

Acces PDF Literature Into Film
Theory And Practical
Approaches

*Literature Into Film
Theory And Practical
Approaches*

***Postmodern Metanarratives
investigates the***

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relationship between cinema and literature by analyzing the film Blade Runner as a postmodern work that constitutes a landmark of cyberpunk narrative and establishes a link between tradition and the

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(post)modern.

*A Companion to Literature in
Film provides state-of-the-
art research on world
literature, film, and the
complex theoretical
relationship between them.
25 essays by international*

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experts cover the most important topics in the study of literature and film adaptations. Covers a wide variety of topics, including cultural, thematic, theoretical, and genre issues Discusses film

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*adaptations from the birth
of cinema to the present day
Explores a diverse range of
titles and genres, including
film noir, biblical epics,
and Italian and Chinese
cinema*

When we talk of 'seeing' a

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film, we do not refer to a purely visual experience. Rather, to understand what we see on screen, we rely as much on non-visual senses as we do on sight. This new book rethinks the body in the cinema seat, charting

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the emergence of embodied film theory and drawing on developments in philosophy, neuroscience, body politics and film theory. Through the prism of Alfred Hitchcock's films, we explore how our bodies and sensual memory

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*enable us to quite literally
'flesh out' what we see on
screen: the trope of nausea
in "Frenzy", pollution and
smell in "Shadow of a
Doubt", physical sound
reception in the "Psycho"
shower scene and the*

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*importance of corporeality
and closeness in "Rear
Window". We see how the
body's sensations have a
vital place in cinematic
reception and the study of
film.*

This volume of specially

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*commissioned work by experts
in the field of film studies
provides a comprehensive
overview of the field.
Its international and
interdisciplinary approach
will have a broad appeal to
those interested in this*

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multifaceted subject.

Provides a major collection of specially commissioned work by experts in the field of film studies. Represents material under a variety of headings, including class, race, gender, queer theory,

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*nation, stars,
ethnography, authorship, and
spectatorship. Offers an
international approach to
the subject,
including coverage of topics
such as genre, image, sound,
editing, culture industries,*

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*early cinema, classical
Hollywood, and TV relations
and technology. Includes
concise chapter-by-chapter
accounts of the
background and current
approaches to each topic,
followed by a*

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*prognostication on the
future. Considers cinema
studies in relation to other
forms of knowledge, such as
critical studies,
anthropology, and literature.
New Challenges, New
Directions*

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***Cultural Analysis of
Contemporary Film
Teaching Literary Theory
Using Film Adaptations
From Film to Novel
Theory and Practical
Approaches
Andre Bazin on Adaptation***

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Cinema's Literary Imagination

Concepts in Film Theory is a continuation of Dudley Andrew's classic, The Major Film Theories. In writing now about

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contemporary theory,
Andrew focuses on the key
concepts in film study --
perception,
representation,
signification, narrative
structure, adaptation,

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evaluation,
identification,
figuration, and
interpretation. Beginning
with an introductory
chapter on the current
state of film theory,

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Andrew goes on to build an overall view of film, presenting his own ideas on each concept, and giving a sense of the interdependence of these concepts. Andrew provides

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lucid explanations of theories which involve perceptual psychology and structuralism; semiotics and psychoanalysis; hermeneutics and genre study. His clear approach

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to these often obscure theories enables students to acquire the background they need to enrich their understanding of film -- and of art.

'Realist film theory and

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cinema' embraces studies of cinematic realism and 19th century tradition, the realist film theories of Lukács, Grierson, Bazin and Kracauer, and the relationship of realist

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film theory to the general field of film theory and philosophy. This is the first book to attempt a rigorous and systematic application of realist film theory to the

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analysis of particular films. The book suggests new ways forward for a new series of studies in cinematic realism, and for a new form of film theory based on realism. It

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stresses the importance of the question of realism both in film studies and in contemporary life.

Aitken's work will be of interest to scholars and advanced students of film

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studies, literary studies,
media studies, cultural
studies and philosophy.

"Introduces ways to use
film to introduce complex
literary theories to
students, coupling works

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of literature with attendant films to encourage classroom discussion. Includes psychoanalytic criticism, cultural criticism, and thematic criticism. Then

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offers a survey of the image patterns into which film adaptation theories can be grouped and how these theories relate to literary theory"--Provided by publisher.

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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

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films adapted from other sources. The first section presents essays on the hows and whys of adaptation studies, and subsequent sections highlight films adapted

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from a variety of sources, including classic and popular literature, drama, biography, and memoir. The last section offers a new departure for adaptation studies, suggesting that

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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

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future of adaptation studies. Several essays provide detailed analyses of films, in some cases discussing more than one adaptation of a literary or dramatic source, such

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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

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original contributions.

Chosen for their readability, these essays avoid theoretical jargon as much as possible. For this reason alone, this collection should be of

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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

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excellent overview of this
critical aspect of film
studies.

Early Film Theory :

Visible Man and The Spirit
of Film

From Gone with the Wind to

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The Passion of the Christ
Embodied Film Theory and
Cinematic Reception

The Adaptation of Harry
Potter in the Transmedia
Age

Film Theory

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Novels Into Film

Film Theory at the Fringes
of Contemporary Art Cinema
With case study examples
across a range of media,
this book brings
together leading

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international scholars
to explore new
directions in adaptation
studies.

This book is a lively
and provoking
introduction to film

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theory. It is suitable for students from any discipline but is particularly aimed at students studying film and literature as it examines issues common

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to both subjects such as realism, illusionism, narration, point of view, style, semiotics, psychoanalysis and multiculturalism. It also includes coverage

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of theorists common to both, Barthes, Lacan and Bakhtin among others. Robert Stam, renowned for his clarity of writing, will also include studies of

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cinema specialists
providing readers with a
depth of reference not
generally available
outside the field of
film studies itself.
Other material covered

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includes film adaptations of works of literature and analogies between literary and film criticism.

Béla Balázs was a Hungarian Jewish film

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theorist, author,
screenwriter and film
director who was at the
forefront of Hungarian
literary life before
being forced into exile
for Communist activity

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after 1919. His German-language theoretical essays on film date from the mid-1920s to the mid-1930s, the period of his early exile in Vienna and

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Berlin." - - Pub. desc.

Shows how middle school
English teachers can
effectively use motion
pictures in the
classroom.

Realist film theory and

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cinema

A Guide to the Theory
and Practice of Film
Adaptation

The Visual Turn
Ecological Film Theory
and Psychoanalysis

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Theory of Film
Movies and Methods
The Literature/film
Reader

*It would be fair to advise the
reader at the outset that this
book does not include all the*

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*things he may be looking for.
It neglects the animated
cartoon and avoids
broaching problems of color.
Certain recent developments
and extensions of the
medium are left undiscussed*

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also. There are doubtless still other omissions; indeed, some of the topics which loom large in most writings on film have either been relegated to the background or completely dropped. But

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the reader himself will not be slow in discovering these gaps, if gaps they are. What then does the book deal with? Its exclusive concern is the normal black-and-white film, as it grows out of

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*photography. The reason I
confine myself to it is rather
obvious: Film being a very
complex medium, the best
method of getting at its core
is to disregard, at least
temporarily, its less essential*

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ingredients and varieties. I have adopted throughout this sensible procedure. And by the way, is the ground thus covered really so limited? From Lumiere's first film strips to Fellini's Cabiria,

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from The Birth of a Nation to Aparajito, and from Potemkin to Paisan, practically all important cinematic statements have been made in black and white and within the traditional format.

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Film Theory Goes to the Movies fills the gap in film theory literature which has failed to analyze high-grossing blockbusters. The contributors in this volume, however, discuss such

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popular films as The Silence of the Lambs, Dances With Wolves, Terminator II, Pretty Woman, Truth or Dare, Mystery Train, and Jungle Fever. They employ a variety of critical approaches, from

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*industry analysis to
reception study, to close
readings informed by
feminist, deconstructive and
postmodernist theory, as
well as recent developments
in African American and gay*

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and lesbian criticism. An important introduction to contemporary Hollywood, this anthology will be of interest to those involved in the fields of film theory, literary theory, popular

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*culture, and women's
studies.*

*Literature into Film Theory
and Practical*

Approaches McFarland

*An Eclectic Collection of
Fiction That Inspired Film*

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Memento, All About Eve, Rear Window, Rashomon, and 2001: A Space Odyssey are all well-known and much-loved movies, but what is perhaps a lesser-known fact is that all of them began

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*their lives as short stories.
Adaptations gathers together
35 pieces that have been the
basis for films, many from
giants of American literature
(Hemingway, Fitzgerald) and
many that have not been in*

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print for decades (the stories that inspired Bringing Up Baby, Meet John Doe, and All About Eve). Categorized by genre, and featuring movies by master directors such as Steven Spielberg, Stanley

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*Kubrick, Robert Altman,
Frank Capra, and John Ford,
as well as relative
newcomers such as Chris
Eyre and Christopher Nolan,
Adaptations offers insight
into the process of turning a*

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short story into a screenplay, one that, when successful, doesn't take drastic liberties with the text upon which it is based, but doesn't mirror its source material too closely either. The stories and

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*movies featured in
Adaptations include: • Philip
K. Dick's "The Minority
Report," which became the
2002 blockbuster directed by
Steven Spielberg and
starring Tom Cruise • "The*

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*Harvey Pekar Name Story”
by reclusive graphic artist
Harvey Pekar, whose life was
the inspiration for American
Splendor, winner of the 2003
Sundance Grand Jury Prize
•Hagar Wilde’s “Bringing Up*

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Baby,” the basis of the classic film Bringing Up Baby, anthologized here for the first time ever • “The Swimmer” by John Cheever, an example of a highly regarded story that many

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*feared might prove
unadaptable • The
predecessor to the beloved
holiday classic A Christmas
Story, "Red Ryder Nails the
Hammond Kid" by Jean
Shepherd Whether you're a*

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*fiction reader or a film buff,
Adaptations is your behind-
the-scenes look at the
sometimes difficult,
sometimes brilliantly
successful process from the
printed page to the big*

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*screen. From the Trade
Paperback edition.*

A Theory of Adaptation

Transforming Harry

Books in Motion

Literature and Film

Postmodern Literature and

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Cinema in the USA

Concepts in Film Theory

*Realism, Magic, and the Art
of Adaptation*

Focuses on the critical and
theoretical implications of
adapting the Harry Potter novels

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to films and media.

"Adaptation was central to André Bazin's lifelong query: What is cinema? Placing films alongside literature let him identify the aesthetic and sociological distinctiveness of each. More

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importantly, it helped him wage his campaign for a modern conception of cinema, one that owed a great deal to developments in the novel. His critical genius is on full display in this collection, where readers are

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introduced to the foundational concepts of the relationship between film and literary adaptation as put forth by one of the greatest film and cultural critics of the 20th century. Expertly curated and with an

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introduction by celebrated film scholar Dudley Andrew, the book begins with a selection of essays that show Bazin's film theory in action, followed by reviews of films adapted from renowned novelists of the day (Conrad,

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Hemingway, Steinbeck; Colette, Sagan, Duras; and more) as well as classic novels of the 19th century (Bronte, Melville, Tolstoy; Balzac, Hugo, Zola; Stendhal and more). Taken together, this volume will be an

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indispensable resource for anyone interested in literary adaptation, authorship, classical film theory, French film history, and André Bazin's criticism alike. As a bonus, 250 years of French fiction is put in play as Bazin

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assesses adaptation after adaptation to determine what is at stake for culture, for literature and especially for cinema"--
For most people, film adaptation of literature can be summed up in one sentence: "The movie

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wasn't as good as the book."

This volume undertakes to show the reader that not only is this evaluation not always true but sometimes it is intrinsically unfair. Movies based on literary works, while often billed as

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adaptations, are more correctly termed translations. A director and his actors translate the story from the written page into a visual presentation. Depending on the form of the original text and the chosen method of

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translation, certain inherent difficulties and pitfalls are associated with this change of medium. So often our reception of a book-based movie has more to do with our expectations and reading of the literature than with

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the job that the movie production did or did not do. Avoiding these biases and fairly evaluating any particular literary-based film takes an awareness of certain factors. Written with a formalistic rather than historical approach,

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this work presents a comprehensive guide to literature-based films, establishing a contextual and theoretical basis to help the reader understand the relationships between such

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movies and the original texts as well as the reader's own individual responses to these productions. To this end, it focuses on recognizing and appreciating the inherent difficulties encountered when

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basing a film on a literary work, be it a novel, novella, play or short story. Individual chapters deal with the specific issues and difficulties raised by each of these genres, providing an overview backed up by case

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studies of specific film translations. Films and literary works receiving this treatment include *The Unbearable Lightness of Being*, *The Manchurian Candidate* (1962), *Lady Windemere's Fan* by Oscar

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Wilde and Shakespeare's Henry V. Interspersed throughout the text are suggestions for activities the film student or buff can use to enhance his or her appreciation and understanding of the films. Instructors

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considering this book for use in a course may request an examination copy here.

This is the first collection of translations of Chinese film theory to be published in English. By using translations rather than

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summaries, as other works have done, Chinese Film Theory provides readers with an introduction to the issues current in China's film circles. It includes eighteen chapters written by a broad range of writers--from well

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established scholars to young people at the beginning of their involvement in film in China. This collection indicates a trend away from the study of external qualities of film and toward a study of the film itself. The

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volume has been carefully organized so that major issues are interrelated; thus, the book comprises an ongoing debate of film theory issues, progressing from earlier to most recent issues, following the debate

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concerning the relationship of film to literary arts, and looking at the debate over the relationship of film to culture. The book concludes that for the time being, debate has virtually ended because of the political situation

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in China. This book is an important new source to anyone interested in film studies, film theory, or Chinese studies.

Issues of Adaptation

Theorizing Adaptation

A Challenge for Cinema and

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Theory

Understanding Film Theory

Novelization

Film Adaptation and Its

Discontents

Adaptation Studies

Literature and Film is a

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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

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**adaptations, bringing
together the very latest
scholarship in the field.
This book applies
ecolinguistics and
psychoanalysis to explore
how films fictionalising**

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**environmental disasters
provide spectacular
warnings against the
dangers of environmental
apocalypse, while
highlighting that even
these apparently**

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**environmentally friendly
films can still facilitate
problematic real-world
changes in how people
treat the environment.
Ecological Film Theory
and Psychoanalysis**

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argues that these films exploit cinema's inherent Cartesian grammar to construct texts in which not only small groups of protagonist survivors, but also vicarious

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spectators, pleasurably transcend the fictionalised destruction. The ideological nature of the 'lifeboats' on which these survivors escape, moreover, is

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**accompanied by
additional elements that
constitute contemporary
Cartesian subjectivity,
such as class and gender
binaries, restored nuclear
families, individual as**

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opposed to social responsibilities for disasters, and so on. The book conducts extensive analyses of these processes, before considering alternative

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forms of filmmaking that might avoid the dangers of this existing form of storytelling. The book's new ecosophy and film theory establishes that Cartesian subjectivity is

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**an environmentally
destructive 'symptom'
that everyday linguistic
activities like watching
films reinforce. This book
will be of great interest
to students and scholars**

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of film studies, literary studies (specifically ecocriticism), cultural studies, ecolinguistics, and ecosophy.

This essential core textbook provides an

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**approachable and
extensive introduction to
film theory, written by
two highly experienced
senior lecturers. Bringing
a fresh, contemporary
and accessible approach**

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**to what is often
perceived to be a
challenging and old-
fashioned area of film
studies that requires time
and effort to grasp, the
text illustrates why**

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theory is important and demonstrates how it can be applied in a meaningful way. The book's sixteen chapters are clear and comprehensive and

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provide an insight into the main areas of debate, using clear definitions and explaining complex ideas succinctly. The ideal entry point for any student studying film, the

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**book is designed for use
on courses on film theory
on undergraduate and
postgraduate degree
programmes within film,
cinema, media and
cultural studies. New to**

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**this Edition: - An
expanded introduction,
plus a new chapter
looking at Adaptation -
Contemporary case
studies exploring popular
and topical films, such as**

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**The Hunger Games
(2012), Blue is the
Warmest Colour (2013)
and The Lego Movie
(2014) - An expanded
introduction, plus a new
chapter looking at**

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**Adaptation - Additional
genre-based case study
on the British Gangster
film - Additional actor-
based case study on Ryan
Gosling - A greater focus
throughout on the**

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**relevance of film theory
to students undertaking
practical film degrees and
units**

**"Original and
uniqueèthere is almost
by default no collection**

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like it at present. The field of evolutionary literary studies is coalescing as I write, and the publication of this book will have a decisive and positive impact in

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this regard."-Peter Swirski, Author Of Literature, Analytically Speaking evolution, Literature, And Film opens with Charles Darwin on the logic of

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natural selection, Richard Dawkins on the genetic revolution of modern evolutionary theory, Edward O. Wilson on the unity of knowledge, Steven Pinker on the

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**transformation of
psychology into an
explanatory science, and
David Sloan Wilson on
the integration of
evolutionary theory into
cultural critique. Later**

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**essays include
discussions of
evolutionary literary
theory and film theory,
interpretive
commentaries on works
of literature and film, and**

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analyses using empirical methods to explore literary problems. Texts under the microscope include folk- and fairy tales; Homer's Iliad; Shakespeare's plays;

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**works by Charles
Dickens, Emily Bronte,
and Zora Neale Hurston;
narratives in sci-fi,
comics, and slash fiction;
and films from Europe,
America, Asia, and Africa.**

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Each essay explains the contribution of evolution to a study of the human mind, human behavior, culture, and art.

"Extremely well conceived, bringing

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**together classics from
the early days and the
cutting edge of recent
statistical scholarship.
The essays are excellent
and represent the best
work being done right**

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**now in the field."-Blakey
Vermeule, Stanford
University Brian Boyd is
University Distinguished
Professor of English at
the University of
Auckland. The world's**

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**leading scholar of
Vladimir Nabokov, Joseph
Carroll is Curators'
Professor of English at
the University of
Missouri, St. Louis.
Jonathan Gottschall**

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**teaches English at
Washington and Jefferson
College.**

**A Guide to the New Era
An Introduction
Evolution, Literature, and
Film**

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**A Companion to
Literature and Film
Film and Stereotype
Genre Trouble and
Extreme Cinema**

First systematic

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theoretical study of the process in which works of literature are transformed into the medium of cinema. Draws on recent literary and cinema theory.

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"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

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*humanities than it has
been in the sciences and
social sciences,
Theorizing Adaptation
seeks to both explicate
and redress "the problem
of theorizing*

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*adaptation" through a
metacritical history of
theorizing adaptation
from the late
seventeenth century to
the present, a
metatheoretical theory*

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*of the relationship
between theorization and
adaptation in the
humanities, and analysis
of the rhetoric of
theorizing adaptation.
The history finds that*

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*adaptation was not
always the bad
theoretical object that
it increasingly became
from the late eighteenth
century: in earlier
centuries, adaptation*

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*was celebrated and
valued as a means of
aesthetic and cultural
progress. Tracing the
falling fortunes of
adaptation under
theorization, the*

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*history reveals that
there have always been
dissenting voices
valorizing adaptation.
Adaptation studies can
learn from history not
only how to theorize*

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*adaptation more
positively, but also to
consider "the problem of
theorization" for
adaptation.*

*Metatheoretical analysis
of what theorization and*

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*adaptation are and how
they function in the
humanities finds that
they are rival,
overlapping, inimical
processes, each seeking
to remake culture -- and*

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*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*

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*relationship to
theorization, and
turning to figurative
rhetoric, or figuration,
as a third process that
has can mediate between
adaptation and*

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*theorization and
refigure their
relationship. Moreover,
particular rhetorical
figures can redress
particular problems in
adaptation studies and*

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*open new ways to
theorize adaptation
studies"--*

*Fifty theoretical essays
by distinctively
original and influential
film critics and*

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*filmmakers are grouped
in categories having to
do with general
considerations,
structuralism-semiology,
political factors,
genre, feminism, auteur*

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*theory, and mise-en-
scene*

Books in Motion

*addresses the hybrid,
interstitial field of
film adaptation. The
introductory essay*

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*integrates a
retrospective survey of
the development of
adaptation studies with
a forceful argument
about their centrality
to any history of*

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*culture—any discussion,
that is, of the
transformation and
transmission of texts
and meanings in and
across cultures. The
thirteen especially*

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composed essays that follow, organised into four sections headed 'Paradoxes of Fidelity', 'Authors, Auteurs, Adaptation', 'Contexts, Intertexts, Adaptation'

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*and 'Beyond Adaptation',
variously illustrate
that claim by
problematizing the
notion of fidelity,
highlighting the role
played by adaptation in*

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*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*

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*established classics
like A Tale of Two
Cities, Frankenstein,
Henry V, Le temps
retrouve, Mansfield
Park, Pride and
Prejudice, 'The Dead' or*

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Wuthering Heights, to
contemporary (popular)
texts/films like *Bridget
Jones's Diary*, *Fools*,
The Governess, *High
Fidelity*, *The Hours*, *The
Orchid Thief/Adaptation*,

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*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 will*

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*appeal to both a
specialised readership
and to those accessing
the dynamic field of
adaptation studies for
the first time. Mireia
Aragay is Senior*

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*Lecturer in English
literature and film at
the University of
Barcelona, Spain.
Literature Through Film
Postmodern
Metanarratives*

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*The Redemption of
Physical Reality
Film Theory Goes to the
Movies*

*Reading in the Dark
An Anthology*

The English Novel and

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the Movies

For most people, film adaptation of literature can be summed up in one sentence: “The movie wasn’t as good as the book.” This volume undertakes to show the reader that not only is this evaluation not always true but sometimes it is

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intrinsically unfair. Movies based on literary works, while often billed as adaptations, are more correctly termed translations. A director and his actors translate the story from the written page into a visual presentation. Depending on the form of the original text and the

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chosen method of translation, certain inherent difficulties and pitfalls are associated with this change of medium. So often our reception of a book-based movie has more to do with our expectations and reading of the literature than with the job that the

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movie production did or did not do. Avoiding these biases and fairly evaluating any particular literary-based film takes an awareness of certain factors. Written with a formalistic rather than historical approach, this work presents a comprehensive guide to literature-

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based films, establishing a contextual and theoretical basis to help the reader understand the relationships between such movies and the original texts as well as the reader's own individual responses to these productions. To this end, it focuses on recognizing and

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appreciating the inherent difficulties encountered when basing a film on a literary work, be it a novel, novella, play or short story. Individual chapters deal with the specific issues and difficulties raised by each of these genres, providing an overview backed up by

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case studies of specific film translations. Films and literary works receiving this treatment include The Unbearable Lightness of Being, The Manchurian Candidate (1962), Lady Windemere's Fan by Oscar Wilde and Shakespeare's Henry V.

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Interspersed throughout the text are suggestions for activities the film student or buff can use to enhance his or her appreciation and understanding of the films. Instructors considering this book for use in a course may request an examination copy here.

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This collection of essays demonstrates the usefulness of looking at cinema with the analytical methods provided by art theory. The Visual Turn is a dialogue between art historians and film theorists from the silent period to the aftermath of World War II. Its

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aim is to broaden the horizons of film studies, while making students of art history more comfortable when they approach the key texts of classical film theory.

Since the early days of film, critics and theorists have contested the value of formula, cliché,

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conventional imagery, and recurring narrative patterns of reduced complexity in cinema. Whether it's the high-noon showdown or the last-minute rescue, a lonely woman standing in the window or two lovers saying goodbye in the rain, many films rely

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on scenes of stereotype, and audiences have come to expect them. Outlining a comprehensive theory of film stereotype, a device as functionally important as it is problematic to a film's narrative, Jörg Schweinitz constructs a fascinating though overlooked

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critical history from the 1920s to today. Drawing on theories of stereotype in linguistics, literary analysis, art history, and psychology, Schweinitz identifies the major facets of film stereotype and articulates the positions of theorists in response to the

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challenges posed by stereotype. He reviews the writing of Susan Sontag, Roland Barthes, Theodor W. Adorno, Rudolf Arnheim, Robert Musil, Béla Balázs, Hugo Münsterberg, and Edgar Morin, and he revives the work of less-
prominent writers, such as René

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Fülöp-Miller and Gilbert Cohen-Séat, tracing the evolution of the discourse into a postmodern celebration of the device. Through detailed readings of specific films, Schweinitz also maps the development of models for adapting and reflecting stereotype, from

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***early irony (Alexander Granowski)
and conscious rejection (Robert
Rossellini) to critical
deconstruction (Robert Altman in
the 1970s) and celebratory
transfiguration (Sergio Leone and
the Coen brothers). Altogether a
provocative spectacle, Schweinitz's***

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***history reveals the role of film
stereotype in shaping processes of
communication and recognition, as
well as its function in growing
media competence in audiences
beyond cinema.***

***A Theory of Adaptation explores the
continuous development of creative***

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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

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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

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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

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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

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and media studies.

Movies as Literature

*From Short Story to Big Screen: 35
Great Stories That Have Inspired
Great Films*

A Companion to Film Theory

*Using Film as a Tool in the English
Classroom*

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***Hitchcock and the Cinema of
Sensations***

Chinese Film Theory

***The nineteenth-century Lukácsian
and intuitionist realist traditions***

***The range of films studied,
from silent Shakespeare to
Sherlock Holmes to The Lord***

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of the Rings, is as broad as the problems that come under review.

This lively and accessible textbook, written by an expert in film studies, provides a fascinating introduction to the process

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and art of literature-to-film adaptations. Provides a lively, rigorous, and clearly written account of key moments in the history of the novel from Don Quixote and Robinson Crusoe up to Lolita and One Hundred Years of Solitude

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Includes diversity of topics and titles, such as Fielding, Nabokov, and Cervantes in adaptations by Welles, Kubrick, and the French New Wave Emphasizes both the literary texts themselves and their varied transtextual film

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***adaptations Examines
numerous literary trends -
from the self-conscious novel
to magic realism - before
exploring the cinematic
impact of the movement
Reinvigorates the field of
adaptation studies by***

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***examining it through the grid
of contemporary theory
Brings novels and film
adaptations into the age of
multiculturalism,
postcoloniality, and the
Internet by reflecting on their
contemporary relevance.***

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This volume re-evaluates theories of genre and spectatorship in light of a critic-defined tendency in recent art cinema, coined 'extreme cinema'. In Genre Trouble and Extreme Cinema, Bordun argues that the films

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of Mexican director Carlos Reygadas and French director Catherine Breillat expand generic classifications. Bordun contends that their films make it apparent that genre is not established prior to the viewing of a work but

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is recollected and assembled by spectators in ways that matter for them in both personal and experiential terms. The author deploys contemporary film theories on the senses, both phenomenological and affect

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theory, and partakes in close readings of the films' forms and narratives. The book thus adds to the present literature on extreme cinema and film theory, yet sets itself apart by fully deploying genre theory alongside the

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***methodological and stylistic
approaches of Stanley Cavell,
Vivian Sobchack, Laura U.
Marks, and Eugenie Brinkema.
"Explores how transforming
an original film or screenplay
into a novel establishes a new
genre and revises our***

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***understanding of narrative
theory and the relationship
between film and literary
studies"--***

A Reader

Novel to Film

***Surviving the Environmental
Apocalypse in Cinema***

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***An Introduction to the Theory
of Adaptation***

Adaptations

Béla Balázs

***Adaptation, Intertextuality,
Authorship***

Traditional critics of

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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*

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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

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*should not sully their
imagination by writing
film scripts; d) and
often that American
films lack the
complexity of authored
texts because they are*

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*sourced out of
Hollywood. The
'faithfulness' view has
by and large
disappeared, and
intertextuality is now a
generally received*

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*notion, but the field
still lacks studies with
a postmodern methodology
and lens. Exploring
Hollywood feature films
as well as small studio
productions, Adaptation*

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Theory and Criticism
explores the
intertextuality of a
dozen films through a
series of case studies
introduced through
discussions of

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*postmodern methodology
and practice. Providing
the reader with
informative background
on theories of film
adaptation as well as
carefully articulated*

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*postmodern methodology
and issues, Gordon
Slethaug includes
several case studies of
major Hollywood
productions and small
studio films, some of*

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*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*

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*Degrees of Separation,
Smoke, Smoke Signals,
Broken Flowers, and
various Snow White
narratives including
Enchanted, Mirror
Mirror, and Snow White*

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and the Huntsman).

*Useful for both film and
literary studies*

students, Adaptation

Theory and Criticism

cogently combines the

existing scholarship and

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*uses previous theories
to engage readers to
think about the current
state of American
literature and film.
Blade Runner and
Literature in the Age of*

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Approaches
Image

*Adaptation Theory and
Criticism*

*Classical Film Theory
and Art History*

Literature into Film