

Artículo original

## **The Birds, by Daphne du Maurier: Tracing the ambiguities and vicissitudes within the process of adaptation by Alfred Hitchcock**

### ***The Birds, de Daphne du Maurier. Una revisión de las ambigüedades y vicisitudes del proceso de adaptación de la novela de autoría femenina.***

**Patricia Verónica Green**

Centro de Estudio para las Lenguas (CEpel), Universidad Nacional de San Martín, Buenos Aires, Argentina

Manuscrito recibido: 23 de marzo de 2024; aceptado para publicación: 13 de abril de 2024

Autor de Contacto: Mg Patricia Verónica Green. Centro de Estudio para las Lenguas (CEpel), Universidad Nacional de San Martín, Buenos Aires, Argentina. E-mail: pgreen@unsam.edu.ar

#### **Resumen**

The following article analyses the adaptation of the Daphne du Maurier's novella *The Birds* (1952) by the American film producer and director Alfred Hitchcock. The work focuses on the examination of the way in which during the adaptation process, the analysis of the results of the transposition reveals the strict links between the cultural, social and political aspects related to the context of production and reception. In this sense, the study focuses on the intersections, the analogies as well as the omissions and perversions of the source text that foreground the problematic relation between text and hypertext. For this purpose, the work draws on the concepts and tenets of critical feminist discourse, poststructuralist poetics and narratology in order to identify how the emergent tensions product of the changes and deviations from the original source, discursively deploy relevant matters related to the criteria of authority, creativity and intentionality. Finally, this article proposes a metatextual reading of the film that enables us to capture the transcendence of the hypotext as a spectral text that actualizes the vicissitudes of the masked practices and politics of androcentric and heterosexual aesthetics responsible for the historical pervasiveness of subjugation of female bodies and the silencing of their voices.

**Palabras clave:** adaptation, authority, authorship, appropriation, creativity, intentionality

#### **Abstract**

*El siguiente artículo analiza la adaptación de la novella *The Birds* (1952) escrita por la novelista inglesa Daphne du Maurier y su transposición al cine por el productor y director norteamericano Alfred Hitchcock. El objeto de este trabajo es examinar en el marco del estudio de las artes combinadas, cómo en el caso de la película, su transposición implica un proceso por el cual se obtiene un texto como producto final que está estrechamente ligado a los aspectos culturales, históricos y sociales del contexto de producción y recepción. De ahí que, el foco del trabajo se centra en analizar como en la película *The Birds* (1963) las intersecciones, las analogías, las omisiones y las perversiones sobre el texto original muestran la relación pro-*

*blemática del film con la novella. En este sentido, el análisis toma los conceptos de la poética postmodernista, el poses-  
tructuralismo y la crítica feminista para examinar la forma en que el producto evidencia las tensiones emergentes- tanto  
a nivel narrativo como discursivo- que resultan de la resignificación de los criterios de autoría, creatividad e intencionalidad.  
Asimismo, este artículo representa un ejercicio metatextual que refunda el poder espectral del hipo texto en la forma en  
que su fuerza discursiva y estética subyace palimpsesticamente, actualizando y augurando los derroteros y tragedias  
propias de las políticas de opresión y subyugación.*

**Keywords:** adaptación, apropiación, autoridad, autoría, creatividad, intencionalidad

**DOI:** <http://doi.org/10.34073/385>

## Introduction

The following paper represents both a revision and a resignification within the context of comparative literature, of the categories as well as the concepts developed in the theory of adaptation and appropriation in order to analyze their implication and effects in Alfred Hitchcock's adaptation of the novella *The Birds* (1953) by Daphne du Maurier. For this case, the study considers the relevance of the concepts from poststructuralist poetics and feminist discourse in that they provide theoretical tools that help to identify the changes that the original text experienced in the process of transcodification. In this sense, the study incorporates Gerard Genette's theory of transtextuality and its contribution to the deployment of the categories such as author, authority and text that account, on the one hand, for the significant textual changes that the source text experienced, while simultaneously revealing how these are paradoxically linked to the cultural, social and political factors that determined the success of the film. In addition, the study problematizes the concept of fidelity through an analysis of the paratextual elements in order to expose how the circumstances that surrounded the film's process of production and edition reveal Hitchcock's problematic engagement with the female source text and its concomitant effects on the role of the female protagonist.

## A perspective of the adaptation process

To experience (a work) *as an adaptation* (...) we need to recognize it as such and to know its adapted text, thus

allowing the latter to oscillate in our memories with what we are experiencing (Hutcheon, 2006)

It is within the framework of Linda Hutcheon's (2006) and Julie Sanders' (2010) work on adaptation that one can sense the underlying tension that stems from their attempts at defining the concept of adaptation, product of the authors' different perspectives on the role of source texts, author and producer that throw light into the complex relations involved in the process. While the Hutcheon conceives it as a process that involves a re-creation and re-interpretation of the original materialized as a new product, Sanders's generic perspective defines it in terms of a generic transfer or transposition that involves different semiotic systems. Likewise, both authors perceive the action of appropriation in different ways, as Hutcheon relates it to authors' attitude inherent in the acts of re-interpretation and re-creation in terms of opposing terms such as "appropriation or salvaging "of the original, while Sanders's deploys the concept of re-interpretation into a fuzzy term that encompasses the categories of analogy, commentary and transposition, whose permeable boundaries further complicate their relations with the source text or hypotext. Given these points the study is oriented towards a reconceptualization of adaptation of the novella to film media as a case of appropriation that articulates both Hutcheon's and Sanders' ambiguities related to appropriation in order to flaunt the processes that reveal the way Du Maurier's text lies camouflaged under the adapted text.

An adaptation signals a relationship with an informing source text or original (...) appropriation frequently affects a more decisive growing away from the informing source into a wholly new cultural product or domain (Sanders, 2006: 26).

To read the novella *The Birds* (1953) by Daphne Du Maurier is to plunge oneself into an alien scenario, laden with a symbolism that is ominous of chaos, of disorder, whereby the story unfolds like a cautionary tale that warns us about de-naturalization of the idyllic country side, the tale evoking the consequences of man's conflict with man and Nature. In this respect, a visual image is the trigger that accounts for De Maurier's inspiration for the work: "In her 1989 memoir, *Encanted Cornwall*, du Maurier claims that she was inspired by seeing a tractor ploughing a field in Cornwall surrounded by circling "cloud of screaming gulls" (Wynne, 2023), the image of large scale farming and harvesting already foreshadowing a conflict between man and his environment. The novella is set in England, around the middle of the XXC specifically in the town of Cornwall where the action unfolds amidst visual imagery illustrative of a post-war context. The events depict the end of autumn and involve the character of Nat Hochen, a family man, as well as a veteran of war, who despite suffering from an unspecific physical disability still works on the fields and performs all sorts of tasks, such as running errands for Mr. Triggs, his employer and the owner of the land and farm. All of a sudden, Nat is aware of certain strange events in Nature, such as the abrupt changes in the tide as well as weather changes that he relates to the unusual and violent behaviour of the birds, whose population had grown considerably thus threatening the life of the community. Indeed, not only the birds' unexpected and dangerous behaviour frame the fantastic atmosphere of the novella, but also the fact of the community's disbelief and indifference toward Nat's warning on worldwide dimension and significance of the escalated events delivered by the BBC broadcast news. Hence, the birds' first attack on Nat his family marks the onset of the action, whereby the suspense of the events that follow culminate in the pivotal moment of Nat's discovery of the dead bodies of his employer and wife. The end of the story centers around the protagonist's desperate actions to escape the escalating violence and cruelty

of the birds to safeguard his wife and sons. The denouement conveys the desolate and dramatic picture of Nat and his family, abandoned and isolated amidst the devastated and sinister landscape that surrounds them, the ominous picture of a world by way of closure.

In contrast, in the 1963 film named the after the homonymous novella, Hitchcock transposes the setting to America, specifically to the coastal town of Bodega Bay in San Francisco. In this cinematic adaptation, the director and producer destabilizes Hutcheon's premise as regards adaptations' development of the employment in the original story, where adapters "amplify extrapolate ... showing and overt and defining relationship to prior texts" or "sources" (2006, p.3). In fact, Hitchcock appropriates the motif of the birds, replicates the story's chaos and violence together with the absence of a rational explanation for their estrangement, but radically distorts the theme with the inclusion of a romantic story.

In addition, he thwarts the readers' expectations as regards the female character, by introducing Melanie, the female aristocratic protagonist featured since the onset of the film, as the blonde, and frivolous woman who happens to come across the town's lawyer Mitch Brenner at the local pet shop, and whose comments, right from the start, contribute to build her reputation as transgressor when she confesses to him that she is a bird collector. Moreover, the incident stands against the background of Bodega Bay, the site whereby discrimination and patriarchal values unfortunately play off against Melanie's expectations as regards the choice of a place to rest and to enjoy a change of scenery. Particularly, the attitude of both Lydia and Cathy -the lawyer's possessive mother and jealous sister- strengthen the town's conflict and aversion toward the newcomer, as they continually stand in the way of couple's romance.

It goes without saying, that Hitchcock important changes and diversions from the original plot serve as starting point to reflect about the importance the role intentionality plays in the process of adaptation: "adapters' deeply personal as well as culturally and historically conditioned reason for selecting a certain work to adapt and the particular way to do so, should be considered seriously even if this means rethinking the role of intentionality in our critical thinking about art" (Hutcheon 2006, p.95).

Hutcheon's remarks on intentionality deploy the second issue

of this study, the one that concerns its relation to the overlooked and long belated topic of fidelity, analyzing its role from an aesthetic perspective that focuses on textual changes, generic shifts and the distortion of the semantic dimension of the source text, as grounded by the paratextual elements related to the process of adaptation, which enable us to have access to the backstage of both film production and its reception.

### **Paratexts: a web of signifiers in the process of the adaptation**

To think of paratexts is to identify markers or boundaries with that which lies in or within the text, the work of art in the adaptation process. Genette defines them in terms of:

*a threshold, [...]. It is an 'undefined zone' between the inside and the outside, a zone without any hard or fast boundary on either the inward side (turned toward the text) or the outward side (turned toward the world's discourse about the text)* (Genette 2017, p. 2).

What is relevant in this reference is the fact that in film production those conventions which best mediate the relationship between the audience and the product are those that measure or deploy its interpretation, the multifarious experience that connotes the events behind the scenes, the audience's expectations and response to it, and the critical perspectives and commentaries in interviews on newspapers, magazines, etc. that contribute to enhance the product's overall weight and meaning within the context of reception. In the light of this discussion, I take into consideration Echauri's (2024) objectives in his study of paratexts in his research on adaptation, such as the questions of visibility of the author vs. the auteur, the question of fidelity to the homonymous novel and lastly, the comparative study of book and film that allows us to probe into the auteur's intention behind the adaptation -whether unconscious or not- in that it can elicit different views as regards its function as product, thus influencing public opinion by determining the audience's overall impression of the original.

As regards the film, Hitchcock establishes a somewhat playful dialogue with the audience, since the changes in the plot appear to stem from his need to satisfy the demands of a

heterosexual audience hungry for some suspense verging on horror, who are eventually stabilized by the affective effects of the romantic subtext. While on the one hand, Kyle Bishop's (2011) appraisal of the film as a patriarchal remake of the source text seems rather hyperbolic, I consider that Hitchcock's employment of the birds' motif not only serves him as a referential interpretative frame that intervenes the plot and greatly distorts the story line, but constitutes in itself an aesthetic and political strategy akin to "commentary" one of Carmell's (in Sanders, 2006) subcategories of adaptation, which either politicizes the source and/or produces a new *mise-en-scene* by means of changes or additions (pp.20-21)

As an illustration of the above, I cite the transcript of the documentary video *All about the Birds* (2000) where we come across the testimony of its editor and screenwriter, Evan Hunter who plainly reveals the director's attitude and intention towards the source text: "We're throwing away everything but the title and the notion of birds attacking human beings. So, come on out with some ideas" (2000). As such, Hunter's revelation configures a type of epitextuality as the video represents "(a)paratextual material outside the text (...) not materially appended to the text but circulating virtually in a limitless physical social space" (Genette, 2001, p.344).

Moreover, this information contests Beardsley's and Wimsatt's (1946) concept of *intentional fallacy*. Namely a criterion defined by the school of New Critics that discourages critics and readers from seeking in the work of art any element that could account for the authors' wishes, desires and intentions. While this could in fact be interpreted as hearsay, it nonetheless constitutes a statement about Hitchcock's intention, in that it deploys a certain consensus about his desire to do away with the core plot while preserving the allure of the uncanniness of the birds' behaviour. Thereby the absence of motive represents the substrate through Hitchcock reworks the role of characters and the events in the story, which, albeit the absence of motive or explanation, it somewhat configures the initial decision related to the transposition of time and place in the story. In this sense, Genette's (2002) states the importance of the detection and adherence to the essence of the original text as a source for the interpretation of its underlying intersubjective aspects that shape it:

"(Una obra) depende menos de rasgos genéricos y de crite-

rios objetivos y un poco más de criterios intencionales” (...) para que alguien identifique una comedia como tal, hace falta al menos “que se perciba su intención graciosa (...) no son los rasgos objetivos o subjetivos los que la definen, sino más bien los intersubjetivos y pertenecen al orden de la intención” (p.150).

On the other hand, historically, the Hollywood film industry had always tended to privilege the work of the auteur over the author's, the film production over the literary work, and naturally the role of the spectator over that of the reader. Actually, Hitchcock's affinity for the film industry, together with his creative potential, as well as his sexist approach to theme represent the aspects that distance him from Du Maurier. Secondly, the fact that the female author had introduced innovations in the short story genre by displacing the focus away from the characters and onto to the events and circumstances in the tale, conveys her decision to encourage her readers into assuming a more critical and reflective perspective, as well as further problematizing the reception of their work due to their historical affinity for a queer aesthetics (Allen, 2007. pp. 319-322).

### Iconicity and its paratextual and textual dimensions

In *The Theory of Adaptation*, Hutcheon suggests that

the political aesthetic and autobiographical intention of the various adapters are potentially relevant to the audience's interpretation. They are often recoverable, and their traces are visible in the story (...) these statements can and must be confronted with the actual textual results (2006, p.107).

The above reflection encourages readers and critics alike to identify those elements that reveal the links between the aesthetic and formal qualities of the work and its semantic manifestation. One way to proceed is through the analysis of the iconicity present in the text, in other words, to look for the relationship of resemblance or similarity between the signs' forms and the meaning they yield. In the process of adaptation, the similarities extend beyond the text and its adaptation, involving thus the author and the auteur, in that their work can be read in connection to genres, the media or other cultural artifacts. In this sense, in Roland Barthes' *Structural*

*Theory of Narrative* (1966) the author distinguishes the importance of cardinal or distributive functions in a story, such as the ones that articulate the narrative development in the pivotal moments. Indeed, taken as conceptual tools, these functions work towards the identification of similarities between the film's suspenseful moments and those in the novel, such as the gulls initial attack on Nat, the discovery of dead bodies of Mr. Triggs and his wife, and the final attack on the family home. In the film however, Hitchcock performatises the moments of suspense, recreating the core essence of the events in the novel via repetition with alterations, thus configuring a chronology of violence that starts off with the gulls attack on Melanie, followed by the discovery of the Fawcett's'-Nat's neighbors' bodies, and culminating with the final takeover of Brenner's house toward the end.

On the other hand, in her thesis on *The birds*, Helena Habibi (2020) reconsiders the issue related to their unfathomable violence interpreting it in terms of the relation between the subjugation and neglect to which Nat's wife is subjected - whose name remains unknown- and the birds 'cruelty and ferocity, identifying it as a response against the patriarchal institutions in society and their systemic oppression of women and living creatures alike. Notwithstanding Habibi's stance, I deploy this interpretation further by approaching the theme of motive through an intersectional lens that moves beyond the questions of gender in relation to oppression, in that it includes social aspects as factors that society condones by way of discrimination, such as Nat's physical disability, a fact that inscribes him as the social other within the specter of hegemonic masculinity, as well as paradoxically displaying uncanny aspects replicated in Hitchcock's portrayal of Melanie, as embodying the femme fatale, the foreigner or the outsider.

On the other hand, beyond the analysis of textual elements, other paratextual elements related to the film such as the study of the circumstances surrounding the film production and the backstage events reveal certain relevant aspects that foster the understanding of the director's modes of engagement with Du Maurier's work. In fact, Hitchcock's choice of Tippy Hedren as the female protagonist is significant, given that her complexion bears a resemblance with that of the female author. However, despite their historical and social differences, they both inevitably stand as female icons

representing the struggles and values of the emerging feminist wave of the 1960's. In this sense, Evan Hunter reveals some of the motives behind the director's choice of the female protagonist: "Hitch always liked women that behaved like educated ladies" Thus (Tippi (Hedren as the embodiment of Melanie) generated this quality" (2000).

For the most part, Du Maurier's influence on Hitchcock's life and work filters throughout the plot, in that her decision to abandon London and settle for a quiet and peaceful residence in Cornwall in order to start her writing project is paradoxically similar to the protagonist's choice of place to abode, since she leaves San Francisco and chooses Bodega Bay as her permanent residence. Moreover, Hunter further reveals Hitchcock's plan for his gradual portrayal of Melanie's role "starting out as a jaded sophisticate and becoming more natural and humane in the course of her physical ordeal" (1980).

Equally important in terms of the birds' symbolism is the way Hitchcock's reworks it as an empty signifier in order to project it as a revengeful repository whose underlying motives range between arbitrariness and discretion or intentionality. Above all, Hitchcock's employment of real birds instead of mechanical ones highlights the way his aesthetics of perversion and horror pervade his adaptation, whilst evidencing his latent conflict with the female author and her work, in terms of the interrelationship between authority, creativity and intentionality. In fact, Hedren confesses having suffered the consequences of the decisions during the editing process:

Jim Brown, the assistant director, came into my dressing room and he couldn't look at me (...) he looked at the ceiling. I said, "What's the matter with you?" And he said, "We can't use the mechanical birds. They don't work." And out the door he went. And I just blanched white... (2000).

### From iconicity to spectrality

#### ***Parasitic appropriation: the ransacking of female ontologies***

Paratextual elements thus constitute fundamental sources that contribute to reveal the way sexist practices of manipulation of the female body were reinforced during the film's processes of production and editing. In this respect, in order to analyse the vicissitudes that Tippi Hedren experienced, I

draw on Laura Mulvey's (1979) concept on the masculine gaze, as one that explains how the distortion in the representation of the female is psychologically determined by heteronormativity and its tendency to position females as passive spectators and recipients of the male gaze (pp-11-16). In fact, both the manipulation and subjugation suffered by the actress constitute a clear example of the way a combination of an aesthetics of perversion coupled with economic ambition frame the intentions of the director, in the way these reverberate in the ominous spectrality of the female author throughout the film. Indeed, both the transcripts of the adaptation and the editing process together with the information Hedren (2017) provides in her memoirs, reveal the way she was subject to a process of humiliation and immolation, which started off with the experience of sexual harassment perpetrated by Hitchcock during the production, and culminated with her absolute exclusion from the film industry. While these facts and information provided by Hedren in her autobiographical work, do not revisit the fundamental criteria to account for an evaluation of Hitchcock's intentionality, as they are product her subjective perspective and experience. They still represent paratextual sources of information that provide relevant evidence of the nuances and intricacies involving the process of adaptation. In this sense, they invite us to reflect about the relation between the ethics and the aesthetics involved in the process, and the values ascribed to them by directors and producers.

Overall, Hitchcock's success with the film conceals, beneath the worshipping of the image and the horror formula, the sexist and perverse exploitation materialized in the ravens' picture gouging on Melanie's body, a *mise en scene* that iconically dialogues with the author and her work. Finally, this *tour de force* further dramatizes her victimization, representing the price she has to pay in exchange for her social acceptance and integration. In fact, Tippi thus recalls how: I was that way all day, and one of the birds decided to move from my shoulder up on to my -it just jumped, and scratched me very close to my eye, and I said, "That's enough!" And I got them all off of me. And I just sat in the middle of the stage and cried. I was just totally exhausted. (...) and everybody had left..., I don't remember driving to the studio the following Monday. (...) And I was under doctor's care for a week" (2017).

While on principle, one can agree with the idea that most adaptations consume the memory of the source in order to delete it completely, in Hitchcock's case, this consummation is not associated with the destruction of the original text, but, more in keeping with the illustration of the classification of the relations between living organisms, and the theory on the evolution of the species. In fact, drawing from Sanders's terminology, I contend that the adaptation represents a sub-category of Sanders' concept of appropriation, the one that exemplifies what I call a **parasitic appropriation** in that it constitutes the articulations of the images of predation, or actions of predating on an organism, as well as the actions oriented towards obtaining benefits from a source or a *host* such as those elements needed for nourishment and survival, while simultaneously affecting its overall integrity.: "In both parasitism and predation only one species benefits (parasite and predator, respectively) and the interaction is detrimental to the other species (host and prey, respectively) (Mistra 2015, pp 232-233).

### Conclusion

All in all, while on principle one can agree with the idea that most adaptations consume the memory of the source in order to delete it completely, in Hitchcock's case, this consummation is not associated with the destruction of the original text, but, more in keeping with the illustration of the classification of the relations between living organisms, and the theory on the evolution of the species. In fact, drawing from Sanders's terminology, I contend that the adaptation represents a sub-category of Sanders' concept of appropriation, the one that exemplifies what I call a **parasitic appropriation** in that it constitutes the articulations of the images of predation, or actions of predating on an organism, as well as the actions oriented towards obtaining benefits from a source or a *host* such as those elements needed for nourishment and survival, while simultaneously affecting its overall integrity.: "In both parasitism and predation only one species benefits (parasite and predator, respectively) and the interaction is detrimental to the other species (host and prey, respectively) (Mistra 2015, pp 232-233).

Even though Hitchcock's merit still lies in his adroit artistic recreation of the motif, the absence of a recycling of meanings in relation to the characters and their actions reflect

the exploitation of the source text for the sake of the media, the ticket office and the film's scopical regime that contribute to displace both literature and readers for the rewards of a spectacle whose visual and perverse aesthetic enralls and captures its audience.

One cannot fail to agree that part of the success of Hitchcock merit lies in his artistic recreation of the story's motif, aided by the technological and media resources at hand that turned a somewhat unknown story into a grandiose spectacle. Still, the film's gothic undertones paradoxically evoke the endless return of the repressed female text, whereby the author returns to haunt the film's gaps and fissures plaguing them with disruptive female absences and signifiers.

On the other hand, while such claim could also be regarded as product of the lingering nostalgia that seeks to recapture the modern female authored texts, it nonetheless represents a warning alert for the feminist agenda in that it argues for a thorough research practice that reviews and revisits the cases of female authored texts being taken over by male auteurs, producers and film directors with the object of establishing a feminist ethical code in the adaptation process. In this respect, I contend with the idea that research studies should be geared towards a revindication of the relevance of a feminist epistemology that problematizes the way the recycling of meanings in the source text in relation to the characters and their actions -a decision akin to the service of transposition strategies- eventually prove to be at the service of dominant patriarchal interests aligned with capitalist practices in the film.

### References

- *All about the Birds* (2000) transcript. [https://the.hitchcock.zone/wiki/All\\_About\\_The\\_Birds\\_\(2000\)\\_-\\_transcript](https://the.hitchcock.zone/wiki/All_About_The_Birds_(2000)_-_transcript)
- Allen, R (2004) *Adaptation in Reverse: The "Queer Modernism" of The Birds*.
- Barthes, R. & Duisit, L.(1975). On Narrative and Narratives. *New literary history*, Vol. 6, No. 2, pp. 237-272. Published by: Johns Hopkins University Press. <http://www.jstor.org/stable/468419>
- Bishop, K. W.(2011). The threat of gothic patriarchy in the birds. *Rocky Mountain Review of Language and Literature*. Vol. 65, issue 2, p13.

- --- & Steve Rubin (1980). The making of Alfred Hitchcock and the birds. *Cinemafantastique*, vol.10, issue 2. The Hitchcock Zone [https://the.hitchcock.zone/wiki/Cinemafantastique\\_](https://the.hitchcock.zone/wiki/Cinemafantastique_)
- Genette, G.(2017) *Paratexts. An English translation of Seuils.* [https://www.almendron.com/tribuna/wpcontent/uploads/2017/06/genette\\_gerard\\_paratexts\\_thresholds\\_of\\_interpretation.pdf](https://www.almendron.com/tribuna/wpcontent/uploads/2017/06/genette_gerard_paratexts_thresholds_of_interpretation.pdf)
- Du Maurier, D. (2016). *The Birds.* WordPress.com <https://mrsmith.files.wordpress.com/2016/10/the-birds-by-daphne-du-maurier.pdf>
- Echauri Galvan, B.(2024). Ask the critic: Paratexts and Critical Reception of the Film *Ask the Dust* in the United States. University of Alcala. Literature/Film Quarterly, vol 52,No.1, winter,2024 [https://lfq.salisbury.edu/issues/ask\\_the\\_critic\\_paratexts\\_and\\_critical\\_reception\\_of\\_the\\_film\\_ask\\_the\\_dust\\_in\\_the\\_united\\_states.html](https://lfq.salisbury.edu/issues/ask_the_critic_paratexts_and_critical_reception_of_the_film_ask_the_dust_in_the_united_states.html)
- Habibi, H.(2020) 'Restless Birds': Avian Encounters in the Fiction of the Brontë's and Daphne du Maurier, Durham theses, Durham University.
- Durham E-Theses Online: <http://etheses.dur.ac.uk/13818/>
- Hedren, T. (2017). *Tppi: A memoir* New York: William Morrow Collection. print disabled; internet archive book [https://archive.org/details/tippimemoir0000hedr\\_d8c1](https://archive.org/details/tippimemoir0000hedr_d8c1)
- Hutcheon L,(2006) *A theory of adaptation.* University of Nottingham Hallward Library. Routledge.
- Mulvey, L (1975) "Visual pleasure and narrative cinema". *Screen 16.3* pdf University of Pennsylvania - School of Arts & Sciences <https://www.sas.upenn.edu/~cavitch/pdf-library>
- University of Pennsylvania - School of Arts & Sciences <https://www.sas.upenn.edu/~cavitch/pdf-library>
- Sanders, J. (2006). *Adaptation and appropriation.* Routledge.
- Wimsatt Jr. W. K. and M. C. Beardsley. (1946). *The intentional fallacy.* University of Pennsylvania - School of Arts & Sciences <https://www.sas.upenn.edu/~cavitch/pdf-library>
- Wynne, C. (2023). Daphne de Maurier predicted the environmental crisis 70 years ago. The conversation. Articles on Daphne du Maurier.<https://the-conversation.com/daphne-du-mauriers-the-birds-predicted-environmental-crisis-70-years-ago-200008>