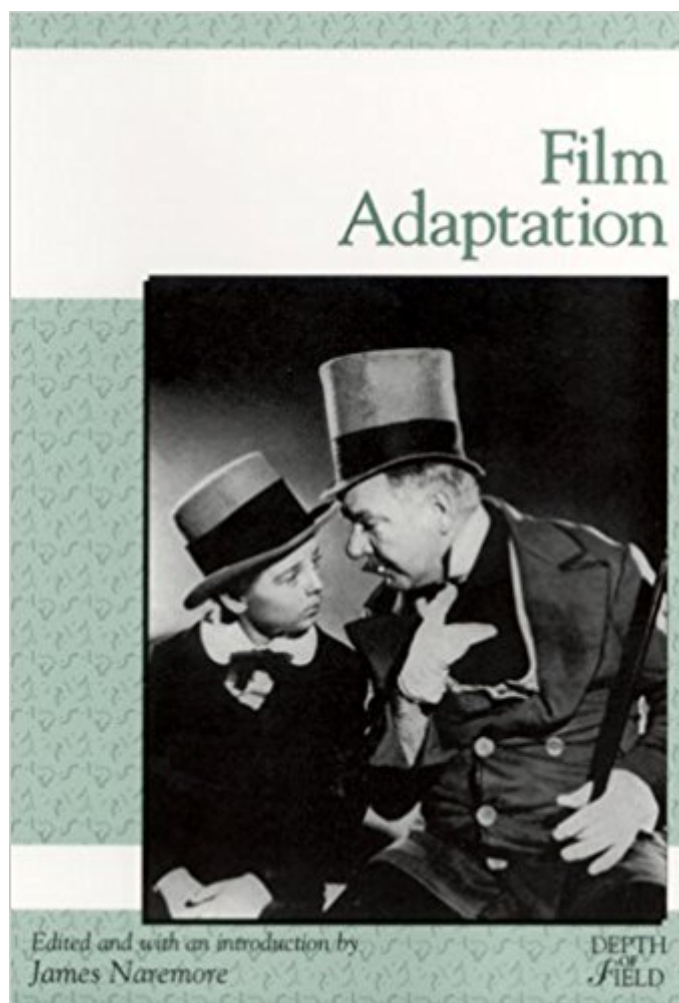


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Film Adaptation (Rutgers Depth Of Field Series)



Synopsis

Some of the earliest feature films were derived from classic literature. Even today, most of the movies we see are adaptations of one kind or another. People who have never read Jane Austen can see her characters on the screen; but filmgoers can also see material taken from theater, television, comic books, and every other medium. The essays in this volume, most of which have never before been published, raise fundamental questions about cinema and adaptation: what is the nature of the "literary" and the "cinematic"? Why do so many of the films described as adaptations seem to derive from canonical literature rather than from other sources? How do the different media affect the ways stories are told? *Film Adaptation* offers fresh approaches to the art, theory, and cultural politics of movie adaptations, even challenging what is meant by the term "adaptation" itself. Contributors examine the process of adaptation in both theory and practice, discussing a wide variety of films. James Naremore's introduction provides an accessible historical overview of the field and reveals the importance of adaptation study to the many different academic disciplines now attracted to the analysis of film as commodity, document, and cultural artifact. (Contributors are André Bazin, Dudley Andrew, Robert B. Ray, Robert Stam, Richard Maltby, Gueric DeBona, O. M. B., Gilberto Perez, Michael Anderegg, Matthew Bernstein, Darlene J. Sadlier, Jonathan Rosenbaum, and Lesley Stern.)

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Customer Reviews

"Naremore's provocative collection breaks new ground in both theoretical and practical studies. . . .

The work of informed, thoughtful writers, virtually all the essays are useful reading; combined they convey the crucial, indeed central, importance of adaptation as a critical theoretical category in film studies. Recommended for all collections." (Choice 2001-01-01)

Some of the earliest feature films were derived from classic literature. Even today, most of the movies we see are adaptations of one kind or another. People who have never read Jane Austen can see her characters on the screen; but filmgoers can also see materials taken from theater, television, comic books, and every other medium. The essays in this volume, most of which have never before been published, raise fundamental questions about cinema and adaptation; what is the nature of the "literary" and the "cinematic"? Why do so many of the films described as adaptations seem to derive from canonical literature rather than from other sources? How do the different media affect the ways stories are told? *Film Adaptations* offers fresh approaches to the art, theory, and cultural politics of movie adaptations, even challenging what is meant by the term "adaptation" itself. Contributors examine the process of adaptation in both theory and practice, discussing a wide variety of films. James Naremore's introduction provides an accessible historical overview of the field and reveals the importance of adaptation study to the many different academic disciplines now attracted to the analysis of film as commodity, document, and cultural artifact.

With the exception of the novels and plays that my students have to read for my Film and Literature course, Naremore's "Film Adaptation" is the only required textbook. There's a reason for that. Naremore's introduction in itself is a comprehensive and yet, accessible, essay into the problems and possibilities that screenwriters, directors and producers face when making a screen adaptation. The contributing essays on Shakespeare and Dickens--and the special considerations those authors are given--are essential to the course, as "A Tale of Two Cities" and "Hamlet" are required reading and viewing. Some of the essays were a little too sophisticated to non-English and non-Film majors, but not to the point where they were alien. (Anyway, that's where I, as a teacher, am supposed to come in.) I don't know if this book would appeal to the casual reader but, as a textbook, I can't think of a better one. Rocco Dormarunno College of New Rochelle

An excellent anthology of current and prevailing theories in the field of literature and film, as well as illuminating chapters from film scholars on films adapted from novels, which serve as compelling examples of theory in practice. Professor Naremore's introduction is especially lucid and well-written.

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