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# Mediated Utopias: From Literature to Cinema (Mediated Fictions)

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MEDIATED FICTIONS 4

Artur Blaim / Ludmila Gruszevska-Blaim (eds.)

## Mediated Utopias: From Literature to Cinema



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The volume comprises adaptation studies of ten selected utopian/dystopian fictions written and filmed in Europe and America during the 20th and 21st centuries: Things to Come, Lost Horizon, Nineteen Eighty-Four, Lord of the Flies, The Andromeda Nebula, Brave New World, Total Recall, The Secret Garden, Harrison Bergeron and Never Let Me

Go. It focuses not only on the ways of constructing fictional realities and techniques of rendering literary utopias/dystopias into film, but also on their cultural and political determinants.

The range of works analyzed is so rich and covers such a substantial period of time in the history of cinema (from 1933 until the present), that the book is able to provide an outstanding perspective of the evolution of utopia/dystopia-inspired cinema and become a great source for researchers. (Pere Gallardo-Torrano, Universitat Rovira i Virgili, Tarragona) Anyone who doubts that film adaptations can have their own artistic and intellectual integrity apart from their literary sources will find this volume enlightening. The authors of these essays demonstrate that, while film adaptations do sometimes denature their literary originals, others often distinctly improve on their originals, employing autonomous aesthetic principles and achieving new political and cultural relevance. (John M. Krafft, Miami University, Ohio)

About the Author Artur Blaim is Professor of English Literature at the University of Gdansk. He is the author of *Gazing in Useless Wonder. English Utopian Fictions, 1516-1800* (2013) and other books on early English utopias. He edited several volumes on literary studies and utopian cinema. Ludmila Gruszevska-Blaim is Associate Professor of English and American Literature at the University of Gdansk. She published books on 20th-century literature and co-edited, together with Artur Blaim, *Imperfect Worlds and Dystopian Narratives in Contemporary Cinema* (2011) as well as *Spectres of Utopia* (2012).