Contents

Preface and Acknowledgments 9

Abbreviations 10

Introduction 11

Part I: PS Adaptation Studies 19

1. Film Adaptation Studies: Brief State of the Art 21

2. ‘Theory’ of (Film) Adaptation: Some Obstacles 27
   2.1 Acceptance of Adaptation Studies as an Academic Discipline 27
   2.2 Gap between Theory and Practice 28
   2.3 Distrust of a Science-Based Theory 32
   2.4 Political Agendas 34
   2.5 System Analyses: Additional Obstacles 38
   2.6 Conclusions 40
      2.6.1 Science-Based Approach 40
      2.6.2 Development of Scientific Jargon 41
      2.6.3 Development of Scholarly Communities 42
      2.6.4 Theory vs. Research Program? 43

3. PS Approach: Origins 45

4. Adaptation as Translation 47

5. PS Adaptation Study 51
   5.1 Descriptive Approach 52
   5.2 ‘Functional’ Approach 52
   5.3 Target-Oriented Approach 52
   5.4 Systemic Approach 53
      5.4.1 PS Notion of System 53
      5.4.2 Norms 58
   5.5 Conclusions 63
Part II: Descriptive Adaptation Studies

6. Description and Prescription
   6.0 Introduction
   6.1 Facts and Values
      6.1.1 Facts and Values: Historical Debate
      6.1.2 Facts and Values: Concepts
      6.1.3 Facts are Value-Free
      6.1.4 Facts and Values Entangled
      6.1.5 Facts and Values: Persistent Misunderstandings
      6.1.6 Normative Adaptation Studies
      6.1.7 Some Conclusions
   6.2 Description is Observer-Dependent
      6.2.1 ‘Descriptive’ Is Not ‘Objective’
      6.2.2 ‘Observer-Dependent’ Is Not ‘Random’
      6.2.3 Conclusions
   6.3 Description is Corpus-Based
   6.4 Descriptive and Prescriptive Definitions
      6.4.1 Todorov’s Theoretical and Historical Genres
      6.4.2 Functional Definition of ‘Adaptation’
      6.4.3 Theories of Definition: Analytical Tools
      6.4.4 On Defining ‘Adaptation’
      6.4.5 Conclusions
   6.5 Description: Synchrony and Diachrony
      6.5.1 De Saussure – Russian Formalism – Prague Structuralism – Bakhtin
      6.5.2 Changes – Processes – ‘Becomings’
      6.5.3 Realist Reply to Heraclitean Flux
      6.5.4 Diachrony and Synchrony Revisited

7. Description and Explanation
   7.1 ‘To Explain’ in Common Parlance
   7.2 ‘To Explain’ Epistemologically
   7.3 ‘Explanation’ as Causation
   7.4 Some Models of Explanation
      7.4.1 Positivist Models of Explanation
      7.4.2 Interpretivist Models of Explanation
   7.5 PS Studies and Explanation
   7.6 Proposal for a Distinction between Description – Explanation
   7.7 Agency – Structure Debate
      7.7.1 Agency-Structure Debate: Characteristics
10.3.1 PS Concept of Equivalence Multiplied 312
10.3.2 Preliminary vs. Operational Norms Revisited 312
10.3.3 ‘Intermediate’ Translation/Adaptation Revisited 315
10.3.4 Adequacy Norms vs. Acceptability Norms Revisited 315
10.3.5 Source Contexts vs. Target Contexts Revisited 316
10.3.6 ‘Multiple Language Version’ Movies 318
10.3.7 Conclusions 320

10.4 Adaptation Processes without End Products 321

11 Systemic Relations between Adaptation Process and End Product 325
11.1 Literary Hardboiled Detective 325
11.2 Filmic Hardboiled Detective 326
11.3 Conclusions 328

Part IV: Conclusions 333
Assets and Novelties 333
Unfinished Business 336
Epistemic and Ideological Challenges 337

Appendix 343

References 345