## Contents

List	List of Contributors	
Acknowledgments		xi
For	Foreword: Kamilla Elliott	
100	9+ Years of Adaptations, or, Adaptation as the Art	
	m of Democracy	1
	orah Cartmell	
Par	et I History and Contexts: From Image to Sound	15
1	Literary Adaptation in the Silent Era  Judith Buchanan	17
2	Writing on the Silent Screen  Gregory Robinson	33
3	Adaptation and Modernism  Richard J. Hand	52
4	Sound Adaptation: Sam Taylor's The Taming of the Shrew Deborah Cartmell	70
Par	t II Approaches	85
5	Adaptation and Intertextuality, or, What isn't an Adaptation, and What Does it Matter?  Thomas Leitch	87

€.	on	t.01	nts

vi	Contents	
6	Film Authorship and Adaptation Shelley Cobb	105
7	The Business of Adaptation: Reading the Market Simone Murray	122
Par	t III Genre: Film, Television	141
8	Adapting the X-Men: Comic-Book Narratives in Film Franchises  Martin Zeller-Jacques	143
9	The Classic Novel on British Television Richard Butt	159
Par	t IV Authors and Periods	177
10	Screened Writers  Kamilla Elliott	179
11	Murdering Othello Douglas M. Lanier	198
12	Hamlet's Hauntographology: Film Philology, Facsimiles, and Textual Faux-rensics Richard Burt	216
13	Shakespeare to Austen on Screen Lisa Hopkins	241
14	Austen and Sterne: Beyond Heritage  Ariane Hudelet	256
15	Neo-Victorian Adaptations Imelda Whelehan	272
Par	t V Beyond Authors and Canonical Texts	293
16	Costume and Adaptation  Pamela Church Gibson and Tamar Jeffers McDonald	295
17	Music into Movies: The Film of the Song  lan Inglis	312
18	Rambo on Page and Screen  Jeremy Strong	330
Par	t VI Case Studies: Adaptable and Unadaptable Texts	343
19	Writing for the Movies: Writing and Screening Atonement (2007)	345

	Contents	vii
20	Foregrounding the Media: Atonement (2007) as an Adaptation Christine Geraghty	359
21	Paratextual Adaptation: Heart of Darkness as Hearts of Darkness via Apocalypse Now Jamie Sherry	374
22	Authorship, Commerce, and Harry Potter James Russell	391
23	Adapting the Unadaptable – The Screenwriter's Perspective Diane Lake	408
Index	X .	416