

Re-identity and Re-presentation in Film Adaptations: Instances of Anglo-American Cinema

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Abstract

Adaptation as a product and as a process of transculturalization and transideologization, would be focal point of discussion regarding the changes performed across cultures and ideologies when cinematizing a source text. The new ideological/moral/political niche that the film falls into, modes of representation and modes of reception greatly depend on a series of contextual elements such as: the political siding of the scriptwriter and director, the identity of the new audience, the chronotope of the new version on screen, the cultural frame where the new version becomes embodied. To put it differently, the new product will much depend on the 'who', 'when', 'where' or 'how'. Given that adaptations evoke language, ideas, policies, images or behavior that foreground certain groups - religious, genre, national - they must intend to provide no, or a minimum of, offense to racial, cultural, or other identity groups. We could thus bring into discussion the concept of "political correctness" applied to adaptations.