

# don't look now by daphne du maurier

**Don't Look Now by Daphne du Maurier:** An In-Depth Analysis of a Classic Psychological Thriller

"Don't Look Now" by Daphne du Maurier is a haunting short story that has captivated readers since its publication in 1971. Known for her mastery of suspense and atmospheric storytelling, du Maurier crafts a tale that explores themes of grief, the supernatural, and psychological torment. This article delves into the story's plot, themes, characters, and its enduring impact, offering a comprehensive understanding of why "Don't Look Now" remains a significant work in the realm of psychological horror and literary fiction.

## Overview of "Don't Look Now" by Daphne du Maurier

"Don't Look Now" is a chilling narrative centered around a grieving couple, John and Laura, who travel to Venice following the tragic death of their young daughter, Judith. Amidst the city's labyrinthine streets and mysterious ambiance, they encounter two elderly sisters who claim to have psychic abilities. As the story unfolds, subtle hints of the supernatural intertwine with the characters' psychological states, culminating in an unsettling climax that leaves a lasting impression on readers.

## Plot Summary and Key Events

### The Tragedy and Mourning

The story begins with John and Laura, devastated by Judith's accidental drowning. Their grief is palpable, and they seek solace in Venice, hoping to find peace away from their memories in England.

### The Encounter with the Sisters

While in Venice, they meet two elderly sisters—one of whom claims to possess psychic abilities. The sisters advise Laura that she is receiving messages from Judith, suggesting that the spirit of their deceased daughter is trying to communicate.

### The Forewarnings and Omens

Throughout their stay, Laura experiences strange visions and warnings. She notices subtle signs that suggest danger, such as a figure in a red coat and a sense of unseen presences. These warnings are often dismissed or misunderstood, adding to the story's tension.

### The Climax: The Fatal Moment

In a harrowing climax, John and Laura's attempts to interpret the psychic messages lead to a tragic misunderstanding. John, believing he is protecting Laura from supernatural harm, acts in a way that

results in his own death, while Laura witnesses the horrifying revelation of her husband's fate.

## **Major Themes in "Don't Look Now"**

### **Grief and Loss**

The story delves deeply into the devastating effects of grief. Both John and Laura are haunted by Judith's death, which manifests in their behaviors and perceptions. Du Maurier explores how grief can distort reality and lead to obsessive search for closure.

### **The Supernatural and the Unseen**

The narrative blurs the line between reality and the supernatural. The psychic messages and visions suggest a metaphysical connection beyond the physical world, raising questions about the existence of spirits and the afterlife.

### **Perception and Reality**

A core theme is the ambiguity of perception. Characters' interpretations of events are often subjective, influenced by their emotional states. This theme underscores the story's suspense, as readers are encouraged to question what is real.

### **Fate and Free Will**

The story examines how characters are influenced by unseen forces and whether their actions are predestined or driven by their choices. The tragic ending highlights the tension between destiny and personal agency.

## **Characters in "Don't Look Now"**

### **John**

A grieving husband, John is pragmatic but increasingly plagued by visions and doubts. His protective instincts and desire to shield Laura ultimately lead to a catastrophic decision.

### **Laura**

A sensitive and emotionally vulnerable woman, Laura is receptive to the psychic messages and her perceptions of the supernatural. Her connection to Judith's spirit is a central element of the story.

## **The Two Sisters**

The elderly sisters serve as catalysts for the supernatural elements. Their psychic abilities and cryptic warnings heighten the story's suspense and mystery.

## **Literary Style and Techniques**

### **Atmospheric Setting**

Daphne du Maurier's vivid descriptions of Venice evoke an eerie, dreamlike atmosphere. The city's labyrinthine streets, foggy canals, and historic architecture create a haunting backdrop that enhances the story's suspense.

### **Use of Foreshadowing**

Subtle hints and symbols, such as the color red or specific sounds, foreshadow the tragic climax. Du Maurier masterfully builds tension through these literary devices.

### **Unreliable Narration**

The story's perspective invites readers to question the reliability of the characters' perceptions, blurring the line between hallucination, supernatural intervention, and reality.

## **Adaptations and Cultural Impact**

### **The 1973 Film Adaptation**

"Don't Look Now" was famously adapted into a film directed by Nicolas Roeg, starring Donald Sutherland and Julie Christie. The film is renowned for its intense psychological depth, haunting visuals, and iconic editing techniques, which amplify the story's suspense and emotional impact.

### **Influence on Horror and Thriller Genres**

The story has influenced countless writers and filmmakers, contributing to the development of psychological horror. Its themes of grief, perception, and supernatural intervention continue to resonate in contemporary media.

### **Literary Significance**

"Don't Look Now" remains a significant work within Daphne du Maurier's oeuvre, showcasing her talent for creating atmospheric, emotionally complex narratives that explore the darker aspects of

human experience.

## **Interpreting "Don't Look Now"**

### **Symbolism and Motifs**

Various symbols, such as the color red, water, and mirrors, carry deeper meanings related to danger, the unconscious, and reflection. Analyzing these motifs enriches understanding of the story's themes.

### **Psychological vs. Supernatural Interpretations**

Readers often debate whether the story's events are supernatural phenomena or manifestations of grief and subconscious fears. This duality enhances the story's complexity and invites multiple interpretations.

### **Themes of Acceptance and Moving On**

The story subtly suggests that acknowledgment of grief and acceptance might be the path toward peace, contrasting with the destructive obsession that characters experience.

## **Conclusion: The Enduring Legacy of "Don't Look Now"**

"Don't Look Now" by Daphne du Maurier remains a masterful exploration of grief, perception, and the supernatural. Its atmospheric storytelling, complex characters, and ambiguous themes continue to captivate audiences decades after its publication. Whether viewed as a supernatural tale or psychological drama, the story prompts reflection on the fragile boundaries between life, death, and the unseen forces that may influence us all.

For anyone interested in psychological thrillers, ghost stories, or literary fiction that challenges perceptions, "Don't Look Now" is a must-read. Its enduring legacy is a testament to du Maurier's skill in weaving suspenseful narratives that resonate on both emotional and intellectual levels.

## **Frequently Asked Questions**

### **What is the primary theme of 'Don't Look Now' by Daphne du Maurier?**

The story explores themes of grief, guilt, perception, and the supernatural, emphasizing how personal trauma can blur the lines between reality and the supernatural.

## **How does Daphne du Maurier build suspense in 'Don't Look Now'?**

Du Maurier employs atmospheric descriptions, unreliable narration, and a gradual revelation of supernatural elements to create a tense, foreboding mood that keeps readers engaged and on edge.

## **What is the significance of the title 'Don't Look Now' in the story?**

The title underscores the story's central warning and the idea that observing certain things can lead to danger or tragedy, highlighting themes of perception and the consequences of looking too deeply.

## **How does the story 'Don't Look Now' explore the theme of grief?**

The story delves into grief through the characters' mourning process after their daughter's death, illustrating how their loss influences their perceptions and interactions with the supernatural elements.

## **What role does the supernatural play in 'Don't Look Now'?**

The supernatural is intertwined with the characters' psychological states, serving as a manifestation of their grief and guilt, and ultimately contributing to the story's tragic ending.

## **Has 'Don't Look Now' been adapted into other media forms?**

Yes, 'Don't Look Now' was famously adapted into a 1973 horror film directed by Nicolas Roeg, which is considered a classic and remains influential in horror cinema.

## **What is the narrative perspective used in 'Don't Look Now'?**

The story is told from a third-person limited perspective, primarily focusing on the characters' inner thoughts and perceptions, which enhances the story's suspense and ambiguity.

## **Additional Resources**

"Don't Look Now" by Daphne du Maurier: An In-Depth Review and Analysis

Daphne du Maurier's novella "Don't Look Now" stands as a masterclass in psychological suspense and atmospheric storytelling. First published in 1971, it has since become a quintessential piece of Gothic fiction that explores themes of grief, perception, and the supernatural. This review delves into the intricacies of the narrative, character development, thematic depth, and its enduring influence on literature and cinema.

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# Overview of the Plot

"Don't Look Now" centers around the grieving couple, John and Laura Baxter, who travel to Venice following the tragic death of their young daughter, Christine. Their stay in Venice becomes a tapestry woven with grief, supernatural elements, and psychological tension. The story unfolds through a series of increasingly disturbing events, culminating in a shocking revelation that blurs the line between reality and the supernatural.

## Key Plot Points:

- The Baxters arrive in Venice, haunted by their loss.
- They stay at a small hotel, where Laura claims to see the spirits of Christine and a mysterious little girl.
- The story explores Laura's sightings of two elderly sisters who claim to have psychic abilities.
- John's skepticism clashes with Laura's belief in the supernatural, deepening their emotional rift.
- A series of ominous events lead to a chilling climax involving a deathly encounter in the foggy streets of Venice.

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# Thematic Depth and Symbolism

"Don't Look Now" is rich with themes that invite multiple interpretations, making it a compelling piece for literary analysis.

## Grief and Loss

- The novella vividly portrays the profound impact of bereavement on the human psyche.
- The characters' reactions to Christine's death—ranging from denial to obsession—highlight the varied ways individuals cope with trauma.
- The supernatural elements serve as manifestations of their unresolved grief.

## Perception vs. Reality

- Daphne du Maurier meticulously plays with the idea that perception can be deceptive.
- Laura's visions and the supernatural encounters challenge the reader's understanding of what is real.
- The story questions whether the spirits are genuinely supernatural or manifestations of guilt and emotional turmoil.

## The Supernatural and the Unseen

- The spirits of Christine and the mysterious girl symbolize unresolved issues and the thin veil between life and death.
- The psychic abilities of the sisters reflect societal fascination with the paranormal.
- The story's ambiguity leaves open the question of whether the supernatural elements are genuine or psychological.

## Gender and Psychological Dynamics

- Laura's sensitivity and intuition contrast with John's practicality, creating tension.
- The novella subtly explores gender roles and perceptions, especially in how the characters interpret their experiences.

### Symbolism in Settings

- Venice itself is a character—its labyrinthine streets, fog, and antiquity mirror the story's themes of mystery and the unknown.
- The recurring motif of water symbolizes both cleansing and death, reinforcing the themes of loss and rebirth.

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## Character Analysis

### John Baxter

- A pragmatic, controlled man struggling with grief.
- His skepticism about the supernatural clashes with Laura's beliefs, representing rationality versus emotional intuition.
- His actions, especially during the climax, reveal a complex interplay of denial, guilt, and love.

### Laura Baxter

- Sensitive and emotionally open, she is more receptive to the supernatural.
- Her visions serve as a manifestation of her ongoing mourning process.
- Her interactions with the psychic sisters highlight her desire for connection and understanding.

### The Psychic Sisters

- They serve as the story's mystical figures, embodying both the hope and danger of believing in the supernatural.
- Their ambiguous motives and abilities add to the story's tension.

### Christine's Spirit

- Represents unresolved guilt and the enduring impact of childhood trauma.
- Its presence drives the narrative's emotional core.

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## Literary Style and Narrative Techniques

Daphne du Maurier's storytelling in "Don't Look Now" exemplifies her mastery of mood, atmosphere, and subtlety.

### Narrative Perspective

- The story is primarily told through third-person limited perspective, mainly focusing on John's point of view.
- This approach immerses the reader in John's skepticism and confusion, heightening suspense.

### Atmosphere and Mood

- Du Maurier's vivid descriptions of Venice evoke a haunting, almost otherworldly setting.
- The pervasive fog, narrow alleys, and decaying architecture contribute to an oppressive, eerie atmosphere.

### Use of Foreshadowing

- The novella employs subtle foreshadowing—such as the recurring imagery of eyes and water—that hints at the story's climax.
- The psychic phenomena and strange occurrences build anticipation without revealing too much.

### Pacing and Tension

- The story's pacing is deliberate, with slow-building tension that culminates in a shocking climax.
- The juxtaposition of quiet, reflective moments with sudden, intense scenes keeps the reader engaged.

### Symbolic Language

- Du Maurier's language is layered with symbolism, often hinting at deeper psychological themes.
- The recurring motifs of water, eyes, and mirrors deepen the narrative's complexity.

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## The Ending and Its Ambiguity

The conclusion of "Don't Look Now" remains one of the most debated aspects of the story.

- Without revealing explicit spoilers, the ending involves a twist that challenges the reader's understanding of reality.
- It leaves open questions about whether the supernatural events are genuine or hallucinations born of grief.
- The final scene's ambiguity enhances the story's haunting quality, making it a topic of discussion and interpretation.

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## Adaptations and Cultural Impact

### Film Adaptation

- The novella was famously adapted into a 1973 film directed by Nicolas Roeg, starring Donald Sutherland and Julie Christie.
- The film is renowned for its atmospheric visuals, haunting soundtrack, and its own twist ending, which has become iconic.
- While the film takes liberties with the novella's plot, it captures the story's mood and themes effectively, further cementing its place in horror and psychological thriller cinema.

### Influence on Literature and Media

- "Don't Look Now" has inspired countless writers and filmmakers who explore similar themes of grief, perception, and the supernatural.
- Its narrative structure and atmospheric storytelling serve as a blueprint for many modern psychological thrillers.

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# Critical Reception and Legacy

- Upon release, the novella was praised for its craftsmanship, psychological depth, and atmospheric tension.
- Critics lauded du Maurier's ability to blend Gothic elements with contemporary emotional issues.
- Over time, it has been regarded as a classic of modern Gothic fiction, often included in anthologies and academic discussions.

## Why It Remains Relevant

- Its exploration of universal themes—loss, perception, and the unknown—resonates across generations.
- The ambiguity invites ongoing interpretation, ensuring its relevance in literary studies.

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# Conclusion: A Masterpiece of Suspense and Atmosphere

Daphne du Maurier's "Don't Look Now" is a compelling exploration of grief intertwined with supernatural mystery. Its richly atmospheric setting, layered symbolism, and nuanced characters create a story that lingers long after the final page. Whether viewed as a ghost story, a psychological thriller, or a meditation on loss, it exemplifies du Maurier's talent for weaving haunting narratives that challenge perceptions and evoke profound emotional responses.

For readers interested in stories that combine the Gothic with psychological depth, "Don't Look Now" offers an unforgettable journey into the shadows of the human mind and the mysterious world beyond perception. Its enduring legacy is a testament to du Maurier's brilliance and her ability to craft tales that continue to captivate and unsettle audiences decades after their initial publication.

## [Don T Look Now By Daphne Du Maurier](#)

**don t look now by daphne du maurier:** Don't Look Now Daphne du Maurier, 2013-12-17 A married couple on holiday in Venice are caught up in a sinister series of events. A lonely schoolmaster is impelled to investigate a mysterious American couple. A young woman loses her cool when she confronts her father's old friend on a lonely island. A party of British pilgrims meet strange phenomena and possible disaster in the Holy Land. A scientist abandons his scruples while trying to tap the energy of the dying mind. Collecting five stories of mystery and slow, creeping horror, Daphne Du Maurier's Don't Look Now and Other Stories showcases her unique blend of sympathy and spinetling suspense. Daphne du Maurier is in a class by herself.-New York Times

**don t look now by daphne du maurier: Don't Look Now** Daphne du Maurier, 2008-10-28 Classic horror stories by one of masters of the form. Full of bone-chilling tales, this collection includes *The Birds*, the basis for the Alfred Hitchcock film of the same title, and other creepy classics. Daphne du Maurier wrote some of the most compelling and creepy novels of the twentieth century. In books like *Rebecca*, *My Cousin Rachel*, and *Jamaica Inn* she transformed the small

dramas of everyday life—love, grief, jealousy—into the stuff of nightmares. Less known, though no less powerful, are her short stories, in which she gave free rein to her imagination in narratives of unflagging suspense. Patrick McGrath's revelatory new selection of du Maurier's stories shows her at her most chilling and most psychologically astute: a dead child reappears in the alleyways of Venice; routine eye surgery reveals the beast within to a meek housewife; nature revolts against man's abuse by turning a benign species into an annihilating force; a dalliance with a beautiful stranger offers something more dangerous than a broken heart. McGrath draws on the whole of du Maurier's long career and includes surprising discoveries together with famous stories like "The Birds." *Don't Look Now* is a perfect introduction to a peerless storyteller.

**don t look now by daphne du maurier:** *Don't Look Now* Jessica Gildersleeve, 2017-10-31 Nicolas Roeg's *Don't Look Now* (1973) has been called a ghost story for adults. This book argues for it as a particular kind of horror film that depends on the narrative of trauma. Jessica Gildersleeve positions *Don't Look Now* within a discourse of midcentury anxiety narratives and identifies it as a hinge between literature and film of the 1970s.

**don t look now by daphne du maurier: *Don't Look Now*** Mark Sanderson, 2019-07-25 *Don't Look Now*, released in 1973, confirmed director Nicolas Roeg as one of the most stylish and innovative British directors of the postwar period. Adapted from a short story by Daphne du Maurier, it is both a complex study of how people come to terms with grief and a chilling tale of murder set among the canals and churches of Venice. Featuring telling performances by Julie Christie and Donald Sutherland as the couple whose daughter has tragically died, *Don't Look Now* depicts the way in which the macabre and the everyday are intertwined. In his lucid, subtle account, Mark Sanderson describes the collaboration between director and actors that sustained the film's emotional richness. He returns to du Maurier's original text and to the traditions of Gothic writing that underpin *Don't Look Now*'s combination of horror, melodrama and black comedy. Sanderson examines the film's intricate visual style, uncovering the way in which particular motifs are used to amplify its depiction of two terrible deaths. He finds compensation for the film's grimly fatalistic view of life in its celebration of sexual relationships and the power of recollection. The book includes an exclusive and in-depth interview with Roeg as well as rare and unpublished comments from Christie. In his foreword to this special edition, published to celebrate the 20th anniversary of the BFI Film Classics series, Jason Wood places *Don't Look Now* in the context of Roeg's film-making career, and draws upon Roeg's revealing insights into the film's production.

**don t look now by daphne du maurier: *A Study Guide for Daphne du Maurier's "Don't Look Now"*** Gale, Cengage Learning, 2016-07-14 *A Study Guide for Daphne du Maurier's Don't Look Now*, excerpted from Gale's acclaimed *Short Stories for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Short Stories for Students* for all of your research needs.

**don t look now by daphne du maurier: *Don't Look Now*** Mark Sanderson, 2019-07-25 *Don't Look Now*, released in 1973, confirmed director Nicolas Roeg as one of the most stylish and innovative British directors of the postwar period. Adapted from a short story by Daphne du Maurier, it is both a complex study of how people come to terms with grief and a chilling tale of murder set among the canals and churches of Venice. Featuring telling performances by Julie Christie and Donald Sutherland as the couple whose daughter has tragically died, *Don't Look Now* depicts the way in which the macabre and the everyday are intertwined. In his lucid, subtle account, Mark Sanderson describes the collaboration between director and actors that sustained the film's emotional richness. He returns to du Maurier's original text and to the traditions of Gothic writing that underpin *Don't Look Now*'s combination of horror, melodrama and black comedy. Sanderson examines the film's intricate visual style, uncovering the way in which particular motifs are used to amplify its depiction of two terrible deaths. He finds compensation for the film's grimly fatalistic view of life in its celebration of sexual relationships and the power of recollection. The book includes an exclusive and in-depth interview with Roeg as well as rare and unpublished comments from

Christie. In his foreword to this special edition, published to celebrate the 20th anniversary of the BFI Film Classics series, Jason Wood places *Don't Look Now* in the context of Roeg's film-making career, and draws upon Roeg's revealing insights into the film's production.

**don t look now by daphne du maurier:** *Daphne Du Maurier, Haunted Heiress* Nina Auerbach, 2002-10 Nina Auerbach examines both the life of Daphne du Maurier as it is revealed in her writings and the sensibility of a vanished class and a time now gone that haunts the fringes of our own age.

**don t look now by daphne du maurier:** *Venice and the Cultural Imagination* Michael O'Neill, Mark Sandy, Sarah Wootton, 2015-10-06 In the era of the Grand Tour, Venice was the cultural jewel in the crown of Europe and the epitome of decadence. This edited collection of eleven essays draws on a range of disciplines and approaches to ask how Venice's appeal has affected Western culture since 1800.

**don t look now by daphne du maurier:** *Daphne du Maurier* A. Horner, S. Zlosnik, 1998-04-08 Daphne du Maurier: Writing, Identity and the Gothic Imagination is the first full-length evaluation of du Maurier's fiction and the first critical study of du Maurier as a Gothic writer. Horner and Zlosnik argue that the fears at the heart of du Maurier's Gothic fictions reflect both personal and broader cultural anxieties concerning sexual and social identity. Using the most recent work in Gothic and gender studies they enter the current debate on the nature of Female Gothic and raise questions about du Maurier's relationship to such a tradition.

**don t look now by daphne du maurier:** *Horror Literature through History* Matt Cardin, 2017-09-21 This two-volume set offers comprehensive coverage of horror literature that spans its deep history, dominant themes, significant works, and major authors, such as Stephen King, Edgar Allan Poe, and Anne Rice, as well as lesser-known horror writers. Many of today's horror story fans—who appreciate horror through movies, television, video games, graphic novels, and other forms—probably don't realize that horror literature is not only one of the most popular types of literature but one of the oldest. People have always been mesmerized by stories that speak to their deepest fears. *Horror Literature through History* shows 21st-century horror fans the literary sources of their favorite entertainment and the rich intrinsic value of horror literature in its own right. Through profiles of major authors, critical analyses of important works, and overview essays focused on horror during particular periods as well as on related issues such as religion, apocalypticism, social criticism, and gender, readers will discover the fascinating early roots and evolution of horror writings as well as the reciprocal influence of horror literature and horror cinema. This unique two-volume reference set provides wide coverage that is current and compelling to modern readers—who are of course also eager consumers of entertainment. In the first section, overview essays on horror during different historical periods situate works of horror literature within the social, cultural, historical, and intellectual currents of their respective eras, creating a seamless narrative of the genre's evolution from ancient times to the present. The second section demonstrates how otherwise unrelated works of horror have influenced each other, how horror subgenres have evolved, and how a broad range of topics within horror—such as ghosts, vampires, religion, and gender roles—have been handled across time. The set also provides alphabetically arranged reference entries on authors, works, and specialized topics that enable readers to zero in on information and concepts presented in the other sections.

**don t look now by daphne du maurier:** *Horror Fiction* Gina Wisker, 2005-07-13 This is a series of introductory books about different types of writing. One strand of the series focuses on genres such as Science Fiction, Horror, Romance, and Crime, and the other focuses on movements or styles often associated with historical and cultural locations—Postcolonial, Native American, Scottish, Irish, American Gothic. Authors covered in this volume include William Peter Blatty, Ira Levine, Bram Stoker, Shirley Jackson, Angela Carter, Mary Shelley, Stephen King, Anne Rice, and Washington Irving.

**don t look now by daphne du maurier:** *Venetian Views, Venetian Blinds*, 1999-01-01 Half a millennium of English and American fantasies of Venice: this collection of essays by leading critics in the field explores the continued and continuing fascination of travellers, writers, artists, theatre

workers and film makers with the amphibious and ambiguous city in the lagoon. There is hardly another place in Europe that has become so much of a palimpsest, inscribed with the fantasies, the dreams and nightmares of generations of foreigners, and this turns Venetian Views, Venetian Blinds into a particularly pertinent case study of the ways cultural difference within Europe is experienced, enacted and constructed. The essays range across five centuries - from the Renaissance to our postmodern present, from Shakespeare and his contemporary Coryate to recent novels, detective fiction and films - and, in contrast to previous studies focussing on the Grand Tour, they emphasise more recent developments and how they continue or disrupt traditional ways of perceiving - or being blind to! - Venice.

**don t look now by daphne du maurier:** *Advanced Studies in Media* Joe Nicholas, John Price, 1998 *Advanced Studies in Media* has been designed to offer a comprehensive and stimulating textbook for all students on advanced level media studies and communications studies courses.

**don t look now by daphne du maurier: The Big Book of Reel Murders** Otto Penzler, 2019-10-22 Edgar Award-winning editor Otto Penzler's new anthology rolls out the red carpet for the stories that Hollywood is made of. A Vintage Crime/Black Lizard Original. Lights! Camera! Action! The latest book in the Big Book series takes us behind the curtain to uncover the stories that became some of the greatest films of the silver screen. There's the W. Somerset Maugham short story that inspired Hitchcock's *Secret Agent*; Robert Louis Stevenson's horrifying tale that was later turned into the iconic movie *The Body Snatcher*, starring Bela Lugosi and Boris Karloff; Sir Ian Fleming's *From a View to a Kill*, later one of Roger Moore's greatest Bond films; and *Cyclists' Raid*, the short story that formed the basis for the legendary Brando film *The Wild One*. Otto Penzler delivers the director's cut on these classic short stories and the films they gave rise to. So grab your Sno-Caps and a jumbo box of popcorn and curl up with these cinematic tales from the likes of Agatha Christie, Dennis Lehane, Joyce Carol Oates, Dashiell Hammett, O. Henry, Edgar Allan Poe, and Arthur Conan Doyle.

**don t look now by daphne du maurier: The Penguin Modern Classics Book** Henry Eliot, 2021-11-18 The essential guide to twentieth-century literature around the world For six decades the Penguin Modern Classics series has been an era-defining, ever-evolving series of books, encompassing works by modernist pioneers, avant-garde iconoclasts, radical visionaries and timeless storytellers. This reader's companion showcases every title published in the series so far, with more than 1,800 books and 600 authors, from Achebe and Adonis to Zamyatin and Zweig. It is the essential guide to twentieth-century literature around the world, and the companion volume to *The Penguin Classics Book*. Bursting with lively descriptions, surprising reading lists, key literary movements and over two thousand cover images, *The Penguin Modern Classics Book* is an invitation to dive in and explore the greatest literature of the last hundred years.

**don t look now by daphne du maurier: The Gothic: Studies in History, Identity and Space** Katarzyna Wieckowska, 2020-04-14 This volume was first published by Inter-Disciplinary Press in 2012. *The Gothic: Studies in History, Identity and Space* offers a critical examination of gothic elements in fiction, film and popular culture texts from the beginnings of the genre to the present. The articles collected in the volume explore questions of identity, space, history and social equilibrium as portrayed through a distinctly Gothic imagery. Tracing a gothic itinerary through different times and places - from the English classic Gothic novels and their Italian counterpart to postcolonial and postmodern fiction and to contemporary film and fashion - it presents a persuasive account of how and why the Gothic continues to fascinate readers and critics alike.

**don t look now by daphne du maurier: The Mystery Fancier (Vol. 3 No. 4)** Daphne Du Maurier, Harold R. Daniels, 2010-09-01 *The Mystery Fancier*, July/August 1979, Volume 3 Number 4, contains: *Little Old Ladies I Have Known and Loved*, by Ellen Nehr, *Tension and Duality: Daphne Du Maurier's 'Don't Look Now'*, by Jane S. Bakerman, *His Own Desert*, by Everett F. Bleiler, *The History and Activities of Mystery Fans in Sweden (and Scandinavia)*, by Iwan Hedman, *The Crime Novels of Harold R. Daniels*, by George Kelley, *The Curmudgeon in the Corner*, *Grumblings*, by William Loeser and *The Nero Wolfe Saga, Part XIV*, by Guy M. Townsend.

**don t look now by daphne du maurier:** Horror Films of the 1970s John Kenneth Muir, 2012-11-22 The seventies were a decade of groundbreaking horror films: The Exorcist, Carrie, and Halloween were three. This detailed filmography covers these and 225 more. Section One provides an introduction and a brief history of the decade. Beginning with 1970 and proceeding chronologically by year of its release in the United States, Section Two offers an entry for each film. Each entry includes several categories of information: Critical Reception (sampling both '70s and later reviews), Cast and Credits, P.O.V., (quoting a person pertinent to that film's production), Synopsis (summarizing the film's story), Commentary (analyzing the film from Muir's perspective), Legacy (noting the rank of especially worthy '70s films in the horror pantheon of decades following). Section Three contains a conclusion and these five appendices: horror film clichés of the 1970s, frequently appearing performers, memorable movie ads, recommended films that illustrate how 1970s horror films continue to impact the industry, and the 15 best genre films of the decade as chosen by Muir.

**don t look now by daphne du maurier:** Demons of the Body and Mind Ruth Bienstock Anolik, 2014-01-10 The Gothic mode, typically preoccupied by questions of difference and otherness, consistently imagines the Other as a source of grotesque horror. The sixteen critical essays in this collection examine the ways in which those suffering from mental and physical ailments are refigured as Other, and how they are imagined to be monstrous. Together, the essays highlight the Gothic inclination to represent all ailments as visibly monstrous, even those, such as mental illness, which were invisible. Paradoxically, the Other also becomes a pitiful figure, often evoking empathy. This exploration of illness and disability represents a strong addition to Gothic studies.

**don t look now by daphne du maurier:** The Book of Horror Matt Glasby, 2025-09-02 '... the definitive guide to what properly messes us up.' — SFX Magazine 'Glasby anatomises horror's scare tactics with keen, lucid clarity across 34 carefully selected main films – classic and pleasingly obscure. 4 Stars.' — Total Film The Book of Horror introduces you to the scariest movies ever made and examines what makes them so frightening. Horror movies have never been more critically or commercially successful, but there's only one metric that matters: are they scary? Back in the silent era, viewers thrilled at Frankenstein and Dracula. Today, the monsters may have changed, but the instinct remains the same: to seek out the unspeakable, ride the adrenaline rush and play out our fears in the safety of the cinema. The Book of Horror focuses on the most frightening films of the post-war era – from Psycho (1960) to It Chapter Two (2019) – examining exactly how they scare us across a series of key categories. Each chapter explores a seminal horror film in depth, charting its scariest moments with infographics and identifying the related works you need to see. Including references to more than 100 classic and contemporary horror films from around the globe, and striking illustrations from Barney Bodoano, this is a rich and compelling guide to the scariest films ever made. The films: Psycho (1960), The Innocents (1961), The Haunting (1963), Don't Look Now (1973), The Exorcist (1973), The Texas Chain Saw Massacre (1974), Who Can Kill a Child? (1976), Suspiria (1977), Halloween (1978), The Shining (1980), The Entity (1982), Angst (1983), Henry: Portrait of a Serial Killer (1990), Ring (1998), The Blair Witch Project (1999), The Others (2001), The Eye (2002), Ju-On: The Grudge (2002), Shutter (2004), The Descent (2005), Wolf Creek (2005), The Orphanage (2007), [Rec] (2007), The Strangers (2008), Lake Mungo (2008), Martyrs (2008), The Innkeepers (2011), Banshee Chapter (2013), Oculus (2013), The Babadook (2014), It Follows (2015), Terrified (2017), Hereditary (2018), It Chapter Two (2019)

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