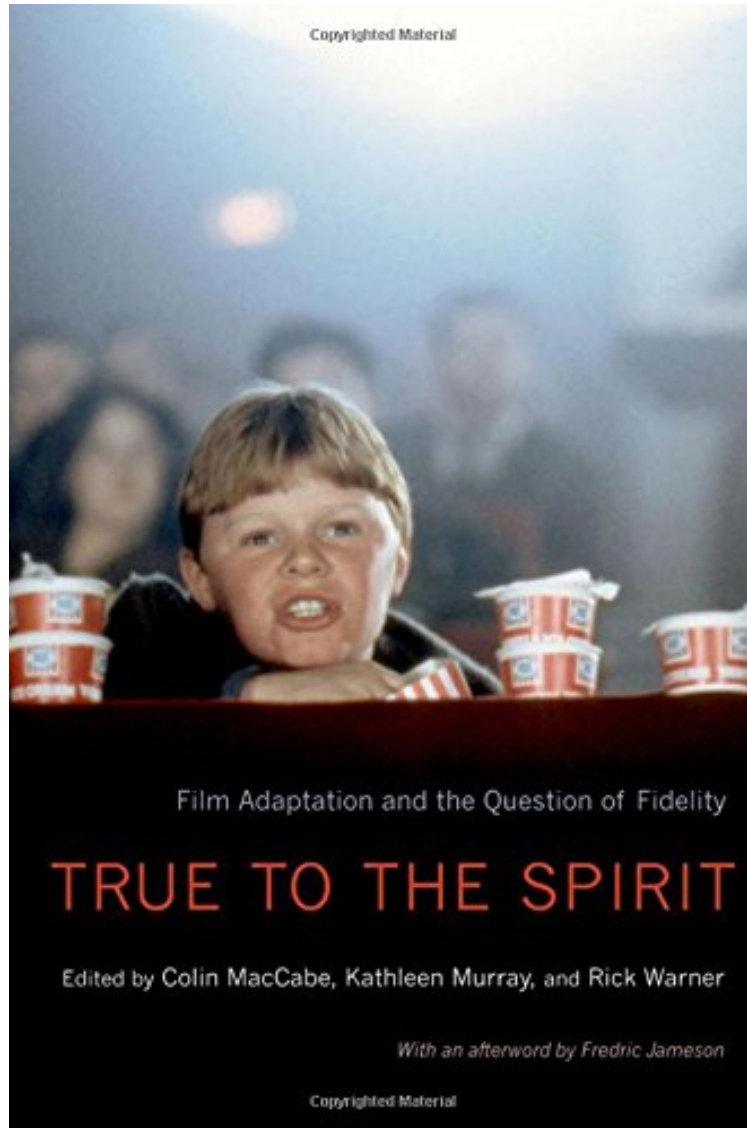


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From Maccabe Colin Warner Rick Murray Kathleen
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From Maccabe Colin Warner Rick Murray Kathleen : True to the Spirit: Film Adaptation and the Question of Fidelity before purchasing it in order to gage whether or not it would be worth my time, and all praised True to the Spirit: Film Adaptation and the Question of Fidelity:

3 of 3 people found the following review helpful. best book in the field so farBy CustomerThe best text on the subject of adaptation out there. It does not present a manifesto attempting to define a priori how one should approach the relation between film and literature. Instead, it thematizes the complex notion of fidelity and challenges recent

arguments that attack the notion of fidelity and dismiss considerations of it outright. There are sharp disagreements between authors, such as between Colin MacCabe and Fredric Jameson, who wrote the introduction and afterword respectively. There is a range of perspectives represented here, including top scholars in the field of film studies and new voices to the field as well. All in all, however, the essays take as their point of departure the premise that film adaptation develops and expands the source text, adding new dimensions to the human themes that persist over time, even through each adaptation.⁴ of 13 people found the following review helpful. Does not Incorporate New Developments in Adaptation Theory By Dr. Laurence Raw This book has everything going for it - big name editor, lots of major contributors, including Laura Mulvey, Fredric Jameson and Dudley Andrew, and a series of essays on topics to do with literature and film, ranging from early silent cinema to movies of the 80s and 90s. Sadly it does not take into account new theoretical interventions in adaptation studies; it remains confined by the novel-into-film paradigm without acknowledging that 'adaptation' is something fundamental to all human beings, extending into all disciplinary areas. Good as far as it goes, but not really helpful as a cutting-edge collection.

Fifty percent of Hollywood productions each year are adaptations--films that use an already published book, dramatic work, or comic as their source material. If the original is well known, then for most spectators the question of whether these adaptations are "true to the spirit" of the original is central. The recent wave of adaptation studies dismisses the question of fidelity as irrelevant, mistaken, or an affront to the unstable nature of meaning itself. The essays gathered here, mixing the field's top authorities (Andrew, Gunning, Jameson, Mulvey, and Naremore) with fresh new voices, take the question of correspondence between source and adaptation as seriously as do producers and audiences. Spanning examples from Shakespeare to *Ghost World*, and addressing such notable directors as Welles, Kubrick, Hawks, Tarkovsky, and Ophuls, the contributors write against the grain of recent adaptation studies by investigating the question of what fidelity might mean in its broadest and truest sense, what it might reveal of the adaptive process, and why it is still one of the richest veins of investigation in the study of cinema.

"It is not too much to say that this book is simply ground-breaking, easily and by far the best book on this important subject, and one that should be required reading of all film and literature students."--Lee Grieveson, University College London "True to the Spirit revives adaptation as a key conceptual framework for understanding cinema's intricate political and aesthetic dialogues-and disagreements-with works in other media. This is a generous book: it addresses a surprising range of films and texts, and will foster the creativity of its readers through its expansive, historically detailed case studies." --Karla Oeler, Emory University About the Author Colin MacCabe is Distinguished Professor of English and Film, University of Pittsburgh and Professor of English and Humanities at Birkbeck, University of London. He is the editor of *Critical Quarterly* and the author of several books, including *The Butcher Boy* (2007), *T.S. Eliot* (2006), *Godard: A Portrait of the Artist at Seventy* (2003), *The Eloquence of the Vulgar* (1998) and *James Joyce and the Revolution of the Word* (1978, second ed. 2002). He has produced or executive produced more than 10 feature films and more than 30 hours of television documentaries on the history of the cinema (for the British Film Institute and Minerva Pictures). Kathleen Murray is a doctoral candidate in the Department of English at the University of Pittsburgh. She received her M.A. in Media Studies from New School University in 2003. Rick Warner is a doctoral candidate in the Department of English at the University of Pittsburgh. He is the author of articles on New Taiwan Cinema, relations between "old" and "new" media, the films of Chris Marker, and the video projects of Jean-Luc Godard.