



# To Movie Adaptations

**Denise Faithfull, Brian Hannant**



## To Movie Adaptations:

Novels Into Film: Adaptations and Interpretation (Volume Two) Salem Press, 2021-10-30 Novels into film offers a unique look at how a story makes its way from the printed page to the screen      Now a Major Motion Picture Christine Geraghty, 2007-10-02 Going beyond the process of adaptation Geraghty is more interested in the films themselves and how they draw on our sense of recall While a film reflects its literary source it also invites comparisons to our memories and associations with other versions of the original For example a viewer may watch the 2005 big screen production of *Pride and Prejudice* and remember Austen's novel as well as the BBC's 1995 television movie Adaptations also rely on the conventions of genre editing acting and sound to engage our recall elements that many movie critics tend to forget when focusing solely on faithfulness to the written word      **Analyzing Literature-to-Film Adaptations** Mary H. Snyder, 2011-01-20 This is a wise and wonderful book which among other things provides a novelist's eloquent insider's perspective on the transformation of one of her books into a film Thirty years ago Stanley Cavell published *The World Viewed Reflections on the Ontology of Film* which opened up an intellectual highway between philosophy and cinema Now at long last Mary Snyder's book accomplishes a parallel clearing of the way between film making the art of the novel and literary and critical theory Every page is bubbling with creative theoretical and pedagogical insights Her intertextual readings of a score of literature to film adaptations are priceless in themselves I only wish that the title of the book had been taken from her chapter *The Fascination Never Ends* Michael Payne Professor of English Emeritus Bucknell University Critical questions specific to film adaptations need to be not only developed but established These questions or approaches must be accessible to students including those students who are not yet educationally sophisticated enough to digest purely theoretical material *Analyzing Literature to Film Adaptations A Novelist's Exploration and Guide* demonstrates an exploration into film adaptation from a novelist's perspective comprising a study of literary creation as well as the process product of adaptation and moving into the author's collaboration with a screenwriter which ultimately becomes a journey to understand and identify the implications of literature to film adaptation and the complexities and problems it raises Drawing from both classic and contemporary film adaptations *Frankenstein The Hours The Constant Gardener Children of Men The Lovely Bones Away from Her* the book puts forth an understanding of film and film analysis as well as addresses literary analysis The crux of the book however lies in its introduction to an academic means for critical analysis of film adaptations      Film Adaptation and Its Discontents Thomas Leitch, 2007-06-15 Most books on film adaptation the relation between films and their literary sources focus on a series of close one to one comparisons between specific films and canonical novels This volume identifies and investigates a far wider array of problems posed by the process of adaptation Beginning with an examination of why adaptation study has so often supported the institution of literature rather than fostering the practice of literacy Thomas Leitch considers how the creators of short silent films attempted to give them the weight of literature what sorts of fidelity are possible in an adaptation of

sacred scripture what it means for an adaptation to pose as an introduction to rather than a transcription of a literary classic and why and how some films have sought impossibly close fidelity to their sources After examining the surprisingly divergent fidelity claims made by three different kinds of canonical adaptations Leitch's analysis moves beyond literary sources to consider why a small number of adapters have risen to the status of auteurs and how illustrated books comic strips video games and true stories have been adapted to the screen The range of films studied from silent Shakespeare to Sherlock Holmes to The Lord of the Rings is as broad as the problems that come under review

Authorship in Film Adaptation Jack Boozer, 2009-06-03 Authoring a film adaptation of a literary source not only requires a media conversion but also a transformation as a result of the differing dramatic demands of cinema The most critical central step in this transformation of a literary source to the screen is the writing of the screenplay The screenplay usually serves to recruit producers director and actors to attract capital investment and to give focus to the conception and production of the film project Often undergoing multiple revisions prior to production the screenplay represents the crucial decisions of writer and director that will determine how and to what end the film will imitate or depart from its original source Authorship in Film Adaptation is an accessible provocative text that opens up new areas of discussion on the central process of adaptation surrounding the screenplay and screenwriter director collaboration In contrast to narrow binary comparisons of literary source text and film the twelve essays in this collection also give attention to the underappreciated role of the screenplay and film pre production that can signal the primary intention for a film Divided into four parts this collection looks first at the role of Hollywood's activist producers and major auteurs such as Hitchcock and Kubrick as they worked with screenwriters to formulate their audio visual goals The second part offers case studies of *Devil in a Blue Dress* and *The Sweet Hereafter* for which the directors wrote their own adapted screenplays Considering the variety of writer director working relationships that are possible Part III focuses on adaptations that alter genre time and place and Part IV investigates adaptations that alter stories of romance sexuality and ethnicity

**Nineteenth-century Women at the Movies** Barbara Tapa Lupack, 1999 Eleven essays analyze the adaptations of novels by eight popular writers such as Jane Austen and Harriet Beecher Stowe and examine the ways in which those writers' themes are reinterpreted updated and often misconstrued by the filmmakers who bring them to the screen No index Annotation copyrighted by Book News Inc Portland OR

**The Encyclopedia of Novels Into Film** John C. Tibbetts, James Michael Welsh, 2005 Alphabetically arranged entries for film adaptations provide the date of release the production company and the director and screenwriter and discusses the plot of each film

*Novels Into Film* Salem Press, 2018 With 100 concise essays on significant novels and movie adaptations ranging from classics to contemporary favorites this new Salem edition will appeal to students of literature and film not to mention movie lovers from every walk of life This reference work brings value to students and teachers at the high school and undergraduate levels and the essays can be used to complement individual or classroom study

A Companion to Literature and Film Robert

Stam, Alessandra Raengo, 2007-11-19 *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 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 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 *International Index to Film Periodicals*, 1999

The Encyclopedia of Novels Into Film John C. Tibbetts, James Michael Welsh, 2005 Surveys film adaptations of over 300 novels including summarizations of plots major characters and themes comparisons between movie and novel etc *Film Adaptations of Shakespeare's Plays* Charles Livermore Hurtgen, 1962 *Video Versions* Thomas L. Erskine, James M. Welsh, 2000-03-30 Many of our favorite films began as plays some as well known as Shakespeare's *Romeo and Juliet* and some not so well known as *You've Got Mail*'s origin a 1937 play *Parfumerie* by Miklos Laszlo *Video Versions* identifies nearly 300 films and their theatrical origins providing readers with an overview of the films and highlighting similarities and differences to the source plays Perfect for teachers students and anyone interested in theater and film it is the most complete resource available for video versions of plays Each entry provides the original play's title author and year of publication the name of the film year of production director and adapter the main cast and the characters they play running time and rating if available Following a plot summary a critical analysis provides the similarities and differences of the play and film including character and plot changes setting missing or added scenes special film techniques and behind the scenes information such as who turned down or lost particular parts when the play was adapted to film A short list of sources for further reading follows each entry Information about contacting distributors for obtaining the films is included in the introduction and an extensive index completes the volume How a novel can be transferred to screen Clemens Dölle, 2021-03-25 Seminar paper from the year 2019 in the subject English Language and Literature Studies Literature grade 2.0 University of Kassel language English abstract This paper has the purpose to find out about the general topic of adaptation it will name reasons why certain sections of the novel *Brighton Rock* by Graham Greene have been altered in favor of the movie adaptation and it will show the effects created by decisions the screenwriter of the movie and the novel's author Graham Greene himself has made By using both adaptation proper as well as transfer in *Brighton Rock* I am going to examine in how far the film is different from the novel Furthermore with the help of a summary a story plot as well as character analysis I will show that that certain things can be transferred and other things have to be altered adapted during the process of adaptation Film adaptations have always been a point of criticism for those who previously read the novel They feel prompted to comment on the work directors producers and the cast have done The majority of people do not like the fact that something new is presented They only want to determine in how far their own conception of the novel has been transposed **Novel to Film** Brian McFarlane, 1996 First systematic theoretical study of the process in which works of

literature are transformed into the medium of cinema Draws on recent literary and cinema theory **Stanley Kubrick and the Art of Adaptation** Greg Jenkins, 2015-08-13 Paring a novel into a two hour film is an arduous task for even the best screenwriters and directors Often the resulting movies are far removed from the novel sometimes to the point of being unrecognizable Stanley Kubrick s adaptations have consistently been among the best Hollywood has to offer Kubrick s film adaptations of three novels Lolita The Shining and Full Metal Jacket are analyzed in this work The primary focus is on the alterations in the characters and narrative structure with additional attention to style scope pace mood and meaning Kubrick s adaptations simplify impose a new visuality reduce violence and render the moral slant more conventional Instructors considering this book for use in a course may request an examination copy here **Adaptations** Denise Faithfull, Brian Hannant, 2007 Turning a 250 page novel or a two and a half hour stage play into a 90 minute film means leaving out much of the original and changing most of what s left So why does it remain recognisably the same story What is the slippery essence that transfers unaltered from page to screen In Adaptations Denise Faithfull comprehensively and systematically addresses the thorny issues of choosing your source and type of adaptation whether a liberal appropriation a free flowing intersection a variation or a faithful translation She illuminates questions of structure character dialogue and visualisation and includes a checklist for the adaptor Brian Hannant s introductory chapter discusses the history of Australian film the basic principles of filmmaking and screenwriting and a guide to correct screenplay layout Drawing from dozens of Australian films including Cos Lantana Hotel Sorrento The Boys Dead Heart Death in Brunswick and Head On Adaptations navigates the treacherous waters of the adaptation process showing us what works and what doesn t For anyone who s ever read a novel seen a play or heard an incredible true story and thought Now that would make a great film Adaptations is the ultimate on how to make it happen Fantasy Fiction into Film Leslie Stratyner, James R. Keller, 2015-01-21 This work examines the symbolism of fantasy fiction literal and figurative representation in fantastic film adaptations and the imaginative differences between page and screen Essays focus on movies adapted from various types of fantasy fiction novels short stories and graphic novels and study the transformation and literal translation from text to film in the Lord of the Rings The Chronicles of Narnia Charlie and the Chocolate Factory Howl s Moving Castle Finding Neverland The Wizard of Oz Wicked and Practical Magic John Huston as Adaptor Douglas McFarland, Wesley King, 2017-01-28 John Huston as Adaptor makes the case that adaptation is the salient element in Huston s identity as a filmmaker and that his early and deep attraction to the experience of reading informed his approach to film adaptation Thirty four of Huston s thirty seven films were adaptations of literary texts and they stand as serious interpretations of literary works that could only be made by an astute reader of literature Indeed Huston asserted that a film director should be above all else a reader and that reading itself should be the intellectual and emotional basis for filmmaking The seventeen essays in this volume not only address Huston as an adaptor but also offer an approach to adaptation studies that has been largely overlooked How an adaptor reads the works to which he is drawn

and how his literary interpretations can be brought to the screen without relegating film to a subservient role are some of the issues addressed by the contributors. An introductory chapter identifies Huston as the quintessential Hollywood adaptor and argues that his skill at adaptation is the mark of his authorial signature. The chapters that follow focus on fifteen of Huston's most important films including *The Maltese Falcon* 1941, *The Treasure of the Sierra Madre* 1948, *The African Queen* 1951, *The Night of the Iguana* 1964, *Under the Volcano* 1984 and *The Dead* 1987 and are divided into three areas: aesthetics and textuality, history and social context, and theory and psychoanalysis. By offering a more comprehensive account of the centrality of adaptation to Huston's films, *John Huston as Adaptor* offers a greater understanding of Huston as a filmmaker.

**Uncovering the sinister side of Willy Wonka. Mystery and Dark Humor in Film Adaptations of Roald Dahl's "Charlie and the Chocolate Factory"** Amelie Meyer, 2020-03-25 Seminar paper from the year 2012 in the subject American Studies Literature grade 1.0 University of Göttingen Philosophische Fakultät course Theorizing Film Remakes language English abstract Roald Dahl's 1964 novel *Charlie and the Chocolate Factory* has been voted the most popular children's book of all time. The sometimes violently imposed morality and thereby suitability for children has been a matter of debate amongst disapproving critics for a long time. Others simply see *Charlie and the Chocolate Factory* as a cautionary tale depicting children's errors ought to be prevented. It did not take long for the first attempt to adapt Dahl's tale to the big screen. In 1971 *Willy Wonka & the Chocolate Factory* directed by Mel Stuart and starring Gene Wilder as Wonka opened in theaters. Although lacking immediate success, the children's musical has evolved into a cult classic over the years. In 2005 director Tim Burton took his turn transforming the novel into a movie, choosing Johnny Depp for the role as Wonka. Whereas the first movie is said to win over audiences with Gene Wilder's twinkling air of mystery, Burton's movie is regarded as much darker, capturing the novel's mood due to the affinity with the Gothic as well as fairytale motifs which Dahl and Burton share. When examining both movies with regard to Dahl's source material, it is advisable to employ strategic measures of adaptation theories. This paper will attempt to do so and focuses on the interpretation of the character of Wonka, especially concerning his darker side in both films. The following thesis will then be examined: The joyful and fantastic world described in Dahl's novel has an underlying sinister and mysterious side to it and is associated with the character of Willy Wonka and the setting of his chocolate factory.

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