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Nota di contenuto	Front matter -- Preface -- Table of Contents -- Adaptation and Cultural Appropriation / Nicklas, Pascal / Lindner, Oliver -- Adaptation in Theory / Emig, Rainer -- Familiarity versus Contempt: Becoming Jane and the Adaptation Genre / Cartmell, Deborah -- Pride and Promiscuity and Zombies, or: Miss Austen Mashed Up in the Affinity Spaces of Participatory Culture / Voigts-Virchow, Eckart -- Where Did Your Adaptation Begin?: Book Fairs, Screen Festivals and Writers' Weeks as Engine-rooms of Adaptation / Murray, Simone -- Conversing with Ghosts: Or, the Ethics of Adaptation / Pietrzak-Franger, Monika -- Cultural Heritage / Heritage Culture: Adapting the Contemporary British Historical Novel / Childs, Peter -- Revisiting Shakespeare: Elizabeth Rex as Filmic Metatext / Schaffeld, Norbert -- "An Entirely Different and New Story": A Case Study of Tim Burton's Planet of the Apes (2001) / Lindner, Oliver -- Grisly Skeletons and Happy Endings: The Adaptations and Appropriations of Joseph Conrad's Fiction / Hand, Richard J. -- The Adaptation of Adaptation: A Dialogue between the Arts and Sciences / Elliott, Kamilla -- Fidelity, Simultaneity and the 'Remaking' of Adaptation Studies / Dovey, Lindiwe -- Brontë Meets Bollywood: The

Ambivalences of Appropriation and Adaptation in Tamasha's Wuthering Heights / Krämer, Lucia -- Odysseus, Crusoe and the Making of the Caribbean Hero. Derek Walcott's Variations of Great Traditions / Breitingner, Eckhard -- Appropriating Achebe: Chimamanda Ngozi Adichie's Purple Hibiscus and "The Headstrong Historian" / Tunca, Daria -- Revisiting Bolton: Transcultural Adaptation and Regional Identity in Ayub Khan-Din's Rafta, Rafta / Schlote, Christiane -- List of Contributors -- Index

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Sommario/riassunto

"Hamlet" by Olivier, Kaurismäki or Shepard and "Pride and Prejudice" in its many adaptations show the virulence of these texts and the importance of aesthetic recycling for the formation of cultural identity and diversity. Adaptation has always been a standard literary and cultural strategy, and can be regarded as the dominant means of production in the cultural industries today. Focusing on a variety of aspects such as artistic strategies and genre, but also marketing and cultural politics, this volume takes a critical look at ways of adapting and appropriating cultural texts across epochs and

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