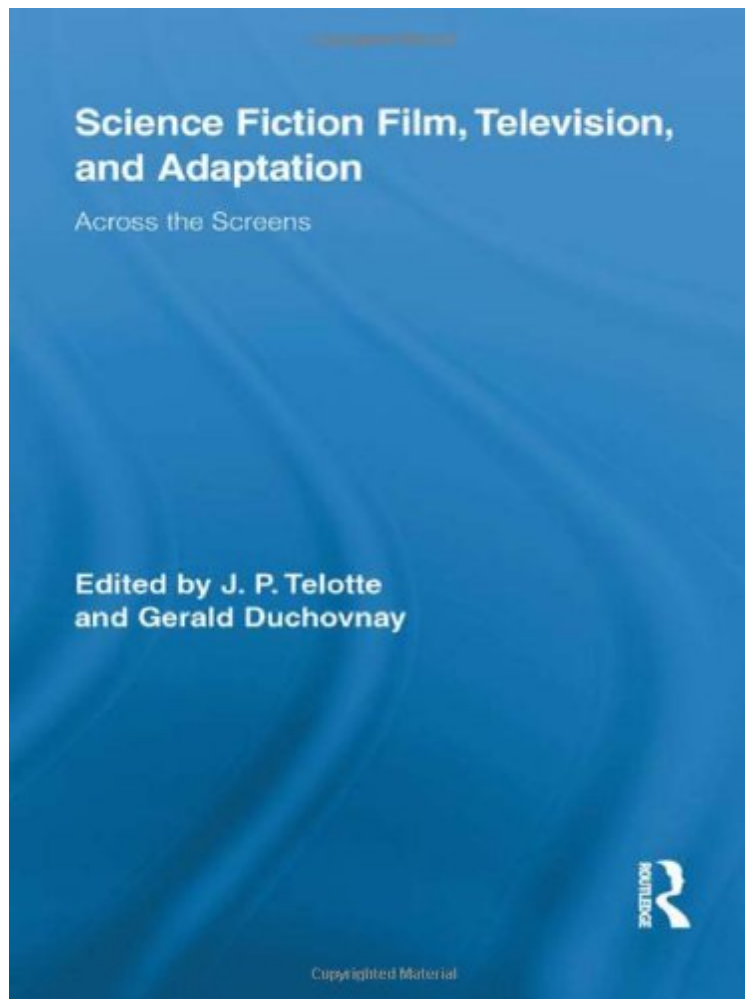


[Mobile pdf] Science Fiction Film, Television, and Adaptation: Across the Screens (Routledge Research in Cultural and Media Studies)

Science Fiction Film, Television, and Adaptation: Across the Screens (Routledge Research in Cultural and Media Studies)

From Routledge

**Download PDF | ePub | DOC | audiobook | ebooks*



#10210168 in Books 2011-08-05 Original language: English PDF # 1 .80 x 6.00 x 9.10l, 1.05 #File Name: 0415887194242 pages | File size: 63.Mb

From Routledge : Science Fiction Film, Television, and Adaptation: Across the Screens (Routledge Research in Cultural and Media Studies) before purchasing it in order to gage whether or not it would be worth my time, and all praised Science Fiction Film, Television, and Adaptation: Across the Screens (Routledge Research in Cultural and Media Studies):

1 of 1 people found the following review helpful. What to Make of a Text that Seemingly Contradicts Itself? By Dr. Laurence Raw I tried extremely hard to like this book. It's a series of interesting pieces showing how television and film have treated science fiction since the late 1930s with a particular emphasis on cross-media transfer. It draws on recent adaptation theory as well as calling for more pluralistic approaches that shun ideas of textual "fidelity." At the

heart of the book, however, lies a basic contradiction: while many contributors are prepared to make value-judgments on the texts they analyze (a text is deemed to "fail" or "succeed" for various reasons), there are others who favor a more pluralistic approach designed to approach texts on their own terms as historically constructed responses. The anthology incorporates material on fan fiction, but doesn't really advance our theoretical knowledge that much (Clive Young's *HOMEMADE HOLLYWOOD* (2008)) is a much better read. I have to admit to finding the book slightly disappointing, in spite of the talents involved.

While film and television seem to be closely allied screen media, our feature films and television series have seldom been successfully adapted across those screens. In fact, rather than functioning as portals, those allied media often seem, quite literally, screens that filter out something that made the source work so popular in its original form. Differences in budget, running times, cast, viewing habits, screen size and shape all come into play, and this volume's aim is to track a number of popular texts in the course of their adaptive journeys across the screens in order to sketch the workings of that cross-media adaptation. For its specific examples, the volume draws on a single genre: science fiction, not only because it is one of the most popular today in either film or television, but also because it is arguably the most self-conscious of contemporary genres, and thus one that most obviously frames the terms of these technological adaptations. The essays included here mine that reflexive character, in both highly successful and in failed efforts at cross-media adaptation, to help us understand what film and television achieve in screening science fiction, and to reveal some of the key issues involved in all of our efforts to navigate the various screens that have become part of contemporary culture.

About the Author J. P. Telotte is a professor of literature, communication, and culture at Georgia Tech. Co-editor of the journal *Post Script*, he has published widely on film and television studies. His most recent books are *The Mouse Machine: Disney and Technology*, *The Essential Science Fiction Television Reader*, and *Animating Space*. Gerald Duchovnay is professor of English and film at Texas AM University-Commerce.