
Books In Motion Adaptation Intertextuality Authorship

Adaptation and Cultural Appropriation
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The Palgrave Handbook of Children's Film and Television
Adaptation Studies
Intersecting Aesthetics
Now a Major Motion Picture
The Great Gatsby meets Alain Badiou
Theorizing Adaptation
Mel Brooks in the Cultural Industries
Film Adaptation and Its Discontents
Adaptation Studies
Monstrosity, Identity and Music
The Writer on Film
Images of "Hua Mulan" in Films of the Past Century[]Changes of Chinese Social Focus Shown on the Silver Screen
The Oxford Handbook of Adaptation Studies
Adaptation: Studying Film and Literature
The Oxford Handbook of Adaptation Studies
African Film and Literature
The Cinema of Catherine Breillat
Adaptation in Contemporary Culture
Tolstoi and the Evolution of His Artistic World
The Bloomsbury Introduction to Adaptation Studies
The Adaptation Industry
Interpreting Cinema
Second Wave Intertextuality and the Hebrew Bible
Authorship in Film Adaptation
Filming the Children's Book
In/fidelity
A Companion to Literature, Film and Adaptation
Where is Adaptation?
Fear, Cultural Anxiety, and Transformation
New Approaches to Contemporary Adaptation
Adaptations in the Franchise Era
The Cambridge Companion to Literature on Screen
The Comic Book Film Adaptation
Analyzing Literature-to-Film Adaptations
The Routledge Companion to Adaptation
Dickens Adapted

COLTON POWELL

Adaptation and Cultural Appropriation Univ. Press of Mississippi
This is a comprehensive collection of original essays that explore the aesthetics, economics, and mechanics of movie adaptation, from the days of silent cinema to contemporary franchise phenomena. Featuring a range of theoretical approaches, and chapters on the historical, ideological and economic aspects of adaptation, the volume reflects today's acceptance of intertextuality as a vital and progressive cultural force. Incorporates new research in adaptation studies Features a chapter on the Harry Potter franchise, as well as other contemporary perspectives Showcases work by leading Shakespeare adaptation scholars Explores fascinating topics such as 'unfilmable' texts Includes detailed considerations of Ian McEwan's *Atonement* and Conrad's *Heart of Darkness*

Books in Motion Columbia University Press

Authoring a film adaptation of a literary source not only requires a media conversion but also a transformation as a result of the differing dramatic demands of cinema. The most critical central step in this transformation of a literary source to the screen is the writing of the screenplay. The screenplay usually serves to recruit producers, director, and actors; to attract capital investment; and to give focus to the conception and production of the film project. Often undergoing multiple revisions prior to production, the screenplay represents the crucial decisions of writer and director that will determine how and to what end the film will imitate or depart from its original source. Authorship in Film Adaptation is an accessible, provocative text that opens up new areas of discussion on the central process of adaptation surrounding the screenplay and screenwriter-director collaboration. In contrast to narrow binary comparisons of literary source text and film, the twelve essays in this collection also give attention to the underappreciated role of the screenplay and film pre-production that can signal the primary intention for a film. Divided into four parts, this collection looks first at the role of Hollywood's activist

producers and major auteurs such as Hitchcock and Kubrick as they worked with screenwriters to formulate their audio-visual goals. The second part offers case studies of *Devil in a Blue Dress* and *The Sweet Hereafter*, for which the directors wrote their own adapted screenplays. Considering the variety of writer-director working relationships that are possible, Part III focuses on adaptations that alter genre, time, and place, and Part IV investigates adaptations that alter stories of romance, sexuality, and ethnicity.

The Palgrave Handbook of Children's Film and Television Springer
This collection was inspired by the observation that film remakes offer us the opportunity to revisit important issues, stories, themes, and topics in a manner that is especially relevant and meaningful to contemporary audiences. Like mythic stories that are told again and again in differing ways, film remakes present us with updated perspectives on timeless ideas. While some remakes succeed and others fail aesthetically, they always say something about the culture in which—and for which—they are produced. Contributors explore the ways in which the fears of death, loss of self, and bodily violence have been expressed and then reinterpreted in such films and remakes as *Invasion of the Body Snatchers*, *Night of the Living Dead*, and *Dawn of the Dead*. Films such as *Rollerball*, *The Ring*, *The Grudge*, *The Great Yokai Wars*, and *Insomnia* are discussed as well because of their ability to give voice to collective anxieties concerning cultural change, nihilism, and globalization. While opening on a note that emphasizes the compulsion of filmmakers to revisit issues concerning fear and anxiety, this collection ends by using films like *Solaris*, *King Kong*, *Star Trek*, *Doom*, and *Van Helsing* to suggest that repeated confrontation with these issues allows the opportunity for creative and positive transformation.

Adaptation Studies A&C Black

Just as a work of self-reflexive 'metafiction' - and the experience of reading it - differ from other types of literature, the work and the experience of viewing films that adapt metafiction are distinct from those of other films, and from other film adaptations of literary works. This book explores the adaptation of children's metafiction, including works such as *Inkheart*, *The Invention of*

Hugo Cabret and the *Harry Potter* series. Not only are the plot devices of books and reading explored on screen in these adaptations, but so is the nature of transmedial adaptation itself - the act of representing one work of art in another medium. Analysing the 'work' done by children's metafiction and the experience of reading it, Casie E. Hermansson situates the adaptations of these types of books to film within contemporary adaptation criticism.

Intersecting Aesthetics BRILL

Adaptation constitutes the driving force of contemporary culture, with stories adapted across an array of media formats. However, adaptation studies has been concerned almost exclusively with textual analysis, in particular with compare-and-contrast studies of individual novel and film pairings. This has left almost completely unexamined crucial questions of how adaptations come to be made, what are the industries with the greatest stake in making them, and who the decision-makers are in the adaptation process. The Adaptation Industry re-imagines adaptation not as an abstract process, but as a material industry. It presents the adaptation industry as a cultural economy of six interlocking institutions, stakeholders and decision-makers all engaged in the actual business of adapting texts: authors; agents; publishers; book prize committees; scriptwriters; and screen producers and distributors. Through trading in intellectual property rights to cultural works, these six nodal points in the adaptation network are tightly interlinked, with success for one party potentially auguring for success in other spheres. But marked rivalries between these institutional forces also exist, with competition characterizing every aspect of the adaptation process. This book constructs an overdue sociology of contemporary literary adaptation, never losing sight of the material and institutional dimensions of this powerful process.

Now a Major Motion Picture Cambridge University Press

"*Hamlet*" by Olivier, Kaurismäki or Shepard and "*Pride and Prejudice*" in its many adaptations show the virulence of these texts and the importance of aesthetic recycling for the formation of cultural identity and diversity. Adaptation has always been a standard literary and cultural strategy, and can be regarded as

the dominant means of production in the cultural industries today. Focusing on a variety of aspects such as artistic strategies and genre, but also marketing and cultural politics, this volume takes a critical look at ways of adapting and appropriating cultural texts across epochs and cultures in literature, film and the arts.

The Great Gatsby meets Alain Badiou Oxford University Press

Alex Symons takes a unique, artist-focused approach in order to systematically identify the range of Brooks's adaptation strategies across the Hollywood film, Broadway theatre and American television industries.

Theorizing Adaptation Cambridge Scholars Publishing

This collection of forty new essays, written by the leading scholars in adaptation studies and distinguished contributors from outside the field, is the most comprehensive volume on adaptation ever published. Written to appeal alike to specialists in adaptation, scholars in allied fields, and general readers, it hearkens back to the foundations of adaptation studies a century and more ago, surveys its ferment of activity over the past twenty years, and looks forward to the future. It considers the very different problems in adapting the classics, from the Bible to Frankenstein to Philip Roth, and the commons, from online mashups and remixes to adult movies. It surveys a dizzying range of adaptations around the world, from Latin American telenovelas to Czech cinema, from Hong Kong comics to Classics Illustrated, from Bollywood to zombies, and explores the ways media as different as radio, opera, popular song, and videogames have handled adaptation. Going still further, it examines the relations between adaptation and such intertextual practices as translation, illustration, prequels, sequels, remakes, intermediality, and transmediality. The volume's contributors consider the similarities and differences between adaptation and history, adaptation and performance, adaptation and revision, and textual and biological adaptation, casting an appreciative but critical eye on the theory and practice of adaptation scholars--and, occasionally, each other. The Oxford Handbook of Adaptation Studies offers specific suggestions for how to read, teach, create, and write about adaptations in order to prepare for a world in which adaptation, already ubiquitous, is likely to become ever more important.

Mel Brooks in the Cultural Industries Bloomsbury Publishing USA
In *New Approaches to Contemporary Adaptation*, editor Betty

Kaklamanidou defiantly claims that "all films are adaptations."

The wide-ranging chapters included in this book highlight the growing and evolving relevance of the field of adaptation studies and its many branding subfields. Armed with a wealth of methodologies, theoretical concepts, and sophisticated paradigms of case-studies analyses of the past, these scholars expand the field to new and exciting realms. With chapters on data, television, music, visuality, and transnationalism, this anthology aims to complement the literature of the field by asking answers to outstanding questions while proposing new ones: Whose stories have been adapted in the last few decades? Are films that are based on "true stories" simply adaptations of those real events? How do transnational adaptations differ from adaptations that target the same national audiences as the texts they adapt? What do long-running TV shows actually adapt when their source is a single book or novel? To attempt to answer these questions, *New Approaches to Contemporary Adaptation* is organized in three parts. Part 1, "External Influences on Adaptation," delves into matters surrounding film adaptations without primarily focusing on textual analysis of the final cinematic product. Part 2, "Millennial TV and Franchise Adaptations," demonstrates that the contemporary television landscape has become fruitful terrain for adaptation studies. Part 3, "Elasticity and Adaptation," explores different thematic approaches to adaptation studies and how adaptation extends beyond traditional media. Spanning media and the globe, contributors complement their research with tools from sociology, psychoanalysis, gender studies, race studies, translation studies, and political science. Kaklamanidou makes it clear that adaptation is vital to sharing important stories and mythologies, as well as passing knowledge to new generations. The aim of this anthology is to open up the field of adaptation studies by revisiting the object of analysis and proposing alternative ways of looking at it. Scholars of cultural, gender, film, literary, and adaptation studies will find this collection innovative and thought-provoking.

Film Adaptation and Its Discontents AOSIS

In *The Cinema of Catherine Breillat*, Bélot offers a detailed analysis of Breillat's films by looking at the representation of women as sexual beings. These women's search of identity echoes that of Breillat's in establishing a personal or intimate cinema.

Adaptation Studies Walter de Gruyter

Scholarly approaches to the relationship between literature and film, ranging from the traditional focus upon fidelity to more recent issues of intertextuality, all contain a significant blind spot: a lack of theoretical and methodological attention to adaptation as an historical and transnational phenomenon. This book argues for a historically informed approach to American popular culture that reconfigures the classically defined adaptation phenomenon as a form of transnational reception. Focusing on several case studies- including the films *Sense and Sensibility* (1995) and *The Portrait of a Lady* (1997), and the classics *The Third Man* (1949) and *The Bridge on the River Kwai* (1957)-the author demonstrates the ways adapted literary works function as social and cultural events in history and how these become important sites of cultural negotiation and struggle.

Monstrosity, Identity and Music Bloomsbury Publishing USA
A collection of essays covering many different aspects of literature on screen.

The Writer on Film A&C Black

The Routledge Companion to Adaptation offers a wide-ranging perspective on current scholarship in the area of adaptation. While providing a basis in source oriented studies such as novel-to-stage and stage-to-film adaptations, it also brings to the fore the new and innovative elements currently being witnessed in this field. An emphasis on adaptation as a form of practice seeks to establish methods of investigating the topic that go beyond a purely comparative, case study model. Divided into five sections - Geography, Historiography, Identity, Technology and Reception - this is an essential resource that maps the field of adaptation across genres and disciplines.

Images of "Hua Mulan" in Films of the Past Century Changes of Chinese Social Focus Shown on the Silver Screen Wiley-Blackwell

Taking Mary Shelley's novel as its point of departure, this collection of essays considers how her creation has not only survived but thrived over 200 years of media history, in music, film, literature, visual art and other cultural forms. In studying monstrous figures torn from the deepest and darkest imaginings of the human psyche, the essays in this book deploy the latest analytical approaches, drawn from such fields as musicology, critical race studies, feminist studies, queer theory and psychoanalysis. The book interweaves the manifold sounds, sights

and stories of monstrosity into a conversation that sheds light on important social issues, aesthetic trends and cultural concerns that are as alive today as they were when Shelley's landmark novel was published 200 years ago.

The Oxford Handbook of Adaptation Studies BRILL

From David Lean's big screen *Great Expectations* to Alejandro Amenábar's reinvention of *The Turn of the Screw* as *The Others*, adaptations of literary classics are a constant feature of popular culture today. The Bloomsbury Introduction to Adaptation Studies helps students master the history, theory and practice of analysing literary adaptations. Following an introductory overview of major debates and concepts, each chapter focuses on a canonical text and features: - Case study readings of adaptations in a variety of media, from film to opera, televised drama to animated comedy show, YA fiction to novel/graphic novel. - Coverage of popular appropriations and re-imaginings of the text. - Discussion questions and creative exercises throughout to guide students through their own analyses. - Annotated guides to further reading and viewing plus online resources. - The book also includes chapter overviews and a glossary of critical terms to give students quick access to key information for further study, reference and revision. The Bloomsbury Introduction to Adaptation Studies covers adaptations of: *Jane Eyre*; *Great Expectations*; *The Turn of the Screw*; *The Great Gatsby*.

Adaptation: Studying Film and Literature SBL Press

Teaching Adaptations addresses the challenges and appeal of teaching popular fiction and culture, video games and new media content, which serve to enrich the curriculum, as well as exploit the changing methods by which English students read and consume literary and screen texts.

The Oxford Handbook of Adaptation Studies Berghahn Books

Books in Motion addresses the hybrid, interstitial field of film adaptation. The introductory essay integrates a retrospective survey of the development of adaptation studies with a forceful argument about their centrality to any history of culture--any discussion, that is, of the transformation and transmission of texts and meanings in and across cultures. The thirteen especially composed essays that follow, organised into four sections headed 'Paradoxes of Fidelity', 'Authors, Auteurs, Adaptation', 'Contexts, Intertexts, Adaptation' and 'Beyond Adaptation', variously illustrate that claim by problematising the notion of fidelity, highlighting the role played by adaptation in relation to changing concepts of authorship and auteurism, exploring the extent to which the intelligibility of film adaptations is dependent on contextual and intertextual factors, and making a claim for the need to transcend any narrowly-defined concept of adaptation in the study of adaptation. Discussion ranges from adaptations of established classics like *A Tale of Two Cities*, *Frankenstein*, *Henry V*, *Le temps retrouvé*, *Mansfield Park*, *Pride and Prejudice*, 'The Dead' or *Wuthering Heights*, to contemporary (popular) texts/films like *Bridget Jones's Diary*, *Fools*, *The Governess*, *High Fidelity*, *The Hours*, *The Orchid Thief*/Adaptation, the work of Doris Dörrie, the first *Harry Potter* novel/film, or the adaptations made by Alfred Hitchcock, Stanley Kubrick and Walt Disney. This book will appeal to both a specialised readership and to those accessing the dynamic field of adaptation studies for the first time.

African Film and Literature JHU Press

This collection of essays offers a sustained, theoretically rigorous rethinking of various issues at work in film and other media adaptations. The essays in the volume as a whole explore the

reciprocal, intertextual quality of adaptations that borrow, rework, and adapt each other in complex ways; in addition, the authors explore the specific forces

The Cinema of Catherine Breillat Oxford University Press, USA

Examining films about writers and acts of writing, *The Writer on Film* brilliantly refreshes some of the well-worn 'adaptation' debates by inviting film and literature to engage with each other trenchantly and anew - through acts of explicit configuration not adaptation.

Adaptation in Contemporary Culture Edinburgh University Press

Under the skin : adapting novels for the screen / Robin Swicord --
Julie Taymor's Titus : visualizing Shakespeare's language on screen / Karen Williams --
Celluloid satire, or the moviemaker as moralist : Mira Nair's adaptation of Thackeray's Vanity fair / Micael M. Clarke --
"Like an angel in a jungle" : God's angry woman in Ron Howard's The missing / Robert E. Meyer --
Outside the source : credit sequences in Spike Lee's Malcolm X and 25th hour / Sarah Keller --
Kubrick, Douglas, and the authorship of Paths of glory / James Naremore --
The small-town Scarlet letter (1934) / Laurence Raw --
Play is the thing : Shakespearean improvisation in The Salton Sea / Noel Sloboda --
Imaging subjects and imagining bodies : T.E. Lawrence's Seven pillars of wisdom and David Lean's Lawrence of Arabia / Alison Patterson --
A la recherche d'une femme perdue : Proust through the lens of Chantal Akerman's La captive / Ian Olney --
Adaptations as an undecidable : fidelity and binarity from Bluestone to Derrida / Rochelle Hurst --
Panel presentations and discussion : "The persistence of fidelity." The nature of film translation : literal, traditional, and radical / Linda Costanzo ;
The golden continuum of probability / David L. Kranz ;
Fidelity discourse : its cause and cure / Thomas Leitch ;
A tale of two potters / Walter Metz.