

AMERICAN REMAKES OF BRITISH TELEVISION

TRANSFORMATIONS AND MISTRANSLATIONS

**EDITED BY
CARLEN LAVIGNE
AND HEATHER
MARCOVITCH**



American Remakes Of British Television Transformations And Mistranslations

Carlen Lavigne, Heather Marcovitch



American Remakes Of British Television Transformations And Mistranslations:

American Remakes of British Television Carlen Lavigne, Heather Marcovitch, 2011-01-01 American Remakes of British Television Transformations and Mistranslations edited by Carlen Lavigne and Heather Marcovitch is an international multidisciplinary collection exploring a specific set of television remakes including The Office Life on Mars Sanford and Son What Not to Wear and others through the lenses of communications studies English history psychology and cultural studies What does it mean to remake a television program What does the process of Americanization entail What might the success or failure of a remade series tell us about the differences between American and British producers and audiences The analysis in this volume results in a rich and multifaceted overview of approaches to global television studies *American Remakes of British Television* Carlen Lavigne, Heather Marcovitch, 2011-03-31 Ever since Norman Lear remade the BBC series Till Death Us Do Part into All in the Family American remakes of British television shows have become part of the American cultural fabric Indeed some of the programs currently said to exemplify American tastes and attitudes from reality programs like American Idol and What Not to Wear to the mock documentary approach of The Office are adaptations of successful British shows Carlen Lavigne and Heather Marcovitch's American Remakes of British Television Transformations and Mistranslations is a multidisciplinary collection of essays that focuses on questions raised when a foreign show is adapted for the American market What does it mean to remake a television program What does the process of Americanization entail What might the success or failure of a remade series tell us about the differences between American and British producers and audiences This volume examines British to American television remakes from 1971 to the present The American remakes in this volume do not share a common genre format or even level of critical or popular acclaim What these programs do have in common however is the sense that something in the original has been significantly changed in order to make the program appealing or accessible to American audiences The contributors display a multitude of perspectives in their essays British to American television remakes as a whole are explained in terms of the market forces and international trade that make these productions financially desirable Sanford and Son is examined in terms of race and class issues Essays on Life on Mars and Doctor Who stress television's role in shaping collective cultural memories An essay on Queer as Folk explores the romance genre and also talks about differences in national sexual politics An examination of The Office discusses how the American remake actually endorses the bureaucracy that the British original satirized

Transnational Television Remakes Claire Perkins, Constantine Verevis, 2018-02-02 Providing a cross cultural investigation of the current phenomenon of transnational television remakes and assembling an international team of scholars this book draws upon ideas from transnational media and cultural studies to offer an understanding of global cultural borrowings and format translation While recognising the commercial logic of global television formats that animates these remakes the collection describes the traffic in transnational television remakes not as a one way process of cultural homogenisation but

rather as an interstitial process through which cultures borrow from and interact with one another More specifically the chapters attend to recent debates around the transnational flows of local and global media cultures to focus on questions in the televisual realm where issues of serialisation and distribution are prevalent What happens when a series is remade from one national television system to another How is cultural translation handled across series and seasons of differing length and scope What are the narrative and dramaturgical proximities and differences between local and other versions How does the ready availability of original foreign series shape an audience's reception of a local remake How does the rhetoric of Quality TV impact on how these remakes are understood and valued In answering these and other questions this volume at once acknowledges both the historical antecedents to transnational trade in broadcast culture and the global explosion in and cultural significance of transnational television remakes since the beginning of the twenty first century This book was originally published as a special issue of *Continuum* Sex and Sexuality in Modern Screen Remakes Lauren

Rosewarne, 2019-06-19 *Sex and Sexuality in Modern Screen Remakes* examines how sexiness sexuality and revisited sexual politics are used to modernize film and TV remakes This exploration provides insight into the ever evolving and ever contested role of sex in society and scrutinizes the politics and economics underpinning modern media reproduction More nudity kinky sex and queer content are increasingly deployed in remakes to attract and to titillate a new generation of viewers While sex in this book refers to increased erotic content this discussion also incorporates an investigation of other uses of sex and gender to help a remake appear woke and abreast of the zeitgeist including feminist reimaginings and girl power make overs updated gender roles female cast swaps queer retellings and repositioned gazes Though increased sex is often considered a sign of modernity gratuitous displays of female nudity can sometimes be interpreted as sexist and anachronistic in turn highlighting that progressiveness around sexuality in contemporary media is not a linear story Also examined therefore are remakes that reduce the sexual content to appear cutting edge and cognizant of the demands of today's audiences *Contemporary British Television Crime Drama* Ruth McElroy, 2016-10-14

Contemporary British Television Crime Drama examines one of the medium's most popular genres and places it within its historical and industrial context The television crime drama has proved itself capable of numerous generic reinventions and continues to enjoy some of the highest viewing figures Crime drama offers audiences stories of right and wrong moral authority asserted and resisted and professionals and criminals doing so in ways that are often highly entertaining innovative and thought provoking In examining the appeal of this highly dynamic genre this volume explores how it responds not only to changing social debates on crime and policing but also to processes of hybridization within the television industry itself Contributors many of whom are leading figures in UK television studies analyse popular series such as *Broadchurch* *Between the Lines* *Foyle's War* *Poirot* *Prime Suspect* *Sherlock* and *Wallander* Essays examine the main characteristics of television crime drama production including the nature of trans Atlantic franchises and literary and transnational adaptations Adopting a range of feminist

historical aesthetic and industrial approaches they offer incisive interrogations that provide readers with a rich understanding of the allure of crime drama to both viewers and commissioners

Transatlantic Television Drama Matt Hills, Michele Hilmes, Roberta E. Pearson, 2019 In 2014 the UK science fiction television series *Black Mirror* was released on Netflix worldwide quickly becoming a hit with US audiences Like other beloved British imports this series piqued Americans interest with hints of dark comedy clever plotlines and six episode seasons that left audiences frantic for more In *Transatlantic Television Drama* volume editors Michele Hilmes Matt Hills and Roberta Pearson team up with leading scholars in TV studies and transnational television to look at how serial dramas like *Black Mirror* captivate US audiences and what this reveals about the ways Americans and Brits relate to each other on and off the screen Focusing on production strategies performance styles and audience reception chapters delve into some of the most widely discussed programs on the transatlantic circuit from ongoing series like *Game of Thrones* *Downton Abbey* *Orphan Black* and *Sherlock* to those with long histories of transnational circulation like *Masterpiece* and *Doctor Who* to others whose transnational success speaks to the process of exchange adaptation and cooperation such as *Rome* *Parade's End* *Broadchurch* and *Gracepoint* The book's first section investigates the platforms that support British American exchange from distribution partnerships and satellite providers to streaming services The second section concentrates on the shift in meaning across cultural contexts such as invocations of heritage genre shifts in adaptation performance styles and in the case of *Episodes* actual dramatized depiction of the process of transatlantic television production In section three attention turns to contexts of audience reception ranging from fan conventions and fiction to television criticism the effects of national branding on audiences and the role of social media in de or re contextualizing fans response to transnational programs

Adaptable TV Yvonne Griggs, 2018-07-25 This book focuses on the significantly under explored relationship between televisual culture and adaptation studies in what is now commonly regarded as the Golden Age of contemporary TV drama *Adaptable TV: Rewiring the Text* does not simply concentrate on traditional types of adaptation such as reboots remakes and sequels but broadens the scope of enquiry to examine a diverse range of experimental adaptive types that are emerging within an ever changing TV landscape With a particular focus on the serial narrative form and with case studies that include *Penny Dreadful* *Fargo* *The Night Of* and *Orange Is the New Black* this study is essential reading for anyone who is interested in the complex interplay between television studies and adaptation studies

Television and Repetition James Walters, 2023-06-02 Resisting some of the negative connotations that repetition can attract this book illustrates how it has been used as a catalyst for creative expression across a range of television genres Divided into two parts the first three chapters contextualise repetition within related media and critical debates before locating it as an important facet of television that is worth exploring in detail The final three chapters discuss specific television shows that incorporate repetition creatively within their narrative structure and aesthetic composition ranging from *The Royle Family* and *Doctor Who* to *I May Destroy You* and *This is Going to Hurt* In

each case James Walters argues that repetition emerges as crucial to the expression of key themes and ideas thus becoming a structural and compositional element itself Exploring the ways in which repetition has featured in the work of figures such as Umberto Eco Raymond Bellour and Bruce Kawin and has influenced the approaches of television scholars like Raymond Williams Roger Silverstone and John Ellis this book is essential reading for scholars and students of film television and media studies

Remake Television Carlen Lavigne, 2014-02-27 Remakes are pervasive in today's popular culture whether they take the form of reboots re imaginings or overly familiar sequels Television remakes have proven popular with producers and networks interested in building on the nostalgic capital of past successes or giving a second chance to underused properties Some TV remakes have been critical and commercial hits and others haven't made it past the pilot stage all have provided valuable material ripe for academic analysis In *Remake Television: Reboot, Re-use, Recycle* edited by Carlen Lavigne contributors from a variety of backgrounds offer multicultural multidisciplinary perspectives on remake themes in popular television series from classic cult favorites such as *The Avengers* (1961-69) and *The X-Files* (1993-2002) to current hits like *Doctor Who* (2005-present) and *The Walking Dead* (2010-present) Chapters examine what constitutes a remake and what series changes might tell us about changing historical and cultural contexts or about the medium of television itself

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