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.

Adaptation Studies 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

Now a Major Motion Picture Going beyond the process of adaptation, Geraghty is more interested in the films themselves and how they draw on our sense of recall. While a film reflects its literary source, it also invites comparisons to our memories and associations with other versions of the original. For example, a viewer may watch the 2005 big-screen production of Pride and Prejudice and remember Austen's novel as well as the BBC's 1995 television movie. Adaptations also rely on the conventions of genre, editing, acting, and sound to engage our recall--elements that many movie critics tend to forget when focusing solely on faithfulness to the written word.
Theorizing Adaptation Kamilla Elliott,2020-05-20 From film and television theory to intertextuality, poststructuralism to queer theory, postcolonialism to meme theory, a host of contemporary theories in the humanities have engaged with adaptation studies. Yet theorizing adaptation has been deemed problematic in the humanities' theoretical and disciplinary wars, been charged with political incorrectness by both conservative and radical scholars, and declared outdated and painfully behind the times compared to other disciplines. And even separate from these problems of theorization is adaptation's subject matter - with many film adaptations of literature widely and simply declared bad. In this thorough and groundbreaking study, author Kamilla Elliott works to detail and redress the problem of theorizing adaptation. She offers the first cross-disciplinary history of theorizing adaptation in the humanities, extending back in time to the sixteenth century - revealing that before the late eighteenth century, adaptation was valued and even celebrated for its contributions to cultural progress before its eventual - and ongoing - marginalization. Elliott also presents a discussion of humanities theorization as a process, arguing the need to rethink how theorization functions within humanities disciplines and configure a new relationship between theorization and adaptation, and then examines how rhetoric may work to repair this difficult relationship. Ultimately, Theorizing Adaptation seeks to find shared ground upon which adaptation scholars can dialogue and debate productively across disciplinary, cultural, and theoretical borders, without requiring theoretical assent or uniformity.

The Adaptation Industry Simone Murray,2012-03-12 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.

Second Wave Intertextuality and the Hebrew Bible Marianne Grohmann,Hyun Chul Paul Kim,2019-06-14 An innovative collection of inner-biblical, intertextual, and intercontextual dialogues Essays from a diverse group of scholars offer new approaches to biblical intertextuality that examine the relationship between the Hebrew Bible, art, literature,
sociology, and postcolonialism. Eight essays in part 1 cover inner-biblical intertextuality, including studies of Genesis, Judges, and Qoheleth, among others. The eight postbiblical intertextuality essays in part 2 explore Bakhtinian and dialogical approaches, intertextuality in the Dead Sea Scrolls, canonical criticism, reception history, and #BlackLivesMatter. These essays on various genres and portions of the Hebrew Bible showcase how, why, and what intertextuality has been and presents possible potential directions for future research and application. Features: Diverse methods and cases of intertextuality Rich examples of hermeneutical theory and interpretive applications Readings of biblical texts as mutual dialogues, among the authors, traditions, themes, contexts, and lived worlds

**The Writer on Film** J. Buchanan, 2013-06-03 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.

**Filming the Children's Book** Hermansson Casie Hermansson, 2018-12-19 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 metafictions, 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.

**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.

Film Adaptation and Its Discontents Thomas Leitch, 2007-06-15 Most books on film adaptation—the relation between films and their literary sources—focus on a series of close one-to-one comparisons between specific films and canonical novels. This volume identifies and investigates a far wider array of problems posed by the process of adaptation. Beginning with an examination of why adaptation study has so often supported the institution of literature rather than fostering the practice of literacy, Thomas Leitch considers how the creators of short silent films attempted to give them the weight of literature, what sorts of fidelity are possible in an adaptation of sacred scripture, what it means for an adaptation to pose as an introduction to, rather than a transcription of, a literary classic, and why and how some films have sought impossibly close fidelity to their sources. After examining the surprisingly divergent fidelity claims made by three different kinds of canonical adaptations, Leitch’s analysis moves beyond literary sources to consider why a small number of adapters have risen to the status of auteurs and how illustrated books, comic strips, video games, and true stories have been adapted to the screen. 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.

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. With 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 Palgrave Handbook of Children’s Film and Television Casie Hermansson, Janet Zepernick, 2019-05-28 This
volume explores film and television for children and youth. While children’s film and television vary in form and content from country to country, their youth audience, ranging from infants to “screenagers”, is the defining feature of the genre and is written into the DNA of the medium itself. This collection offers a contemporary analysis of film and television designed for this important audience, with particular attention to new directions evident in the late twentieth and early twenty-first centuries. With examples drawn from Iran, China, Korea, India, Israel, Eastern Europe, the Philippines, and France, as well as from the United States and the United Kingdom, contributors address a variety of issues ranging from content to production, distribution, marketing, and the use of film, both as object and medium, in education. Through a diverse consideration of media for young infants up to young adults, this volume reveals the newest trends in children’s film and television and its role as both a source of entertainment and pedagogy.

**Fear, Cultural Anxiety, and Transformation** Scott A. Lukas, John Marmysz, 2010-06-22

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 in Contemporary Culture** Rachel Carroll, 2009-11-30

A comprehensive interdisciplinary collection offering a survey of adaptation of literary texts across media including animation, film, TV, fan fiction, biopics and music video.

**Mel Brooks in the Cultural Industries** Alex Symons, 2012-08-06

Which strategies has Mel Brooks used to survive, adapt and thrive in the cultural industries? How has he gained his reputation as a multimedia survivor? 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. By combining a cultural industries approach together with that of adaptation studies, this book also identifies an important new industrial practice employed by Brooks - defined here as 'prolonged adaptation'. More significantly, Symons also employs this method to explain the so far neglected way that Brooks's adaptations have contributed towards changing production trends, changes in critical attitudes, and towards the
ongoing integration of the cultural industries today. An essential read for film students and scholars researching adaptation, this refreshing new approach will also be valued by everyone studying the cultural industries.

**Dickens Adapted** John Glavin, 2017-03-02 From their first appearance in print, Dickens's fictions immediately migrated into other media, and particularly, in his own time, to the stage. Since then Dickens has continuously, apparently inexhaustibly, functioned as the wellspring for a robust mini-industry, sourcing plays, films, television specials and series, operas, new novels and even miniature and model villages. If in his lifetime he was justly called 'The Inimitable', since his death he has become just the reverse: the Infinitely Imitable. The essays in this volume, all appearing within the past twenty years, cover the full spectrum of genres. Their major shared claim to attention is their break from earlier mimetic criteria - does the film follow the novel? - to take the new works seriously within their own generic and historical contexts. Collectively, they reveal an entirely 'other' Dickensian oeuvre, which ironically has perhaps made Dickens better known to an audience of non-readers than to those who know the books themselves.

**Where is Adaptation?** Casie Hermansson, Janet Zepernick, 2018-10-15 Where is Adaptation? Mapping cultures, texts, and contexts explores the vast terrain of contemporary adaptation studies and offers a wide variety of answers to the title question in 24 chapters by 29 international practitioners and scholars of adaptation, both eminent and emerging. From insightful self-analyses by practitioners (a novelist, a film director, a comics artist) to analyses of adaptations of place, culture, and identity, the authors brought together in this collection represent a broad cross-section of current work in adaptation studies. From the development of technologies impacting film festivals, to the symbiotic potential of interweaving disability and adaptation studies, censorship, exploring the "glocal," and an examination of the Association for Adaptation Studies at its 10th anniversary, the original contributions in this volume aim to trace the leading edges of this evolving field.

**The Cinema of Catherine Breillat** Sophie Bélot, 2017-08-28 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** Jorgen Bruhn, Anne Gjelsvik, Eirik Frisvold Hanssen, 2013-05-09 Extending the boundaries of contemporary adaptation studies, this book brings together leading international scholars to survey new directions in the field. 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-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?

**Adapting Television and Literature** Blythe Worthy,
Whispering the Techniques of Language: An Psychological Journey through **Books In Motion Adaptation Intertextuality Authorship**

In a digitally-driven earth where displays reign great and quick communication drowns out the subtleties of language, the profound techniques and mental subtleties concealed within words frequently move unheard. However, situated within the pages of **Books In Motion Adaptation Intertextuality Authorship** a captivating literary treasure pulsing with fresh emotions, lies an extraordinary journey waiting to be undertaken. Penned by an experienced wordsmith, that wonderful opus encourages readers on an introspective trip, lightly unraveling the veiled truths and profound influence resonating within ab muscles material of each and every word. Within the emotional depths of the touching evaluation, we shall embark upon a heartfelt exploration of the book is key subjects, dissect their fascinating writing design, and succumb to the strong resonance it evokes deep within the recesses of readers hearts.

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Introduction

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