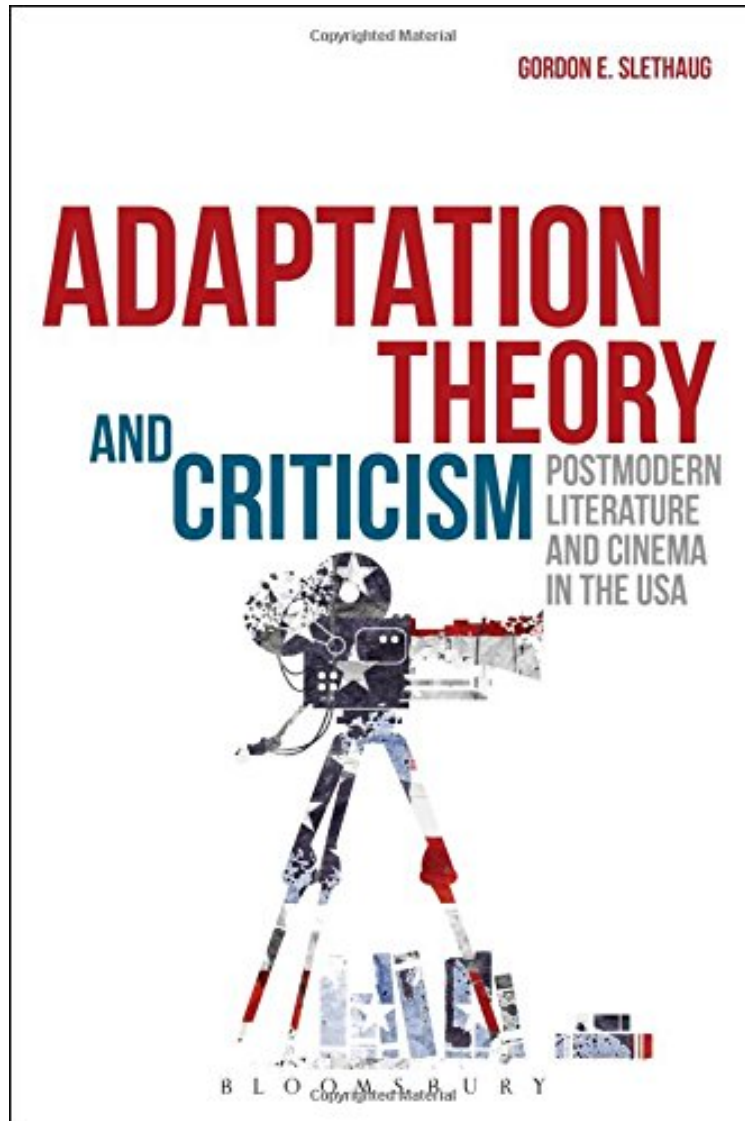


(Pdf free) Adaptation Theory and Criticism: Postmodern Literature and Cinema in the USA

Adaptation Theory and Criticism: Postmodern Literature and Cinema in the USA

Gordon E. Slethaug

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Gordon E. Slethaug : Adaptation Theory and Criticism: Postmodern Literature and Cinema in the USA before purchasing it in order to gauge whether or not it would be worth my time, and all praised Adaptation Theory and Criticism: Postmodern Literature and Cinema in the USA:

Traditional critics of 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 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 should not sully their imagination by writing film scripts; d) and often that American films lack the complexity of authored texts because they are sourced out of Hollywood. The 'faithfulness' view has by and large disappeared, and intertextuality is now a generally received notion, but the field still lacks studies with a postmodern methodology and lens. Exploring Hollywood feature films as well as small studio productions, *Adaptation Theory and Criticism* explores the intertextuality of a dozen films through a series of case studies introduced through discussions of postmodern methodology and practice. Providing the reader with informative background on theories of film adaptation as well as carefully articulated postmodern methodology and issues, Gordon Slethaug includes several case studies of major Hollywood productions and small studio films, some of 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 Degrees of Separation*, *Smoke*, *Smoke Signals*, *Broken Flowers*, and various *Snow White* narratives including *Enchanted*, *Mirror Mirror*, and *Snow White and the Huntsman*). Useful for both film and literary studies students, *Adaptation Theory and Criticism* cogently combines the existing scholarship and uses previous theories to engage readers to think about the current state of American literature and film.

Gordon E. Slethaug's ambitious and well-documented study proposes both to present a more systematic account of adaptations and the theories they have generated and to situate these texts and theories more firmly in a post-structuralist context. Whether or not they are persuaded by his analysis, readers interested in adaptation will be arguing about this book for a long time to come. -- Thomas Leitch, Professor of English, University of Delaware, USA

Adaptation Theory and Criticism is a timely and welcome contribution to adaptation studies. Turning a postmodern lens on 'American adaptations, supplementations, and citations,' Slethaug generates fresh, incisive readings of an array of adaptive texts, ranging from acclaimed works by Scorsese and Altman to overlooked gems by Wang, Eyre, and Jarmusch (to name but a few). In the process, Slethaug asks us to regard anew contemporary American art and culture, and consider the productive role postmodern theories might play in the analysis and understanding of adaptation. -- John Hodgkins, author of *The Drift: Affect, Adaptation, and New Perspectives on Fidelity*

About the Author Gordon E. Slethaug is a professor at the University of Waterloo, Canada, where he teaches English Language and Literature and researches contemporary American literature and film, globalization and communications, and international education. He is also honorary professor in Arts at the University of Hong Kong, China, and has recently been visiting professor of English Studies at the University of Southern Denmark.