TWELVE FALLACIES IN CONTEMPORARY ADAPTATION THEORY, THOMAS LEITCH
There is such a thing as contemporary adaptation theory (is movie a collaborative model? Is adaptation a collaborative model? Why is novel instead of short story been used as an adaptation generally? What exactly is it that film models adapt or want to adapt?)
The differences between literary and cinematic texts are rooted in essential properties of their respective media (each medium has specific nature which invites certain kinds of communications while obstructing the others.)
Literary Texts are verbal and films visual
Not true.
4.

- Novels are better than films
- Terms classic cinema
- Literary classics
5. Novels deal in concepts and films in percepts.
Novels create more complex characters than movies because they offer immediate and complete access to characters' psychological states.
Cinema’s visual specification takes over its audience’s imagination.
Fidelity is the most appropriate criterion to use in analyzing adaptations.
Source texts are more original than adaptations.
Adaptations are adapting exactly one text a piece.
Adaptations are intertexts, and the original texts are texts simply texts.

An adaptation is assumed to be a window into a text on which it depends for its authority, and the business of viewers and analysts is to look through the window for signs of the original text. But texts themselves are assumed to be not windows but paintings that invite readers to look at or into them than through them.
Adaptation study are a marginal enterprise.