

Books in Motion

Adaptation, Intertextuality, Authorship



Edited by
Mireia Aragay

S In Motion Adaptation Intertextuality Authorship

SB Merriam



S In Motion Adaptation Intertextuality Authorship:

Books in Motion, 2005-01-01 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 D rrie 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* Christa Albrecht-Crane, Dennis Ray Cutchins, 2010-07-31 The volume takes as its starting point the assumption that adapters cannot simply transpose or transfer one particular text from one medium to another They must interpret re work and re imagine the precursor text in order to choose the various meanings and sensations they find most compelling or most cost effective then they create scenes characters plot elements etc that match their interpretation These very relationships are the subject matter this collection seeks to explore Poststructural theory is an ideal place to begin a rigorous and theoretically sound investigation of adaptation As adaptation studies adopts a poststructuralist lens and defines this richer notion of intertextuality some of its key assumptions will change Adaptation scholars will recognize that all film adaptations are intertextual by definition multivocal by necessity and adaptive by their nature [The Routledge Handbook of Translation and Young Audiences](#) Michał Borodo, Jorge Díaz-Cintas, 2025-01-31 The Routledge Handbook of Translation and Young Audiences offers a comprehensive overview of translation in the context of young audiences The handbook synthesises research on translation of children s and young adult literature audiovisual translation the translation of comics and picture books empirical research methods and translation performed by fan communities in the digital world Adopting a forward looking approach it is organised around these five key themes which taken together propose a new way of looking at interrelated phenomena which have never been brought together before to map this emerging area of study Featuring 35 contributions from leading and emerging scholars the volume showcases a range of perspectives which focus on translation and cultural practices around children and young adults not only as readers viewers and consumers but also as prosumers

and collaborative creators of content Providing a multi layered perspective on the study of translation and young audiences this handbook will be a valuable resource for students and scholars in translation studies particularly those interested in audiovisual translation media translation multimodal texts and children s literature Daring Adaptations, Creative Failures and Experimental Performances in Iberian Theatre María Chouza-Calo, Esther Fernández, Jonathan Thacker, 2023-05-15 In this volume we are particularly interested in approaching theatre and performance as a dynamic and evolving practice of continuous change regeneration and cultural mobility Neither the dramatic texts nor their stage versions should be viewed as finished products but as creative processes in the making Their richness lies in their unfinished and never ending potential energy and their openness to constant revision rehearsal revival and collective enterprise This edited collection aims to create a dialogue on the artistic processes implicated in the various ways of working with the play text the staging practices the way audiences and critical reception can impact a production and the many lives of Iberian theatre beyond the page or the stage That is its cultural and social legacies **The Great Gatsby meets Alain Badiou** Ursula Vooght, 2023-12-21 The subject of this book is a consideration of the usefulness of the concept of fidelity put forward by the philosopher Alain Badiou in the discussion of film adaptation Fidelity or faithfulness is primarily a consideration that emerges in relation to so called canonical texts in adaptation Fitzgerald s *The Great Gatsby* occupies a position of global recognisability and within the United States cultural mythology that has triggered strong reactions to the four Hollywood adaptations The various adaptations allow for the differing approaches to the adaptation of this novel to be meaningfully explored The film adaptations paratextual elements will be discussed in order to show how these acted as limiting lenses The strategies of the films for handling elements of Fitzgerald s prose and themes will be compared across the adaptations This will culminate in an assertion of the worth of a larger application of a Badiouian fidelity within the field British Fantasy Cinema Carolyn Rickards, 2024-09-30 In the period since 2001 cinema has witnessed a notable influx in fantasy film Many constitute adaptations from British fantasy literature often created and produced in the UK and showcase domestic talent both in front and behind the screen This includes massive box office hits such as the Harry Potter series 2001 2011 through to smaller scale and independent endeavours like *Nanny McPhee* 2005 *MirrorMask* 2005 and *Franklyn* 2008 However such films have received minimal critical attention as British fantasy films The reasons for this absence are manifold leaving many films contested ignored and omitted from established canons This book re addresses prevailing scholarship on the fantasy genre national film production and representation on screen providing readers with a revised appraisal of the contemporary film landscape It delivers a fresh perspective across a broad range of films which all embrace the fantastic within British cinema **Gothic Remixed** Megen de Bruin-Molé, 2019-11-14 Longlisted for the 2022 International Gothic Association s Allan Lloyd Smith Prize The bestselling genre of Frankenfiction sees classic literature turned into commercial narratives invaded by zombies vampires werewolves and other fantastical monsters Too engaged with tradition for some and not traditional enough

for others these monster mashups are often criticized as a sign of the artistic and moral degeneration of contemporary culture These hybrid creations are the monsters of our age lurking at the limits of responsible consumption and acceptable appropriation This book explores the boundaries and connections between contemporary remix and related modes including adaptation parody the Gothic Romanticism and postmodernism Taking a multimedia approach case studies range from novels like *Pride and Prejudice* and *Zombies* and *The Extraordinary Adventures of the Athena Club* series to television programmes such as *Penny Dreadful* to popular visual artworks like Kevin J Weir's *Flux Machine* GIFs Meegen de Bruin Mol uses these monstrous and liminal works to show how the thrill of transgression has been contained within safe and familiar formats resulting in the mashups that dominate Western popular culture

Spaces of Women's Cinema Sue

Thornham,2019-03-21 Sue Thornham explores issues of space place time and gender in feminist filmmaking through an examination of a wide range of films by contemporary women filmmakers ranging from the avant garde to mainstream Hollywood Beginning from questions about space itself and the way it has been gendered she asks how representation functions in relation to space and time and how this too is gendered before moving to an exploration of how such questions might be considered in relation to women's filmmaking In sections dealing with spaces from wilderness to city she analyses in detail how these issues have been dealt with by women filmmakers addressing the work of filmmakers such as Jane Campion Kathryn Bigelow Julie Dash Maggie Greenwald Patricia Rozema and Carol Morley and films including *An Angel at My Table* 1990 *Daughters of the Dust* 1991 *The Ballad of Little Jo* 1993 *Winter's Bone* 2010 *Zero Dark Thirty* 2012 and *The Falling* 2014

Stanley Kubrick Elisa Pezzotta,2013-07-25

Although Stanley Kubrick adapted novels and short stories his films deviate in notable ways from the source material In particular since 2001 *A Space Odyssey* 1968 his films seem to definitively exploit all cinematic techniques embodying a compelling visual and aural experience But as author Elisa Pezzotta contends it is for these reasons that his cinema becomes the supreme embodiment of the sublime fruitful encounter between the two arts and simultaneously of their independence Stanley Kubrick's last six adaptations 2001 *A Space Odyssey* *A Clockwork Orange* 1971 *Barry Lyndon* 1975 *The Shining* 1980 *Full Metal Jacket* 1987 and *Eyes Wide Shut* 1999 are characterized by certain structural and stylistic patterns These features help to draw conclusions about the role of Kubrick in the history of cinema about his role as an adapter and more generally about the art of cinematic adaptations The structural and stylistic patterns that characterize Kubrick adaptations seem to criticize scientific reasoning causality and traditional semantics In the history of cinema Kubrick can be considered a modernist auteur In particular he can be regarded as an heir of the modernist avant garde of the 1920s However author Elisa Pezzotta concludes that unlike his predecessors Kubrick creates a cinema not only centered on the ontology of the medium but on the staging of sublime new experiences

Steampunk Film Robbie McAllister,2019-03-07 *Steampunk Film A Critical Introduction* is a concise and accessible overview of steampunk's indelible impact within film and acts as a case study for examining the ways with which genres

hybridize and coalesce into new forms Since the beginning of the 21st century a series of high profile and big budget films have adopted steampunk identities to re imagine periods of industrial development into fantastical histories where future meets past By calling this growing mass cultural fetishism for anachronistic machines into question this book examines how a retro futuristic romanticism for technology powered by cogs pistons and steam engines has taken center stage in blockbuster cinema As the first monograph to consider cinema s unique relationship with steampunk it places this burgeoning genre in the context of ongoing debates within film theory each of which reflecting the movement s remarkable interest in reengineering historical technologies Rather than acting as a niche subculture Robbie McAllister argues that steampunk s proliferation in mainstream filmmaking reflects a desire to reassess contemporary relationships with technology and navigate the intense changes that the medium itself is experiencing in the 21st century *Annual Bibliography of English Language and Literature* Modern Humanities Research Association,2007 Includes both books and articles Re-Reading Harry Potter Suman Gupta,2009-06-25 This is the first extended text based analysis of the social and political implications of the Harry Potter phenomenon Arguments are primarily based on close readings of the first four Harry Potter books and the first two films in other words a text to world method is followed This study does not assume that the phenomenon concerns children alone or should be lightly dismissed as a matter of pure entertainment The amount of money media coverage and ideological unease involved indicates otherwise The first part provides a survey of responses both of general readers and critics to the Harry Potter books Some of the methodological decisions underlying this study itself are also explained here The second part examines the presentation of certain themes including gender race and desire in the Harry Potter books with a view to understanding how these may impinge on social and political concerns of our world □□□□,2014 **Humanities Index**,1992 MLA International Bibliography of Books and Articles on the Modern Languages and Literatures,2008 Linguistics and Language Behavior Abstracts,1991 **Choice**,2008 Anamorphic Authorship in Canonical Film Adaptation Robert Geal,2019-05-21 This book develops a new approach for the study of films adapted from canonical originals such as Shakespeare s plays Departing from the current consensus that adaptation is a heightened example of how all texts inform and are informed by other texts this book instead argues that film adaptations of canonical works extend cinema s inherent mystification and concealment of its own artifice Film adaptation consistently manipulates and obfuscates its traces of original authorial enunciation and oscillates between overtly authored articulation and seemingly un authored unfolding To analyse this process the book moves from a dialogic to a psychoanalytic poststructuralist account of film adaptations of Shakespeare s plays The differences between these rival approaches to adaptation are explored in depth in the first part of the book while the second part constructs a taxonomy of the various ways in which authorial signs are simultaneously foregrounded and concealed in adaptation s anamorphic drama of authorship **Film Adaptation, Intertextuality, and the State of the Field** Diana C. Gingo,University of Texas at Dallas. Graduate Program in the

Humanities,2011 Abstract *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

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