

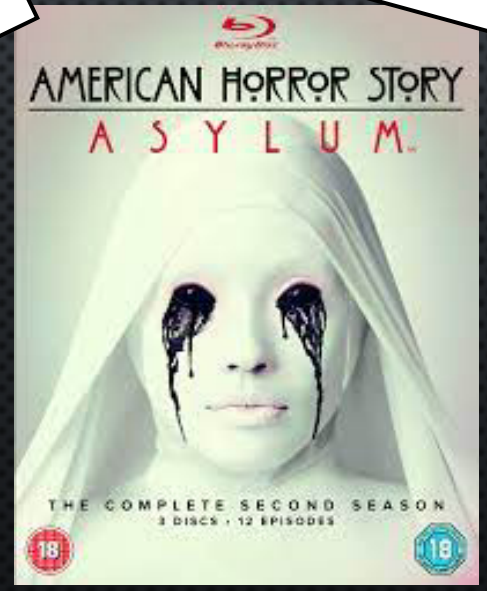
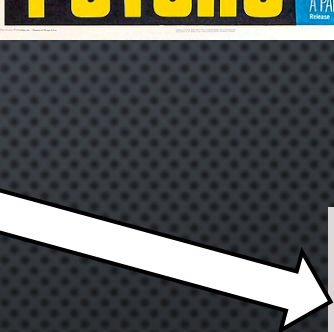
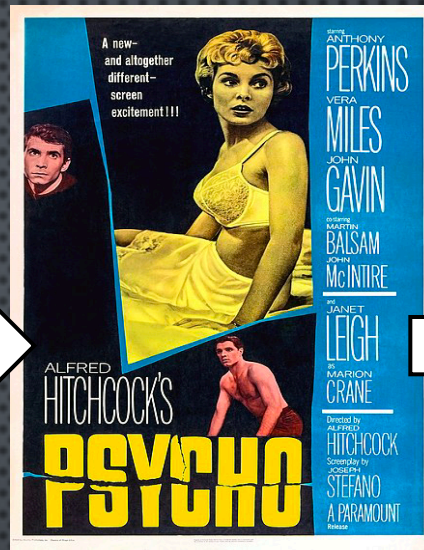
# FIDELITY IS INTRINSIC TO ADAPTATIONS STUDIES.

THE RELATIONSHIP BETWEEN FIDELITY AND ORIGINALITY.

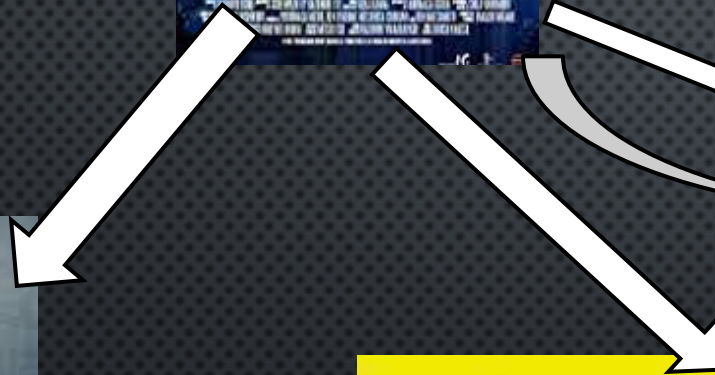
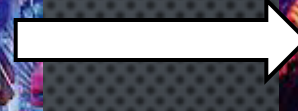
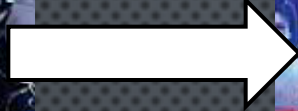
WHY?

ALL TEXTS ARE INTER-TEXTS.

EVERY PIECE OF LITERATURE, FILM, TV, PODCAST, PLAY AND GAME TAKES INSPIRATION FROM PREVIOUS TEXTS WHICH LEADS THEM TO TAKE ON ASPECTS AND ELEMENTS FROM THOSE TEXTS.







BUT SURELY THE MATRIX WAS THE ORIGINAL AND THE REST ARE JUST COPIES?

No.

JEAN BAUDRILLARD – SIMULACRA AND SIMULATION.

PLATO – ALLEGORY OF THE CAVE.

SOCRATES – VISIT TO THE ORACLE OF DELPHI.

DESCARTES – COGITO ERGO SUM.

THERE MUST BE SOME WAY TO SEPARATE THE ORIGINAL FROM THE ADAPTATIONS.

ON THE QUEST TO FIND THE ORIGINAL, YOU WILL GET LOST.

AND WHY WOULD YOU? IF WE STUDY ADAPTATIONS WITHOUT CONSIDERING THE WAY IN WHICH THE SOURCES HAVE BEEN HANDLED, THEN WE ARE LEFT WITH STUDYING THE GENRE SPECIFIC TECHNIQUE WITH WHICH IT HAS BEEN MADE —

NOT THE STORYTELLING CRAFT INVOLVED.

THE HOLLYWOOD PROBLEM.

THERE IS NO ORIGINAL MATERIAL IN HOLLYWOOD. WE NOW FOLLOW THE FRANCHISE MODEL AND TRUST MOVIES TO BE WORTH OUR MONEY BECAUSE OF THE NAME ATTACHED TO THEM.

WAS THERE EVER ORIGINAL MATERIAL IN HOLLYWOOD? WHAT DOES ORIGINALITY EVEN MEAN.

HERE I PROPOSE THE DISNEY MODEL IN RESPONSE.



CHARLES PERRAULT – 1628 TO 1703

BROTHERS GRIMM – 1785 TO 1863

HANS CHRISTIAN ANDERSEN – 1805 TO 1875

PERRAULT INSPIRED BY THE STORIES FROM THE MONARCHIES AND CASTLES OF THE DAY. INSPIRED BY THE ORAL TRADITIONS OF FRENCH AND EUROPEAN FOLKLORE.

GRIMM BROTHERS INSPIRED BY THE GERMAN PEOPLE IN AN ORAL TRADITION. THEY COLLECTED OLD BOOKS AND TALES AND PUT THEM TOGETHER FOR PUBLICATION.

HANS CHRISTIAN ANDERSEN INSPIRED BY TRADITIONAL SCANDINAVIAN, GERMAN AND GREEK STORIES FROM ANCIENT TIMES TO THE MIDDLE AGES. INFLUENCED BY THE BROTHERS GRIMM AND WILLIAM SHAKESPEARE.

ISN'T IT FANTASTIC, TO BE ABLE TO ACCURATELY TRACE THE EVOLUTION AND PROGRESSION OF DIFFERENT CULTURAL FOLKLORE INTO POP CULTURE WORLDWIDE? WHY IS THAT SOMETHING WE DON'T CARE ABOUT ACADEMICALLY?



IF YOU'RE STILL NOT CONVINCED...

I PROPOSE THE LISTED BUILDING ANALOGY.

# WHY DOES ANY OF THIS MATTER?

THE DEBATE SURROUNDING THE VALIDITY OF FIDELITY STUDIES HAS PREVENTED A NEW WAY TO STUDY THE INTERACTION BETWEEN THE TEXT AND THE READER. I ARGUE THAT FIDELITY STUDIES SHOULD AIM TO EXAMINE THE WAY IN WHICH THE CREATIVE HAS FILLED THE NARRATIVE GAPS REVEALED BY THE FORM. HOW THEY HAVE ISOLATED KEY ELEMENTS OF THE SOURCE TEXTS TO CARRY OVER THE 'SPIRIT' OF THE SOURCE.

THROUGH THIS WE MAY FIND WHAT ELEMENTS HAVE CARRIED OVER THROUGH EACH INDIVIDUAL VERSION ALL THE WHILE MAINTAINING IMPECCABLE DOCUMENTATION OF THE PROCESS ITSELF.

ADAPTATIONS STUDIED FROM THE FIDELITY ANGLE ALLOWS US TO EXAMINE HOW A TEXT HAS READ TO SOMEONE OTHER THAN OURSELVES; THE CREATIVE RESPONSIBLE FOR THE ADAPTATION AND ALSO THE AUDIENCE WHO RECEIVES IT.