



ADAPTATION  
STUDYING FILM  
& LITERATURE

JOHN M. DESMOND • PETER HAWKES

# Adaptation Studying Film And Literature

**John Desmond, Peter Hawkes**



## **Adaptation Studying Film And Literature:**

**Adaptation: Studying Film and Literature** John Desmond, Peter Hawkes, 2015-10-01      **Adaptation Studies** Christa Albrecht-Crane, Dennis Ray Cutchins, 2010-07-31 The volume takes as its starting point the assumption that adapters cannot simply transpose or transfer one particular text from one medium to another They must interpret re work and re imagine the precursor text in order to choose the various meanings and sensations they find most compelling or most cost effective then they create scenes characters plot elements etc that match their interpretation These very relationships are the subject matter this collection seeks to explore Poststructural theory is an ideal place to begin a rigorous and theoretically sound investigation of adaptation As adaptation studies adopts a poststructuralist lens and defines this richer notion of intertextuality some of its key assumptions will change Adaptation scholars will recognize that all film adaptations are intertextual by definition multivocal by necessity and adaptive by their nature      **Authorship in Film Adaptation** Jack Boozer, 2009-06-03 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 Bloomsbury Introduction to Adaptation Studies** Yvonne Griggs, 2016-02-25 From David Lean s big screen Great Expectations to Alejandro Amenabar 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* John Desmond, Peter Hawkes, 2006 This concise and readable new text for courses in Film Adaptation or Film and Literature introduces students to the art of adapting works of literature for film Adaptation describes the interwoven histories of literature and film presents key analytical approaches to adaptation and provides an in depth overview of adaptations of novels short stories plays nonfiction and animation The book concludes with an analysis of why adaptations sometimes fail

**The ^AOxford Handbook of Adaptation Studies** Thomas Leitch, 2017-03-17 The Oxford Handbook of Adaptation Studies provides a comprehensive and forward looking treatment of adaptation in its many guises by looking at movies based on sources other than novels including television series and radio adaptations comic book adaptations of literary texts novelizations opera librettos popular songs and even video games *Adaptations* Deborah Cartmell, Imelda Whelehan, 2022 Adaptations Critical and Primary Sources is a three volume reference resource that brings together over 80 landmark texts in adaptation studies Volume One covers the history of adaptation studies by plotting the prehistory of the field beginning with Vachel Lindsay's classic Art of the Moving Picture 1915 through Virginia Woolf's classic essay on sThe Cinema through to some of the most important critical and theoretical interventions up until the 1990s when the area really emerges as a critical force in the academy Volume Two collects essays from the last 25 years showing how the scholarly legacy laid out in Volume One still has a profound impact on adaptation studies today while charting the process of critical and theoretical maturation This volume shows how adaptations studies has outgrown its contested place in the gap of film and literary studies and how its interventions transcend disciplinary perspectives across the arts and humanities Volume Three covers key case studies such as Christine Geraghty's take on adapting Westerns Ian Inglis understanding of the transformation of music into movies and Eckart Voigts concept on Jane Austen and participatory culture 0With topics ranging from the limitations of the novel to adapting stage to screen contributions from a wide range of international scholars film critics and novelists combine to make Adaptations Critical and Primary Sources an original overview of critical debates today Cartmell and Whelehan introduce each excerpt and offer a critical overview of the collected work the rationale for its inclusion and suggestions for further reading *Teaching Literary Theory Using Film Adaptations* Kathleen L. Brown, 2009-03-12 This volume introduces ways to use film to ease the difficulty of introducing complex literary theories to students By coupling works of literature with attendant films and with critical essays the author provides instructors with accessible avenues for encouraging classroom discussion Literary theories covered in depth are psychoanalytic criticism The Awakening and film

adaptations *The End of August* and *Grand Isle* cultural criticism *A Streetcar Named Desire* and its 1951 film version and thematic criticism *Ode Intimations of Immortality from Recollections of Early Childhood* and the film adaptation *Splendor in the Grass* Other theories are used to clarify and support those referred to above The work then includes a survey of the image patterns into which film adaptation theories can be grouped and how these theories relate to traditional literary theory

*Adaptations* Deborah Cartmell, Imelda Whelehan, 2022 *Adaptations Critical and Primary Sources* is a three volume reference resource that brings together over 80 landmark texts in adaptation studies Volume One covers the history of adaptation studies by plotting the prehistory of the field beginning with Vachel Lindsay's classic *Art of the Moving Picture* 1915 through Virginia Woolf's classic essay on *The Cinema* through to some of the most important critical and theoretical interventions up until the 1990s when the area really emerges as a critical force in the academy Volume Two collects essays from the last 25 years showing how the scholarly legacy laid out in Volume One still has a profound impact on adaptation studies today while charting the process of critical and theoretical maturation This volume shows how adaptations studies has outgrown its contested place in the gap of film and literary studies and how its interventions transcend disciplinary perspectives across the arts and humanities Volume Three covers key case studies such as Christine Geraghty's take on adapting *Westerns* Ian Inglis understanding of the transformation of music into movies and Eckart Voigts concept on Jane Austen and participatory culture 0With topics ranging from the limitations of the novel to adapting stage to screen contributions from a wide range of international scholars film critics and novelists combine to make *Adaptations Critical and Primary Sources* an original overview of critical debates today Cartmell and Whelehan introduce each excerpt and offer a critical overview of the collected work the rationale for its inclusion and suggestions for further reading **The**

**Literature/Film Reader** James Michael Welsh, James M. Welsh, Peter Lev, 2007-08-14 From examinations of Francis Ford Coppola's *Apocalypse Now* to Alfred Hitchcock's *Vertigo* *The Literature Film Reader Issues of Adaptation* covers a wide range of films adapted from other sources The first section presents essays on the hows and whys of adaptation studies and subsequent sections highlight films adapted from a variety of sources including classic and popular literature drama biography and memoir The last section offers a new departure for adaptation studies suggesting that films about history often a separate category of film study can be seen as adaptations of records of the past The anthology concludes with speculations about the future of adaptation studies Several essays provide detailed analyses of films in some cases discussing more than one adaptation of a literary or dramatic source such as *The Manchurian Candidate* *The Quiet American* and *Romeo and Juliet* Other works examined include *Moby Dick* *The House of Mirth* *Dracula* and *Starship Troopers* demonstrating the breadth of material considered for this anthology Although many of the essays appeared in *Literature Film Quarterly* more than half are original contributions Chosen for their readability these essays avoid theoretical jargon as much as possible For this reason alone this collection should be of interest to not only cinema scholars but to anyone interested in

films and their source material Ultimately *The Literature Film Reader Issues of Adaptation* provides an excellent overview of this critical aspect of film studies **Film Adaptation and Its Discontents** Thomas M. Leitch, 2007-06-15 Publisher description *Redefining Adaptation Studies* Dennis Cutchins, Laurence Raw, James M. Welsh, 2010-02-23 Since films were first produced adapted works have predominantly borrowed primarily from traditional texts such as novels and plays Likewise the study of film adaptations has also been fairly traditional rarely venturing beyond a comparison of the source material to its often less revered counterpart *Redefining Adaptation Studies* breaks new ground in showing the range of possibilities that transcend the literature film paradigm These essays focus on the idea of adaptation and what it means in different socio political contexts Above all this collection shows how cultural and political factors determine the meaning of the term and its potential for developing new approaches to learning The contributors to this volume look at adaptation in different contexts and develop new ways to approach adaptation not just as a literature through film issue but as something which can be used to develop other skills such as creative writing and personal and social skills Aimed at teachers in high schools and universities at the under and postgraduate levels this volume not only suggests how adaptation might be used in different disciplines but how it might improve the learning experience for teachers and students alike **The Pedagogy of Adaptation** Dennis Cutchins, Laurence Raw, James M. Welsh, 2010-02-23 From *All Quiet on the Western Front* and *Gone with the Wind* to *No Country for Old Men* and *Slumdog Millionaire* many of the most memorable films have been adapted from other sources And while courses on film studies are taught throughout the world *The Pedagogy of Adaptation* makes a strong case for treating adaptation studies as a separate discipline What makes this book unique is its claim that adaptation is above all a creative process and not simply a slavish imitation or reproduction of an original This collection of essays focuses on numerous contexts to emphasize why adaptations matter to students of literature It is the first such volume devoted exclusively to teaching adaptations from a practical teacher centered angle Many of the essays show how adaptation as a discipline can be used to prompt reflection on cultural historical and political differences Written by specialists in a variety of fields ranging from film radio theater and even language studies the book adopts a pluralistic view of adaptation showing how its processes vary across different contexts and in different disciplines Defining new horizons for the teaching of adaptation studies these essays draw on such disparate sources as *Frankenstein* *Moby Dick* and *South Park* This volume not only provides a resource book of lesson plans but offers valuable pointers as to why teaching literature and film can help develop students skills and improve their literacy **A Companion to Literature and Film** Robert Stam, Alessandra Raengo, 2007-11-19 *A Companion to Literature in Film* provides state of the art research on world literature film and the complex theoretical relationship between them 25 essays by international experts cover the most important topics in the study of literature and film adaptations Covers a wide variety of topics including cultural thematic theoretical and genre issues Discusses film adaptations from the birth of cinema to the present day Explores a diverse range of titles and genres

including film noir biblical epics and Italian and Chinese cinema      *Literature Through Film* Robert Stam,2004-10-22 This lively and accessible textbook written by an expert in film studies provides a fascinating introduction to the process and art of literature to film adaptations Provides a lively rigorous and clearly written account of key moments in the history of the novel from Don Quixote and Robinson Crusoe up to Lolita and One Hundred Years of Solitude Includes diversity of topics and titles such as Fielding Nabokov and Cervantes in adaptations by Welles Kubrick and the French New Wave Emphasizes both the literary texts themselves and their varied transtextual film adaptations Examines numerous literary trends from the self conscious novel to magic realism before exploring the cinematic impact of the movement Reinvigorates the field of adaptation studies by examining it through the grid of contemporary theory Brings novels and film adaptations into the age of multiculturalism postcoloniality and the Internet by reflecting on their contemporary relevance      **Telling and**

**Re-telling Stories** Paula Baldwin Lind,2016-04-26 What is the relationship between literature and film What is meant when speaking about adapting a literary work to the screen Is it possible to adapt And if so how Are there films that have improved their literary sources Is adaptation a translation or rather a re interpretation What is the impact of adapting literary classics to a modern context This collection of articles offers a comprehensive and authoritative study of literary adaptation to film which addresses these and other unresolved questions in the field of Literary Adaptation Studies Within five different sections the volume s international team of contributors offers valuable study cases suggesting both the continuity and variety of adaptation theories The first section traces recurring theoretical issues regarding the problems and challenges related to the adaptation of literary works to the particular nature and dynamics of cinema The second and third parts focus on the specific problems and technical challenges of adapting theatre and narrative works to film and TV series respectively The fourth section includes the study of Latin American authors whose works have been adapted to the screen The fifth and final part of the book deals with the structures and devices that film directors use in order to tell stories The art of telling and re telling stories which originated in ancient times is present throughout this publication giving shape to the discussion Adaptations of stories are present everywhere in today s world and their development is well told and re told in this volume which will definitely interest academics and researchers working in literature and film comparative studies novelists screenwriters film makers dramatists theatre directors postgraduate students and those researching on topics related to the philosophy of art and aesthetics      *The Literature/Film Reader* James M. Welsh,Peter Lev,2007-08-14 From examinations of Francis Ford Coppola s Apocalypse Now to Alfred Hitchcock s Vertigo The Literature Film Reader Issues of Adaptation

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Analyzing Literature-to-Film Adaptations Mary H. Snyder, 2011-01-20 The introduction of an academic means for critical analysis of film adaptations

*How a Film Theory Got Lost and Other Mysteries in Cultural Studies* Robert Beverley Ray, 2001 In the 1920s when film criticism was as new as the cinema itself a particular way of thinking about the movies developed in Paris The cinema this theory suggested turns on photography's automatism the revolutionary fact that for the first time in human history a perfect representation of the world can be produced by accident Moreover the camera's gaze has the potential to transform everyday life's most ordinary objects a telephone a letter on a desk a woman's face into spellbinding images swarming with details whose precise appeal remains unpredictable By the 1930s this theory of photogénie photogénia had vanished from most serious writing about film Why did this disappearance occur In his collection of essays Robert B Ray discusses this mystery and others like it Why did photography and the detective story originate at exactly the same time Why has some of the most prominent academic writing about the cinema resisted anything but scientific accounts of the movies What counts as knowledge in film studies or any intellectual discipline What do the French Impressionists have in common with the Sex Pistols How did Douglas Sirk's critically ignored melodramas become subversive critiques of bourgeois ideology How is what happened to Sirk's movies a way to understand Postmodernism and the avant garde In taking up these questions Ray's essays challenge certain ideas about film and cultural studies while arguing for a mode of writing about the movies and experimental art that would respect the abidingly mysterious effect of their images and sounds from back cover

In/fidelity David L. Kranz, Nancy C. Mellerski, 2008 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

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