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In The Cinema of Catherine

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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

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personal or intimate cinema.

NEW YORK TIMES

BESTSELLER • A NEW YORK

TIMES NOTABLE BOOK A

modern classic of personal

journalism, The Orchid Thief is

Susan Orlean's wickedly funny,

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elegant, and captivating tale of an amazing obsession.

*Determined to clone an endangered flower—the rare ghost orchid *Polyrrhiza lindenii*—a deeply eccentric and oddly attractive man*

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***named John Laroche leads
Orlean on an unforgettable
tour of America's strange
flower-selling subculture,
through Florida's swamps and
beyond, along with the
Seminoles who help him and***

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the forces of justice who fight him. In the end, Orlean—and the reader—will have more respect for underdog determination and a powerful new definition of passion. In this new edition, coming

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fifteen years after its initial publication and twenty years after she first met the “orchid thief,” Orlean revisits this unforgettable world, and the route by which it was brought to the screen in the film

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Adaptation, in a new retrospective essay. Look for special features inside. Join the Random House Reader's Circle for author chats and more. Praise for The Orchid Thief "Stylishly written,

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***whimsical yet sophisticated,
quirkily detailed and full of
empathy . . . The Orchid Thief
shows [Orlean's] gifts in full
bloom.”—The New York Times
Book Review “Fascinating . . .
an engrossing journey [full] of***

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theft, hatred, greed, jealousy, madness, and backstabbing.”—Los Angeles Times “Orlean’s snapshot-vivid, pitch-perfect prose . . . is fast becoming one of our national treasures.”—The

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Washington Post Book World

“Orlean’s gifts [are] her ear for the self-skewing dialogue, her eye for the incongruous, convincing detail, and her Didion-like deftness in description.”—Boston Sunday

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Globe “A swashbuckling piece of reporting that celebrates some virtues that made America great.”—The Wall Street Journal

Authoring a film adaptation of a literary source not only

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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

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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.

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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

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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

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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

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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

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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

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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

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

This two-part volume contains a comprehensive collection of original studies by well-known

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scholars focusing on the Bible's wide-ranging reception in world cinema. It is organized into sections examining the rich cinematic afterlives of selected characters from the Hebrew

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***Bible and New Testament;
considering issues of biblical
reception across a wide array
of film genres, ranging from
noir to anime; featuring
directors, from Lee Chang-
dong to the Coen brothers,***

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whose body of work reveals an enduring fascination with biblical texts and motifs; and offering topical essays on cinema's treatment of selected biblical themes (e.g., lament, apocalyptic), particular

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interpretive lenses (e.g., feminist interpretation, queer theory), and windows into biblical reception in a variety of world cinemas (e.g., Indian, Israeli, and Third Cinema). This handbook is intended for

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***scholars of the Bible, religion,
and film as well as for a wider
general audience.***

The Literature/film Reader

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African Film and Literature

Adaptation and Cultural

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Appropriation

***The Cinema of Catherine
Breillat***

***Adaptation in Contemporary
Culture***

Books in Motion addresses
the hybrid, interstitial

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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

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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

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'Paradoxes of Fidelity',
'Authors, Auteurs,
Adaptation', 'Contexts,
Intertexts, Adaptation' and
'Beyond Adaptation',
variously illustrate that
claim by problematising the
notion of fidelity,

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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

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intertextual factors, and foregrounding the need to transcend any narrowly-defined concept of adaptation. Discussion ranges from adaptations of established classics like *A Tale of Two Cities*,

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Frankenstein, Henry V, Le temps retrouve, Mansfield Park, Pride and Prejudice, 'The Dead' or Wuthering Heights, to contemporary (popular) texts/films like Bridget Jones's Diary, Fools, The Governess, High

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Fidelity, The Hours, The Orchid Thief/Adaptation, the work of Doris Dorrie, the first Harry Potter novel/film, or the adaptations made by Alfred Hitchcock, Stanley Kubrick and Walt Disney. This book

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will appeal to both a specialised readership and to those accessing the dynamic field of adaptation studies for the first time. Mireia Aragay is Senior Lecturer in English literature and film at the

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University of Barcelona,
Spain.

Books in Motion Adaptation,
Intertextuality,
Authorship Rodopi

This is a comprehensive
collection of original
essays that explore the

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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

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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

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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

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'unfilmable' texts Includes
detailed considerations of
Ian McEwan's Atonement and
Conrad's Heart of Darkness
"Hamlet" by Olivier,
Kaurismäki or Shepard and
"Pride and Prejudice" in its
many adaptations show the

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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

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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

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a critical look at ways of
adapting and appropriating
cultural texts across epochs
and cultures in literature,
film and the arts.

Novels Into Film

Adaptation: Studying Film
and Literature

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The Writer on Film

The Psychosocial

Implications of Disney

Movies

The Orchid Thief

A Companion to Literature,

Film, and Adaptation

How do books attract their readers? This

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collection takes a closer look at book covers and their role in promoting sales and shaping readers' responses. Judging a Book by Its Cover brings together leading scholars, many with experience in the publishing industry, who examine the marketing of popular fiction across the twentieth century and beyond. Using case

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studies, and grounding their discussions historically and methodologically, the contributors address key themes in contemporary media, literary, publishing, and business studies related to globalisation, the correlation between text and image, identity politics, and reader reception. Topics include book covers and

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the internet bookstore; the links between books, the music industry, and film; literary prizes and the selling of books; subcultures and sales of young adult fiction; the cover as a signifier of literary value; and the marketing of ethnicity and lesbian pulp fiction. This exciting collection opens a new field of enquiry for

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scholars of book history, literature, media and communication studies, marketing, and cultural studies.

A collection of essays covering many different aspects of literature on screen.

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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

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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

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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

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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.

*Adapting Violence to the Screen
Literature, Film, and the Arts
The Bible in Motion*

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*Adaptation, Intertextuality, Authorship
Fans, Publishers, Designers, and the
Marketing of Fiction*

Film Adaptation and Its Discontents

**Analyzing a range of South
African and West African films
inspired by African and non-**

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African literature, Lindiwe Dovey identifies a specific trend in contemporary African filmmaking—one in which filmmakers are using the embodied audiovisual medium of film to offer a critique of physical and psychological

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violence. Against a detailed history of the medium's savage introduction and exploitation by colonial powers in two very different African contexts, Dovey examines the complex ways in which African filmmakers are

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preserving, mediating, and critiquing their own cultures while seeking a united vision of the future. More than merely representing socio-cultural realities in Africa, these films engage with issues of colonialism

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**and postcolonialism, "updating"
both the history and the literature
they adapt to address
contemporary audiences in Africa
and elsewhere. Through this
deliberate and radical re-
historicization of texts and**

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realities, Dovey argues that African filmmakers have developed a method of filmmaking that is altogether distinct from European and American forms of adaptation.

Now a Major Motion Picture is a

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**unique look at the many sources,
literary and otherwise, that
influence film adaptations.**

**Christine Geraghty subverts the
idea that film adaptations of
novels and plays must be faithful
to the original texts. She is more**

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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 Jane Austen and

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Tennessee Williams to Brokeback Mountain and the adaptation of a setting, historical New York City. Where is Adaptation? Mapping cultures, texts, and contexts explores the vast terrain of contemporary adaptation studies

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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

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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

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**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**

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Adaptation Studies at its 10th anniversary, the original contributions in this volume aim to trace the leading edges of this evolving field.

Adaptations in the Franchise Era re-evaluates adaptation's place in

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a popular culture marked by the movement of content and audiences across more media borders than ever before. While adaptation has historically been understood as the transfer of stories from one medium to

another-more often than not, from novel to film-the growing interconnectedness of media and media industries in the early twenty-first century raises new questions about the form and function of adaptation as both a

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product and a process. Where does adaptation fit within massive franchises that span pages, stages, screens, and theme parks? Rising scholar Kyle Meikle illuminates adaptation's enduring and essential role in the rise of

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franchises in the 2000s and 2010s. During that decade-and-a-half, adaptations set the foundation for multiplexed, multiplied film series, piloted streaming television's forays into original programming, found their way

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into audiences' hands in apps and video games, and went live in theatrical experiences on Broadway and beyond. The proliferation of adaptations was matched only by a proliferation of adaptation, as fans remixed and

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**remade their favourite franchises
online and off-. This volume
considers how producers and
consumers defined adaptations-
and how adaptations defined
themselves-through the endless
intertextual play of the franchise**

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era.

**The Oxford Handbook of
Adaptation Studies
New Challenges, New Directions
Spectatorship and Process
A Theory of Adaptation
Filming the Children's Book**

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New Approaches

*An innovative collection
of inner-biblical,
intertextual, and
intercontextual dialogues
Essays from a diverse
group of scholars offer*

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*new approaches to biblical
intertextuality that
examine the relationship
between the Hebrew Bible,
art, literature,
sociology, and
postcolonialism. Eight*

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essays in part 1 cover inner-biblical intertextuality, including studies of Genesis, Judges, and Qoheleth, among others. The eight postbiblical

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*intertextuality essays in
part 2 explore Bakhtinian
and dialogical approaches,
intertextuality in the
Dead Sea Scrolls,
canonical criticism,
reception history, and*

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#BlackLivesMatter. These essays on various genres and portions of the Hebrew Bible showcase how, why, and what intertextuality has been and presents possible potential

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*directions for future
research and application.
Features: Diverse methods
and cases of
intertextuality Rich
examples of hermeneutical
theory and interpretive*

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*applications Readings of
biblical texts as mutual
dialogues, among the
authors, traditions,
themes, contexts, and
lived worlds
Examining films about*

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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

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each other trenchantly and anew – through acts of explicit configuration not adaptation.

Rewatching on the Point of the Cinematic Index offers a reassessment of the

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cinematic index as it sits at the intersection of film studies, trauma studies, and adaptation studies. Author Allen H. Redmon argues that far too often scholars imagine the

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cinematic index to be nothing more than an acknowledgment that the lens-based camera captures and brings to the screen a reality that existed before the camera. When

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cinema's indexicality is so narrowly defined, the entire nature of film is called into question the moment film no longer relies on a lens-based camera. The presence of

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*digital technologies
seemingly strips cinema of
its indexical standing.
This volume pushes for a
broader understanding of
the cinematic index by
returning to the early*

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discussions of the index in film studies and the more recent discussions of the index in other digital arts. Bolstered by the insights these discussions can offer, the volume

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looks to replace what might be best deemed a diminished concept of the cinematic index with a series of more complex cinematic indices, the impoverished index, the

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*indefinite index, the
intertextual index, and
the imaginative index. The
central argument of this
book is that these more
complex indices encourage
spectators to enter a*

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*process of ongoing
adaptation of the reality
they see on the screen,
and that it is on the
point of these indices
that the most significant
instances of rewatching*

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movies occur. Examining such films as John Lee Hancock's Saving Mr. Banks (2013); Richard Linklater's oeuvre; Paul Greengrass's United 93 (2006); Oliver Stone's

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World Trade Center (2006); Stephen Daldry's Extremely Loud and Incredibly Close (2011); and Christopher Nolan's Dunkirk (2017), Inception (2010), and Memento (2000), Redmon

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demonstrates that the cinematic index invites spectators to enter a process of ongoing adaptation.

Just as a work of self-reflexive 'metafiction' -

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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

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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

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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

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*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*

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experience of reading it,

Casie E. Hermansson

situates the adaptations

of these types of books to

film within contemporary

adaptation criticism.

True to the Spirit

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*Rewatching on the Point of
the Cinematic Index*

Tennessee Williams

Hollywoodba megy

*A True Story of Beauty and
Obsession*

The Comic Book Film

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Adaptation

Now a Major Motion Picture

"Asking why adaptation has been seen as more problematic to theorize than other humanities subjects, and why it has been more theoretically problematic in the humanities than it has been in the

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sciences and social sciences, Theorizing Adaptation seeks to both explicate and redress "the problem of theorizing adaptation" through a metacritical history of theorizing adaptation from the late seventeenth century to the present, a metatheoretical theory of the

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relationship between theorization and adaptation in the humanities, and analysis of the rhetoric of theorizing adaptation. The history finds that adaptation was not always the bad theoretical object that it increasingly became from the late eighteenth century: in earlier

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centuries, adaptation was celebrated and valued as a means of aesthetic and cultural progress. Tracing the falling fortunes of adaptation under theorization, the history reveals that there have always been dissenting voices valorizing adaptation. Adaptation

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studies can learn from history not only how to theorize adaptation more positively, but also to consider "the problem of theorization" for adaptation.

Metatheoretical analysis of what theorization and adaptation are and how they function in the humanities

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finds that they are rival, overlapping, inimical processes, each seeking to remake culture -- and each other -- in their images. It is not simply the case that adaptation has to adapt to theorization: rather, theorization needs to adapt to and through

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adaptation. The final section attends to the rhetoric of theorizing adaptation, analyzing how tiny pieces of rhetoric have constructed adaptation's relationship to theorization, and turning to figurative rhetoric, or figuration, as a third process that has can

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mediate between adaptation and theorization and refigure their relationship. Moreover, particular rhetorical figures can redress particular problems in adaptation studies and open new ways to theorize adaptation studies"--
The range of films studied, from

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

In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music,

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which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney's films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach,

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how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help

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individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and

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latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

This volume explores film and

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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.

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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,

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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,

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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.

Survival and Prolonged Adaptation

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Adapting Metafiction

Judging a Book by Its Cover

Next Generation Adaptation

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

Screening Literary Authorship

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"There is no better, smarter examination of the relationship between comics and film." --Mark Waid, Eisner Award-winning writer of Kingdom Come and Daredevil In the summer of

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2000 X-Men surpassed all box office expectations and ushered in an era of unprecedented production of comic book film adaptations. This trend, now in its second decade, has blossomed into

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Hollywood's leading genre. From superheroes to Spartan warriors, *The Comic Book Film Adaptation* offers the first dedicated study to examine how comic books moved from the fringes of

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popular culture to the center of mainstream film production. Through in-depth analysis, industry interviews, and audience research, this book charts the cause-and-effect of this influential trend.

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It considers the cultural traumas, business demands, and digital possibilities that Hollywood faced at the dawn of the twenty-first century. The industry managed to meet these challenges by

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exploiting comics and their existing audiences. However, studios were caught off-guard when these comic book fans, empowered by digital media, began to influence the success of these adaptations.

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Nonetheless, filmmakers soon developed strategies to take advantage of this intense fanbase, while codifying the trend into a more lucrative genre, the comic book movie, which appealed to an even

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wider audience. Central to this vibrant trend is a comic aesthetic in which filmmakers utilize digital filmmaking technologies to engage with the language and conventions of comics like never before.

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The Comic Book Film

Adaptation explores this unique moment in which cinema is stimulated, challenged, and enriched by the once-dismissed medium of comics.

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

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video.

Joe Andrew and Robert Reid assemble thirteen analytical discussions of Tolstoi ' s key works, written by leading scholars from around the world. The works studied

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cover almost the entire length of Tolstoi ' s career; the analyses present unique insights into Tolstoi ' s artistic world.

With case study examples across a range of media, this

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book brings together leading international scholars to explore new directions in adaptation studies.

From *Gone with the Wind* to *The Passion of the Christ*
Mel Brooks in the Cultural

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Adaptation Studies
Second Wave Intertextuality
and the Hebrew Bible
The Palgrave Handbook of
Children's Film and
Television

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Issues of Adaptation

The contributors to this volume explore the themes of fear, cultural anxiety, and transformation as expressed in remade horror, science fiction, and fantasy films. While opening on a note that emphasizes the compulsion of

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filmmakers to revisit issues concerning fear and anxiety, this collection ends with a suggestion that repeated confrontation with these issues allows the opportunity for creative and positive transformation.

This collection of forty new essays,

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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

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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

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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

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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

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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,

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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

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about adaptations in order to prepare for a world in which adaptation, already ubiquitous, is likely to become ever more important.

The volume takes as its starting point the assumption that adapters cannot simply "transpose" or transfer one

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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,

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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

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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

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adaptive by their nature --

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

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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

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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

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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

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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

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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

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scholars can dialogue and debate productively across disciplinary, cultural, and theoretical borders, without requiring theoretical assent or uniformity.

Mapping cultures, texts, and contexts
Textual Infidelities

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Essays on Film Adaptation

Horror, Science Fiction, and Fantasy

Films Remade

Film Adaptation and the Question of
Fidelity

Tolstoi and the Evolution of His
Artistic World

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A Theory of Adaptation explores the continuous development of creative adaptation, and argues that the practice of adapting is central to the story-telling imagination. Linda Hutcheon develops a theory of adaptation through a range of media, from film and opera, to video

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games, pop music and theme parks, analysing the breadth, scope and creative possibilities within each. This new edition is supplemented by a new preface from the author, discussing both new adaptive forms/platforms and recent critical developments in the study

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of adaptation. It also features an illuminating new epilogue from Siobhan O'Flynn, focusing on adaptation in the context of digital media. She considers the impact of transmedia practices and properties on the form and practice of adaptation, as well as studying the

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extension of game narrative across media platforms, fan-based adaptation (from Twitter and Facebook to home movies), and the adaptation of books to digital formats. A Theory of Adaptation is the ideal guide to this ever evolving field of study and is essential reading

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for anyone interested in adaptation in the context of literary and media studies.
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

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*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*

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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 :

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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

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*cure / Thomas Leitch ; A tale of two
potters / Walter Metz.*

*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*

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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

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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

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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

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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.

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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

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studies.

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

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*discipline, Adaptation Studies: New Challenges, New Directions 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,*

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*literature, radio and historical sources **

What is an 'original' text?

*Fear, Cultural Anxiety, and
Transformation*

Where is Adaptation?

Authorship in Film Adaptation

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*A Handbook of the Bible and Its
Reception in Film
In/fidelity*

Contributions by Zoe Bursztajn-
Illingworth, Marc DiPaolo, Emine
Akkülâh Doğan, Caroline Eades,
Noelle Hedgcock, Tina Olsin Lent,

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Rashmila Maiti, Allen H. Redmon,
Jack Ryan, Larry T. Shillock,
Richard Vela, and Geoffrey Wilson
In Next Generation Adaptation:
Spectatorship and Process, editor
Allen H. Redmon brings together
eleven essays from a range of

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voices in adaptation studies. This anthology explores the political and ethical contexts of specific adaptations and, by extension, the act of adaptation itself. Grounded in questions of gender, genre, and race, these investigations focus on

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the ways attention to these categories renegotiates the rules of power, privilege, and principle that shape the contexts that seemingly produce and reproduce them. Contributors to the volume examine such adaptations as Quentin

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Tarantino's *Death Proof*, Jacques Tourneur's *Out of the Past*, Taylor Sheridan's *Sicario* and *Sicario: Day of the Soldado*, Jean-Jacques Annaud's *Wolf Totem*, Spike Lee's *He's Got Game*, and Jim Jarmusch's *Paterson*. Each chapter

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considers the expansive dialogue adaptations accelerate when they realize their capacity to bring together two or more texts, two or more peoples, two or more ideologies without allowing one expression to erase another.

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Building on the growing trends in adaptation studies, these essays explore the ways filmic texts experienced as adaptations highlight ethical or political concerns and argue that spectators are empowered to explore implications

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being raised by the adaptations. Adaptation persists as a major area of inquiry in both film and literary studies. Over the past two decades, scholars have extended the debate well beyond George Bluestone's influential *Novels into Film* (1957) by

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taking into account such concerns as intertextuality and different forms of narrative enabled through new media. A dominant trend has been to dispense straight away with questions of fidelity and "faithfulness," the assumption being

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that such views are naïve, moralistic, and rooted in a cultural prejudice against the audiovisual. While acknowledging the merits of this position--namely its complication of the one-way "page-to-screen" perspective--this collection seeks to

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put the question of fidelity back into play. The essays explore the ways in which the newer, more sophisticated approaches can still accommodate forms of fidelity between two or more texts without having to reinscribe untenable distinctions between

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"original" and "copy," and without having to argue from a strict media essentialist position that stages an impasse between linguistic and cinematic means of articulation. In addition, the scholars in this volume seek to recognize and account for

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fidelity's cultural currency among filmmakers and audiences alike, no matter how impossible fidelity might be in a literal sense. The selected essays offer an opportunity to showcase both well established adaptation scholars (Laura Mulvey,

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Dudley Andrew, Tom Gunning and James Naremore) and emerging voices in the field.

Theorizing Adaptation

Adaptations in the Franchise Era

2001-16

Film Adaptations of Literature and

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Drama

The Cambridge Companion to
Literature on Screen
Exploring Modern Hollywood's
Leading Genre