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Collana	Adaptation in Theatre and Performance
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Soggetti	Performing arts Motion picture acting Technology in literature Literature—Translations Motion picture authorship Theater—Production and direction Performing Arts Screen Performance Literature and Technology/Media Translation Studies Screenwriting Theatre Direction and Production
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Nota di contenuto	1. Introduction: Process and Practice -- 2. Collaborating with the Dead, or Adapters as Secret Agents -- 3. 'Playing the Maids': Playing with Adaptive Possibilities - Collaboration and the Actor's Process -- 4. The Not-So-Singular Life of Albert Nobbs -- 5. Adaptation, Devising and Collective Creation: Tracing Histories of Pat McCabe's The Butcher Boy on Stage -- 6. The Alien World of Objects: Stanley Kubrick's The Killing -- 7. Adapting History in the Docupoetry of Lorna Dee Cervantes and Script Poems of Danez Smith and Claudia Rankine -- 8. "His world had vanished long before he entered it" Wes Anderson's homage to Stefan

Zweig -- 9. Collaborative Art with Political Intent: The 1933 Adaptation of Theodor Storm's *Der Schimmelreiter* / *The Rider on the White Horse* (1888) -- 10. Adapting Hein's *Willenbrock*: Andreas Dresen and the legacy of the GDR 'Ensemble' Tradition -- 11. *Same Player, Shoot Again*: Géla Babluan's *13 (Tzemeti)*, Transnational Auto-Remakes, and Collaboration -- 12. Anselm Kiefer's *Signature* -- 13. *Adaptation as Arguing with the Past: The Case of Sherlock* -- 14. *The Prestige* Noverlisation of the Contemporary TV Series: David Hewson's *The Killing* -- 15. *Things You Can Do to an Author When He's Dead: Literary Prosthetics and the Example of Heinrich von Kleist* -- 16. *Collaborating with the Dead, Playing the Shakespeare Archive; or How We Can Avoid Being Pushed from Our Stools*.

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Sommario/riassunto

This book examines the processes of adaptation across a number of intriguing case studies and media. Turning its attention from the 'what' to the 'how' of adaptation, it serves to re-situate the discourse of adaptation studies, moving away from the hypotheses that used to haunt it, such as fidelity, to questions of how texts, authors and other creative practitioners (always understood as a plurality) engage in dialogue with one another across cultures, media, languages, genders and time itself. With fifteen chapters across fields including fine art and theory, drama and theatre, and television, this interdisciplinary volume considers adaptation across the creative and performance arts, with a single focus on the collaborative.

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