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Nota di contenuto	INTRODUCTION.-PART 1: INTERACTIONS AND EXPANDED FIELDS -- CHAPTER 1 Dave McKean: "One plus one equals three" -- CHAPTER 2 Kate Newell: "Illustration and Adaptation in the Balbussos' Pride and Prejudice (2013) and The Handmaid's Tale (2012)" -- CHAPTER 3 Kamilla Elliott, "Ad-app-tive illustration: Alice for the iPad".-PART 2: AFTERLIVES -- CHAPTER 4 Nathalie Collé, "[T]o mix colours for painters' and illustrate and adapt Gulliver's Travels worldwide: street murals, adaptability and transmediality" -- CHAPTER 5Ann Lewis, "Adapting Novel Illustration for the Almanac: Text/Image Relations in Chodowiecki's Illustrations for Rousseau's Julie" -- CHAPTER 6 Chris Louttit, "Alternative Dickens': The Graphic Adaptation of the Inimitable in The New Yorker".-PART 3: BEYOND ILLUSTRATION -- CHAPTER 7David Pinho Barros, "Drawing from Ozu: An intermedialconsideration on clear line illustrations based on clear line film frames" -- CHAPTER 8 Julie LeBlanc, "Ekphrasis, illustration and adaptation: Annie Ernaux's intermedial autobiographic and photographic production" -- CHAPTER 9Hélène Martinelli, "The 'Great Image-Maker' or the animation of

illustrations in Karel Zeman's *Deadly Invention*".-PART 4: ILLUSTRATION AND TRANSCULTURAL ADAPTATION -- CHAPTER 10 Carol Adlam, "The Bobrov Affair: Creating a Graphic Novel Adaptation of a 'Lost' Russian-Empire Crime Novel" -- CHAPTER 11 Xavier Giudicelli, "Adapting, Translating, Illustrating: French Ballads of Reading Gaol in Word and Image" -- CHAPTER 12 Miriam Vieira, "What if the Grimms had been born in Brazil? The case of (illustrated) adaptations" -- CHAPTER 13 Camila Augusta Pires de Figueiredo: "The transcultural adaptation of *The Little Prince* to Brazilian cordel literature".

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#### Sommario/riassunto

This collection examines the relationship between illustration and adaptation from an intermedial and transcultural perspective. It aims to foster a dialogue between two fields that co-exist without necessarily acknowledging advances in each other's domains, providing an argument for defining illustration as a form of adaptation, as well as an intermedial practice that redefines what we mean by adaptation. The volume embraces both a specific and an extended definition of illustration that accounts for its inclusion among the web of adaptive practices that developed with the rise of new media and intermediality. The contributors explore how crossovers may contribute to reappraise their objects, and rely on a transmedial and interdisciplinary corpus exploring the boundaries between illustration and other media such as texts, graphic novels, comics, theatre, film and mobile applications. Arguably adaptation, like intermediality, is an umbrella term that covers a variety of practices and products, and both of them have been shaped by intense debates over their boundaries and internal definitions. Illustration belongs to each of these areas, and this volume proposes insight into how illustration not only relates to adaptation and intermediality but how each field is redefined, enriched and also challenged by such interactions. Shannon Wells-Lassagne has worked extensively on film and television adaptation. She is the author of *Television and Serial Adaptation*, and the editor of *Adapting Margaret Atwood* (Palgrave), *Adapting Endings*, as well as of special issues of *The Journal of Screenwriting*, *Interfaces*, and *TV/Series*, *Screen and Series*. Sophie Aymes works on intermediality, modernist book history and illustration in 20th-century Britain. She has co-edited several word-and-image journal issues (in *Interfaces* and *Image [&] Narrative*), volumes on illustration (series *Book Practices and Textual Itineraries*), and a collection on *Art and Science in Word and Image*.

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