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*Page 12/66*

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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, This concise and readable

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The second phase,

focusing mostly on

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individual novels to

films, follows George

Bluestone's highly

influential 2003 study

Novels into Film,

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originally published in 1957, in assuming a series of categorical distinctions between verbal and visual representational modes. Most studies of individual adaptations and their sources, and most textbooks on adaptation, have been produced under the influence of these

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Adaptation: Studying  
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Paperback □ October  
1, 2015 by John

Desmond (Author),  
Peter Hawkes  
(Author) 3.9 out of 5  
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Re-thinking the key  
questions at the heart  
of the discipline,

Adaptation Studies:  
New Directions, New  
Challenges explores a  
wide range of  
perspectives and  
case studies in cross-



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media transformation.

Topics covered  
include: \* The history  
of adaptation studies \*

Theories of  
adaptation \*

Adaptations in film,  
literature, radio and  
historical sources \*

What is an 'original'  
text?

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This concise and  
readable new text for  
courses in Film  
Adaptation or Film  
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introduces students to  
the art of adapting

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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

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concludes with an analysis of why adaptations sometimes fail.

About

Now a Major Motion Picture is a unique look at the many sources, literary and otherwise, that influence film adaptations. Christine Geraghty subverts the idea that film

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## Adaptation

Adaptations of novels and plays must be faithful to the original texts. She is more interested in how, while a film reflects its literary source, it also invites comparisons to our memories and associations with other versions.

Geraghty looks at a variety of adaptations, from the works of

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Jane Austen and  
Tennessee Williams  
to Brokeback  
Mountain and the  
adaptation of a  
setting, historical New  
York City.

This collection of forty  
new essays, written  
by the leading  
scholars in adaptation  
studies and  
distinguished

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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



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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

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videogames have  
handled adaptation.

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Going still further, it  
examines the

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relations between  
adaptation and such

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intertextual practices  
as translation,

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illustration, prequels,  
sequels, remakes,

intermediality, and  
transmediality. The

volume's contributors

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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

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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

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result of the differing  
dramatic demands of  
cinema. The most  
critical central step in  
this transformation of  
a literary source to the

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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

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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



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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

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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

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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

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genre, time, and  
place, and Part IV  
investigates  
adaptations that alter  
stories of romance,  
sexuality, and  
ethnicity.

From examinations of  
Francis Ford  
Coppola's Apocalypse  
Now to Alfred  
Hitchcock's Vertigo,  
The Literature Film

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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

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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

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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

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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



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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.

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Ultimately, The  
Literature Film  
Reader: Issues of  
Adaptation provides  
an excellent overview  
of this critical aspect  
of film studies.

With case study  
examples across a  
range of media, this  
book brings together  
leading international  
scholars to explore

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new directions in  
adaptation studies.

The range of films  
studied, from silent  
Shakespeare to  
Sherlock Holmes to  
The Lord of the Rings,  
is as broad as the  
problems that come  
under review.

New readings of  
literary and cinematic

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texts are presented here in historical context, informed by cultural theory. In her survey of the history of Spanish cinema in the dictatorship and democratic periods, the author argues that studies of adaptations must simultaneously address questions of 'text' - formal issues central to the study of

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film and literature -

and 'context' -

ideological concerns

crucial to late

twentieth-century

Spain. She examines

three themes of

particular importance

to contemporary

Spanish culture - the

recuperation of

history, the

negotiation of the

rural and the urban,

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and the Studying Film

representation of  
gender - and

considers the related

stylistic issues of the

affinities between

cinematic expression

and nostalgia, the city

and phallocentrism.

The study concludes

with an analysis of the

formal question of the

narrator in film and

literature, through an

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assessment of

Buñuel's previously  
unacknowledged  
stylistic debt to

Galdós as manifested

in his adaptations of

Nazarín/ and Tristana.

SALLY FAULKNER is

Lecturer in Hispanic

Studies at the

University of Exeter.

Adaptation constitutes

the driving force of

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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



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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

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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;

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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

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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

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dimensions of this  
powerful process.

From the apparently  
simple adaptation of a  
text into film, theatre  
or a new literary work,  
to the more complex  
appropriation of style  
or meaning, it is  
arguable that all texts  
are somehow  
connected to a  
network of existing

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texts and art forms. In

this new edition

Adaptation and

Appropriation

explores: multiple

definitions and

practices of

adaptation and

appropriation the

cultural and aesthetic

politics behind the

impulse to adapt the

global and local

dimensions of

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adapting the impact  
of new digital  
technologies on ideas  
of making, originality  
and customization  
diverse ways in which  
contemporary  
literature, theatre,  
television and film  
adapt, revise and  
reimagine other works  
of art the impact on  
adaptation and  
appropriation of

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theoretical Film

movements, including  
structuralism, post-  
structuralism,

postcolonialism,

postmodernism,

feminism and gender  
studies the

appropriation across

time and across

cultures of specific

canonical texts, by

Shakespeare,

Dickens, and others,



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but also of literary archetypes such as myth or fairy tale.

Ranging across genres and

harnessing concepts from fields as diverse as musicology and

the natural sciences,

this volume brings clarity to the complex

debates around

adaptation and

appropriation, offering

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Adaptation

a much-needed  
resource for those  
studying literature,  
film, media or culture.

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