

Adaptation Theory And Criticism Postmodern Literature And Cinema In The Usa

Kelly I. Aliano

Adaptation Theory and Criticism Gordon E. Slethaug, 2014-06-19 Traditional critics of film adaptation generally assumed a) that the written text is better than the film adaptation because the plot is more intricate and the language richer when pictorial images do not intrude; b) that films are better when particularly faithful to the original; c) that authors do not make good script writers and should not sully their imagination by writing film scripts; d) and often that American films lack the complexity of authored texts because they are sourced out of Hollywood. The 'faithfulness' view has by and large disappeared, and intertextuality is now a generally received notion, but the field still lacks studies with a postmodern methodology and lens. Exploring Hollywood feature films as well as small studio productions, *Adaptation Theory and Criticism* explores the intertextuality of a dozen films through a series of case studies introduced through discussions of postmodern methodology and practice. Providing the reader with informative background on theories of film adaptation as well as carefully articulated postmodern methodology and issues, Gordon Slethaug includes several case studies of major Hollywood productions and small studio films, some of which have been discussed before (*Age of Innocence*, *Gangs of New York*, and *Do the Right Thing*) and some that have received lesser consideration (*Six Degrees of Separation*, *Smoke*, *Smoke Signals*, *Broken Flowers*, and various *Snow White* narratives including *Enchanted*, *Mirror Mirror*, and *Snow White and the Huntsman*). Useful for both film and literary studies students, *Adaptation Theory and Criticism* cogently combines the existing scholarship and uses previous theories to engage readers to think about the current state of American literature and film.

Adaptation Theory and Criticism Gordon E. Slethaug, 2014-06-19 Traditional critics of film adaptation generally assumed a) that the written text is better than the film adaptation because the plot is more intricate and the language richer when pictorial images do not intrude; b) that films are better when particularly faithful to the original; c) that authors do not make good script writers and should not sully their imagination by writing film scripts; d) and often that American films lack the complexity of authored texts because they are sourced out of Hollywood. The 'faithfulness' view has by and large disappeared, and intertextuality is now a generally received notion, but the field still lacks studies with a postmodern

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Adapting Superman John Darowski, 2021-06-04 Almost immediately after his first appearance in comic books in June 1938, Superman began to be adapted to other media. The subsequent decades have brought even more adaptations of the Man of Steel, his friends, family, and enemies in film, television, comic strip, radio, novels, video games, and even a musical. The rapid adaptation of the Man of Steel occurred before the character and storyworld were fully developed on the comic book page, allowing the adaptations an unprecedented level of freedom and adaptability. The essays in this collection provide specific insight into the practice of adapting Superman from comic books to other media and cultural contexts through a variety of methods, including social, economic, and political contexts. Authors touch on subjects such as the different international receptions to the characters, the evolution of both Clark Kent's character and Superman's powers, the importance of the radio, how the adaptations interact with issues such as racism and Cold War paranoia, and the role of fan fiction in the franchise. By applying a wide range of critical approaches to adaptation and Superman, this collection offers new insights into our popular entertainment and our cultural history.

Rethinking the Novel/Film Debate Kamilla Elliott, 2003-08-07 Sample Text

Film and Literature Wendell M. Aycock, Michael Keith Schoenecke, 1988 Offered here is a consideration of films and the dramas or books from which they derive as seen through the eyes of literary critics, a veteran Hollywood producer, and the screenwriters themselves.

Theorizing Adaptation Kamilla Elliott, 2020 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.

Literature and Film Robert Stam, Alessandra Raengo, 2004-10-15 *Literature and Film* is a cornucopia of vibrant essays that chart the history and confluence of literature and film. It explores in detail a wide and international spectrum of novels and adaptations, bringing together the very latest scholarship in the field.

The Oxford Handbook of Adaptation Studies Thomas M. Leitch, 2017 This collection of forty new essays, written by the leading scholars in adaptation studies and distinguished contributors from outside the field, is the most comprehensive volume on adaptation ever published. Written to appeal alike to specialists in adaptation, scholars in allied fields, and general readers, it hearkens back to the foundations of adaptation studies a century and more ago, surveys its ferment of activity over the past twenty years, and looks forward to the future. It considers the very different problems in adapting the classics, from the Bible to *Frankenstein* to Philip Roth, and the commons, from online mashups and remixes to adult movies. It surveys a dizzying range of adaptations around the world, from Latin American telenovelas to Czech cinema, from Hong Kong comics to *Classics Illustrated*, from Bollywood to zombies, and explores the ways media as different as radio, opera, popular song, and videogames have handled adaptation. Going still further, it examines the relations between adaptation and such intertextual practices as translation, illustration, prequels, sequels, remakes, intermediality, and transmediality. The volume's contributors consider the similarities and differences between adaptation and history, adaptation and performance, adaptation and revision, and textual and biological adaptation, casting an appreciative but critical eye on the theory and practice of adaptation scholars--and, occasionally, each other. *The Oxford Handbook of Adaptation Studies* offers specific suggestions for how to read, teach, create, and write about adaptations in order to prepare for a world in which adaptation, already ubiquitous, is likely to become ever more important.

The Routledge Companion to Adaptation Dennis Cutchins, Katja Krebs, Eckart Voigts, 2018-04-17 *The Routledge Companion to Adaptation* offers a broad range of scholarship from this growing, interdisciplinary field. With a basis in source-oriented studies, such as novel-to-stage and stage-to-film adaptations, this volume also seeks to highlight the new and

innovative aspects of adaptation studies, ranging from theatre and dance to radio, television and new media. It is divided into five sections: Mapping, which presents a variety of perspectives on the scope and development of adaptation studies; Historiography, which investigates the ways in which adaptation engages with - and disrupts - history; Identity, which considers texts and practices in adaptation as sites of multiple and fluid identity formations; Reception, which examines the role played by an audience, considering the unpredictable relationships between adaptations and those who experience them; Technology, which focuses on the effects of ongoing technological advances and shifts on specific adaptations, and on the wider field of adaptation. An emphasis on adaptation-as-practice establishes methods of investigation that move beyond a purely comparative case study model. The Routledge Companion to Adaptation celebrates the complexity and diversity of adaptation studies, mapping the field across genres and disciplines.

The Bloomsbury Introduction to Adaptation Studies Yvonne Griggs, 2016-02-25 From David Lean's big screen *Great Expectations* to Alejandro Amenábar's reinvention of *The Turn of the Screw* as *The Others*, adaptations of literary classics are a constant feature of popular culture today. *The Bloomsbury Introduction to Adaptation Studies* helps students master the history, theory and practice of analysing literary adaptations. Following an introductory overview of major debates and concepts, each chapter focuses on a canonical text and features: - Case study readings of adaptations in a variety of media, from film to opera, televised drama to animated comedy show, YA fiction to novel/graphic novel. - Coverage of popular appropriations and re-imaginings of the text. - Discussion questions and creative exercises throughout to guide students through their own analyses. - Annotated guides to further reading and viewing plus online resources. - The book also includes chapter overviews and a glossary of critical terms to give students quick access to key information for further study, reference and revision. *The Bloomsbury Introduction to Adaptation Studies* covers adaptations of: *Jane Eyre*; *Great Expectations*; *The Turn of the Screw*; *The Great Gatsby*.

A Theory of Adaptation Linda Hutcheon, 2012-08-21 *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 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 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 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 for anyone interested in adaptation in the context of literary and media studies.

Representing the Eighteenth Century in Film and Television, 2000-2015 Karen Bloom Gevirtz, 2017-07-06 This book analyzes early twenty-first century film and television's fascination with representing the Anglo-American eighteenth century. Grounded in cultural studies, film studies, and adaptation theory, the book examines how these works represented the eighteenth century to assuage anxieties about values, systems, and institutions at the start of a new millennium. The first two chapters reveal how films like *Gulliver's Travels* (2010) or the remake of *Poldark* (2015) use history to establish the direct relationship between the eighteenth century and the twenty-first. The final chapters examine pairs of productions for how they address and legitimate different aspects of contemporary ideology such as attitudes toward race and gender, or the connection between technological and social progress.

The Superhero Multiverse Lorna Piatti-Farnell, 2021-11-01 The *Superhero Multiverse* focuses on the evolving meanings of the superhero icon in 21st-century film and popular media, with an emphasis on re-adapting, re-imagining, and re-making. With its focus on multimedia and transmedia transformations, *The Superhero Multiverse* pivots on two important points: firstly, it reflects on the core concerns of the superhero narrative—including the relationship between 'superhero comics' and 'superhero films', the comics roots of superhero media, matters of canon and hybridity, and issues of recycling and stereotyping in superhero films and media texts. Secondly, it considers how these intersecting textual and cultural preoccupations are intrinsic to the process of remaking and re-adapting superheroes, and brings attention to multiple ways of materializing these iconic figures in our contemporary context.

Rewatching on the Point of the Cinematic Index Allen H. Redmon, 2022-08-24 *Rewatching on the Point of the Cinematic Index* offers a reassessment of the 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 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 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 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 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 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 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 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 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 *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 demonstrates that the cinematic index invites spectators to enter a process of ongoing adaptation.

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.

Psycho-Sexual David Greven, 2013-01-02 Bridging landmark territory in film studies, Psycho-Sexual is the first book to apply Alfred Hitchcock's legacy to three key directors of 1970s Hollywood—Brian De Palma, Martin Scorsese, and William Friedkin—whose work suggests the pornographic male gaze that emerged in Hitchcock's depiction of the voyeuristic, homoerotically inclined American man. Combining queer theory with a psychoanalytic perspective, David Greven begins with a reconsideration of Psycho and the 1956 remake of The Man Who Knew Too Much to introduce the filmmaker's evolutionary development of American masculinity. Psycho-Sexual probes De Palma's early Vietnam War draft-dodger comedies as well as his film Dressed to Kill, along with Scorsese's Taxi Driver and Friedkin's Cruising as reactions to and inventive elaborations upon Hitchcock's gendered themes and aesthetic approaches. Greven demonstrates how the significant political achievement of these films arises from a deeply disturbing, violent, even sorrowful psychological and social context. Engaging with contemporary theories of pornography while establishing pornography's emergence during the classical Hollywood era, Greven argues that New Hollywood filmmakers seized upon Hitchcock's radical decentering of heterosexual male dominance. The resulting images of heterosexual male ambivalence allowed for an investment in same-sex desire; an aura of homophobia

became informed by a fascination with the homoerotic. Psycho-Sexual also explores the broader gender crisis and disorganization that permeated the Cold War and New Hollywood eras, reimagining the defining premises of Hitchcock criticism.

Immersive Storytelling and Spectatorship in Theatre, Museums, and Video Games Kelly I. Aliano, 2025-02-07 Immersive Storytelling and Spectatorship in Theatre, Museums, and Video Games is the first volume to explore immersion as it is experienced in all three of these storytelling forms: the theatre, museums and historic sites, and video games. It theorizes what it means for a work to be called immersive and how immersion impacts audience experience in each of these modes. The presentation of story is deepened when it involves the spectator in an immersive way. Author Kelly I. Aliano concentrates on the central idea that the use of immersion in each medium allows the story being told to feel present for the spectator. It puts them at the center of the experience, making its events for and about them. Throughout, the book discusses how immersion is employed to make narrative feel more resonant and relevant for the audience. Analyzing the impact of offering a first-hand experience of story events, this book looks at how immersive storytelling can highlight the ways in which we can interact with and shape our understandings of ourselves and our society as well as our histories and identities. Ideal for students, scholars, and researchers of immersive theatre, spectatorship, museum studies, and video game studies, this is an innovative study into the power of immersive storytelling across three interactive mediums.

Play Among Books Miro Roman, Alice_ch3n81, 2021-12-06 How does coding change the way we think about architecture? This question opens up an important research perspective. In this book, Miro Roman and his AI Alice_ch3n81 develop a playful scenario in which they propose coding as the new literacy of information. They convey knowledge in the form of a project model that links the fields of architecture and information through two interwoven narrative strands in an “infinite flow” of real books. Focusing on the intersection of information technology and architectural formulation, the authors create an evolving intellectual reflection on digital architecture and computer science.

Interjections, Translation, and Translanguaging Rosanna Masiola, 2018-12-05 This book is about interjections and their transcultural issues. Challenging the marginalization of the past, the ubiquity of interjections and translational practices are presented in their multilingual and cross-cultural aspects. The survey widens the field of inquiry to a multi-genre and context-based perspective. The quanti-qualitative corpus has been processed on the base of topics of relevance and thematization. The range of examples varies from adaptation of novels into films, from Shakespeare, from Zulu oral epics to opera, from children’s narratives to cartoons, from migration literature to gangster and horror films and their audiovisual translation. The use of American Yiddish, Italian American, South African English, and Jamaican account for the controversial aspects of interjections as a universal phenomenon, and, conversely, as a pragmatic marker of identity in (post)colonial contexts.

The Bloomsbury Introduction to Adaptation Studies Yvonne Griggs, 2016-02-25 From David Lean's big screen Great

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

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