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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction -- Adaptation as reception: how film historians can contribute to the "literature to film" debates -- Post Cold War readings of the receptions of Anglo-American Hollywood. Adaptations in Cold War West Germany: 1950-1963 -- "Eine revolution des films": The third man (1949), the Cold War, and alternatives to nationalism and "coca-colonization" in Europe -- The bridge on the River Kwai (1957) revisited: combat cinema, American culture and the German past -- "Josef K von 1963": Orson Welles' "Americanized" version of the the trial and the changing functions of the "Kafkaesque" in Cold War West Germany -- Postfeminist relations between "classic" texts and Hollywood film adaptations in the United States in the 1990s: Introduction. "Jane-mania": the Jane Austen film boom in the 1990s -- Thelma and sense and Louise and sensibility: challenging dichotomies in women's history through film and literature -- "Jamesian proportions": the Henry James film boom in the 1990s -- Conclusion -- A case for the "case study": the future of adaptation studies as a branch of transnational film history.
Sommario/riassunto	Scholarly approaches to the relationship between literature and film, ranging from the traditional focus upon fidelity to more recent issues

of intertextuality, all contain a significant blind spot: a lack of theoretical and methodological attention to adaptation as an historical and transnational phenomenon. This book argues for a historically informed approach to American popular culture that reconfigures the classically defined adaptation phenomenon as a form of transnational reception. Focusing on several case studies- including the films *Sense and Sensibility* (1995) and *The Portrait of a*
