altered the face of popular television. Thanks to cable, satellite and now digital technology, television broadcasts can reach an international audience. The reaction from cultural critics has been mixed. As the debate concerning the effects of new telecommunications and audiovisual technology continues unabated, this book examines the

underlying hypothesis that collective allegiances are moving away from the national paradigm towards the global/local model and provides a balanced appraisal of the depiction of a select number of group identities on television in Britain and France.

The late twentieth-century transition from a paper-oriented to a media-oriented society has triggered the emergence of Audiovisual Translation as the most dynamic and fastest developing trend within Translation Studies. The growing interest in this area is a clear indication that this discipline is going to set the agenda for the theory, research, training and practice of translation in the twenty-first century. Even so, this remains a largely underdeveloped field and much needs to be done to put Screen Translation, Multimedia Translation or the wider implications of Audiovisual Translation on a par with other fields within Translation Studies. In this light, this collection of essays reflects not only the “state of the art” in the research and teaching of Audiovisual Translation, but also the professionals’ experiences. The different contributions cover issues ranging from reflections on professional activities, to theory, the impact of ideology on Audiovisual Translation, and the practices of teaching and researching this new and challenging discipline. In expanding further the ground covered by the John Benjamins’ book (Multi)Media Translation (2001), this book seeks to provide readers with a deeper insight into some of the specific concepts, problems, aims and terminology of Audiovisual Translation, and, by this token, to make these specificities emerge from within the wider nexus of Translation Studies, Film Studies and Media Studies. In a quickly developing technical audiovisual world, Audiovisual Translation Studies is set to become the academic field that will address the complex cultural issues of a pervasively media-oriented society.

A Companion to Translation Studies is the first work of its kind. It provides an authoritative guide to key approaches in translation studies. All of the essays are specially commissioned for this collection, and written by leading international experts in the field. The book is divided into nine specialist areas: culture, philosophy, linguistics, history, literary, gender, theatre and opera, screen, and politics. Each chapter gives an in-depth account of theoretical concepts, issues and debates which define a field within translation studies, mapping out past trends and suggesting how research might develop in the future.

What is the impact of globalization on texts and media? To what extent do artists and writers consciously or unconsciously build translatability into their work? Translation in a Global Market addresses these questions as well as the problems that may arise from a global market in cultural and aesthetic forms. For instance, what does a global market that increasingly rewards translation-friendly works that cross linguistic and cultural boundaries mean for publishing in non-Western languages? What are the politics of an emergent internationalized aesthetic that privileges metropolitan over vernacular genres? And why do specific cultural objects arrive and circulate in various public spheres? The essays in this volume critically investigate these questions without assuming that these objects were destined to arrive in those public spheres. Translation in a Global Market assembles contributors from several academic disciplines as well as visual artists for a closer look at the formation of an international canon and at the kinds of texts that gain international visibility. The essays urge a shift in emphasis from global literacy—which implies the use of a standard language and a preference for translatability in texts—to transnational literacy, which places minority and diaspora literatures in direct conversation with each other rather than with Paris, London, or New York. Contributors. Dina Al-Kassim, Emily Apter, Timothy Brennan, Elena Climent, Maryse Condé, Michael Eng, Renée Green, Rainer Ganahl, Sarah M. Hudgins, Michael North, Gayatri Chakravorty Spivak

Post-Colonial Literatures in English, together with English Literature and American Literature, form one of the three major groupings of literature in English, and, as such, are widely studied around the world. Their significance derives from the richness and variety of experience which they reflect. In three volumes, this Encyclopedia documents the history and development of this body of work and includes original research relating to the literatures of some 50 countries and territories. In more than 1,600 entries written by more than 600 internationally recognized scholars, it explores the effect of the colonial and post-colonial experience on literatures in English worldwide.

Moving Target offers a rigorous exploration of the practice of translating for the theatre. The twelve essays in the volume span a range of work from Eastern and Western Europe, Canada and the United States. For the first time, this book draws together existing translation theory with contemporary practice to shed light on a hitherto neglected aspect of the production process. How does the theatre translator mediate between source text, performance text and target audience? What happens when theatre is transposed from one culture to another? What are the obstacles to theatre translation, and what are the opportunities? Central to the debate throughout is the role of the translator in creating not only a linguistic text but also a performance text, as the contributors repeatedly demonstrate an illuminating sensibility to the demands and potential of theatre production. Impacting upon areas of (inter)cultural theory as well as theatre studies and translation studies, the result is a startling revelation of the joys, as well as the frustrations of the dramatic art of the translator for performance.

This volume includes contributions on dialect translation as well as other studies concerned with the problems facing the translator in bridging cultural divides.

In what kind of state is the European film business? This study is the first in a series that provides an accessible understanding of how the world's contemporary screen industries function. It looks at all the factors in play, from government regulation to the marketing strategies behind an international success like 'Run Lola Run'/'Lola Rennt'. Anne Jackel evaluates how Europe's film industries operate, their working practices and the region's place within the global business of cinema. Exploring trends in production, distribution and exhibition, the book considers a range of national and pan-regional developments. Key areas of critical debate are highlighted, including private and public financing, co-production, film policy, links between the film and television industries, and the threats to 'art cinema' from within and without Europe.

The updated sixth edition of the comprehensive film reference features more than 7,500 alphabetically organized entries on the artistic, technical, and commercial aspects of movies, including style, genres, actors and actresses, directors, producers, and motion picture studios. Original. 20,000 first printing.

Explores the life of a group of rude boys, junkies, and nutters in Edinburgh  
Audiovisual Translation: Dubbing is an introductory textbook that provides a solid overview of the world of dubbing and is fundamentally interactive in approach. Based on first-hand experience in the field, the book combines translation practice with other related tasks – usually commissioned to dialogue writers and dubbing assistants – thus offering a complete introduction to the field of dubbing. It develops diversified skills, presents a broad picture of the industry, engages with the various controversies in the field, and challenges prevailing stereotypes. The individual chapters cover the map of dubbing in the world, the dubbing market and professional environment, text

segmentation into takes or loops, lip-syncing, the challenge of emulating oral discourse, the semiotic nature of audiovisual texts, and specific audiovisual translation issues. The book further raises a number of research questions and looks at some of the unresolved challenges of this very specific form of translation. It includes graded exercises covering core skills that can be practised in class or at home, individually or collectively.

In almost a century since the First World War ended, Scotland has been transformed in many rich ways. Its literature has been an essential part of that transformation. The third volume of the History, explores the vibrancy of modern Scottish literature in all its forms and languages. Giving full credit to writing in Gaelic and by the Scottish diaspora, it brings together the best contemporary critical insights from three continents. It provides an accessible and refreshing picture of both the varieties of Scottish literatures and the kaleidoscopic versions of Scotland that mark literary developments since 1918.

This book analyses and describes Speech and Thought Presentation (S&TP) in French from a broad theoretical perspective, building bridges between linguistic, stylistic and narratological frameworks that have until now been developed separately. It combines the French *théorie de l'énonciation* and different Anglo-Saxon approaches of reported discourse into a harmonious whole, in order to create a new and exciting paradigm for our conception of S&TP strategies. Basing its findings on actual corpora and going beyond the canonical categories of reported discourse, it shows that the study of S&TP strategies is essential to our understanding of phenomena as diverse as the evolution and categorization of literary genres, the production and staging of 'orality' in literature, the various conceptualizations of the notion of 'Truth' in fiction and non-fiction, the expression of points of view in narrative, the structuring of rhetorical strategies and the construction of the 'Self' versus the representation of the 'Other' in discourse. Translation, before 9/11, was deemed primarily an instrument of international relations, business, education, and culture. Today it seems, more than ever, a matter of war and peace. In *The Translation Zone*, Emily Apter argues that the field of translation studies, habitually confined to a framework of linguistic fidelity to an original, is ripe for expansion as the basis for a new comparative literature. Organized around a series of propositions that range from the idea that nothing is translatable to the idea that everything is translatable, *The Translation Zone* examines the vital role of translation studies in the "invention" of comparative literature as a discipline. Apter emphasizes "language wars" (including the role of mistranslation in the art of war), linguistic incommensurability in translation studies, the tension between textual and cultural translation, the role of translation in shaping a global literary canon, the resistance to Anglophone dominance, and the impact of translation technologies on the very notion of how translation is defined. The book speaks to a range of disciplines and spans the globe. Ultimately, *The Translation Zone* maintains that a new comparative literature must take stock of the political impact of translation technologies on the

definition of foreign or symbolic languages in the humanities, while recognizing the complexity of language politics in a world at once more monolingual and more multilingual.

Na een burn-out gaat de Schotse rechercheur Ray Lennox voor een korte vakantie met zijn vriendin Trudi naar Florida. In Miami doet Trudi niet veel anders dan dromen over hun bruiloft tot Lennox het zat is. Hij struint, steeds depressiever, de stripclubs en nachtcafés van downtown Miami af. Als twee vrouwen hem seks en cocaïne aanbieden hoeft hij geen twee keer na te denken. In hun appartement ontmoet hij een meisje van tien dat het slachtoffer dreigt te worden van een pedofielenetwerk. Lennox neemt haar mee naar een exclusieve Marina aan de Golf van Mexico, maar komt er al snel achter dat de demonen die hem thuis bijna de kop kostten, hem ook hier weten te vinden. Een geëngageerde thriller over de relatie tussen een geharde Schotse politieman en een seksueel ontregeld meisje

From the author of *Trainspotting* comes this new play *You'll Have Had Your Hole*. The second edition of this innovative textbook brings together leading scholars to provide detailed analyses of twenty-two key films within the canon of French cinema, from the 1920s to the 1990s. Films discussed include: \* masterpieces such as Renoir's *La Bête Humaine* and *Carne's Les Enfants du Paradis* \* popular classics such as *Les Vacances de Monsieur Hulot* and *Ma Nuit chez Maud* \* landmarks of the New Wave such as *Les 400 Coups* and *A bout de souffle* \* important films of the 1990s such as *Nikita* and *La Haine* The films are considered in relation to such issues as the history of French cinema, the social and cultural contexts of their production and reception, the relationship with Hollywood cinema, gender politics, authorship and genre. Each article is accompanied with a guide to further reading and a filmography of the director, and the new edition also includes a fully revised introduction and a bibliography on French cinema.

2017 – langverwachte vervolg op de film *Trainspotting* *Trainspotting*, 10 jaar later. Simon 'Sick Boy' Williamson, inmiddels mislukt als vader en echtgenoot, keert aan het einde van zijn jeugd terug in Edinburgh. Hier bedenkt hij na zijn zoveelste ontslag een laatste redmiddel om zijn gebutste ego op te krikken: het regisseren en produceren van een pornofilm. Sexy studente Nikki wordt zijn eerste ster, de succesvolle clubeigenaar Mark Renton zijn zakenpartner. Ook zijn oude vrienden Spud, neurotisch maar vriendelijk, en Begbie, net uit de gevangenis en uit op wraak, zijn weer van de partij. Al snel zal blijken dat iedereen er een dubbele agenda op nahoudt.

*Intercultural Screen Adaptation* offers a wide-ranging examination of how film and television adaptations (and non-adaptations) interact with the cultural, social and political environments of their national, transnational and post-national contexts. With screen adaptations examined from across Britain, Europe, South America and Asia, this book tests how examining the processes of adaptation across and within national frameworks challenges traditional debates around the concept of

nation in film, media and cultural studies. With case studies of films such as *Under the Skin* (2013) and *T2: Trainspotting* (2017), as well as TV adaptations like *War and Peace* (2016) and *Narcos* (2015 - 2017), *Intercultural Screen Adaptation* offers readers an invigorating look at adaptations from a variety of critical perspectives, incorporating the uses of landscape, nostalgia and translation.

Scotland, its people and its history have long been a source of considerable fascination and inspiration for film-makers, film scholars and film audiences worldwide. A significant number of critically acclaimed films made in the last twenty-five years have ignited passionate conversations and debates about Scottish national cinema. Its historical, industrial and cultural complexities and contradictions have made it all the more a focus of attention and interest for both popular audiences and scholarly critics. *Directory of World Cinema: Scotland* provides an introduction to many of Scottish cinema's most important and influential themes and issues, films and film-makers, while adding to the ongoing discussion concerning how to make sense of Scotland's cinematic traditions and contributions. Chapters on film-makers range from Murray Grigor to Ken Loach, and Gaelic film-making, radical and engaged cinema, production, finance and documentary are just a few of the topics explored. Film reviews range from popular box office hits such as *Braveheart* and *Trainspotting* to lesser known but equally engaging independent and lower budget productions such as *Shell and Orphans*. This book is both a stimulating and accessible resource for a wide range of readers interested in Scottish film.

Nicholas Whittaker's much-loved classic recollects the long sunny days of his childhood when, notepad in hand, jam sandwiches in the duffel bag, he happily spent his time jotting down train numbers during the Indian summer of steam and the heyday of diesel. Whittaker returns to his roots in this updated edition, casting a sceptical eye over recent developments, catching up with old acquaintances and considering the toll that half a century of ridicule and a couple of decades of privatisation have wrought upon his beloved pastime. As Andrew Martin notes in his Foreword, this is 'one of the best books ever written about rail enthusiasm'. Equally it is a poetically written memoir of growing up in a more innocent age, a hymn to British eccentricity and to the virtues of observing the world around you: 'Spotters – of trains, planes, buses or birds – are a last redoubt for something rapidly vanishing from our lives: looking outward, seeing, observing. People notice things less and less these days, while watching things more and more.' Praise for the first edition: 'An elegy: for the steam trains already vanishing when Whittaker's hobby began in 1964; for the short-lived diesel age which followed; for an era of near innocence.' *Times Literary Supplement* 'Whittaker writes with humour and considerable evocative power ... For anyone who will admit to having a childhood brush with this now derided hobby, *Platform Souls* brings it all rushing back.' *Independent* 'Destined to become the Fever Pitch of the sidings and embankments' *Publishing News*

This is the first full-length study of Irvine Welsh's fiction and provides a sustained textual and contextual analysis and evaluation of his work

A humble man from humble beginnings, Danny Boyle (b. 1956) became a popular cinema darling when *Slumdog Millionaire* won big at the 2009 Academy Awards. Prior to this achievement, this former theater and television director helped the British film industry pull itself out of a decades-long slump. With *Trainspotting*, he proved British films could be more than stuffy, period dramas; they could be vivacious and thrilling with dynamic characters and an infectious soundtrack. This collection of interviews traces Boyle's relatively short fifteen-year film career, from his outstanding low-budget debut *Shallow Grave*, to his Hollywood studio films, his brief return to television, and his decade-in-the-making renaissance. Taken from a variety of sources including academic journals, mainstream newspapers, and independent

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bloggers, Danny Boyle: Interviews is one of the first books available on this emerging director. As an interviewee, Boyle displays an engaging honesty and openness. He talks about his films 28 Days Later, Millions, and others. His success proves that classical storytelling artists still resonate with audiences.

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