Dickens Adapted

Edited by

John Glavin

Georgetown University, USA
Contents

Acknowledgements ix
Series Preface xiii
Introduction xv

PART I ON ADAPTATION

1 Thomas Leitch (2008), ‘Adaptation Studies at a Crossroads’, Adaptation, 1, pp. 63–77. 3
2 Mary Poovey (2000), ‘Creative Criticism: Adaptation, Performative Writing and the Problem of Objectivity’, Narrative, 8, pp. 109–33. 19

PART II SCREEN (LARGE)

8 Susan Johnston (2004), ‘Historical Picturesque: Adapting Great Expectations and Sense and Sensibility’, Mosaic: A Journal of Interdisciplinary Studies of Literature, 37, pp. 167–84. 113
9 Scot Balcerzak (2005), ‘Dickensian Orphan as Child Star: Freddie Bartholomew and the Commodity of Cute in MGM’s David Copperfield (1935)’, Literature Film Quarterly, 33, pp. 51–61. 131
10 Juliet John (2005), ‘Fagin, the Holocaust and Mass Culture; or, Oliver Twist on Screen’, Dickens Quarterly, 22, pp. 204–23. 143


### PART III SCREEN (SMALL)


22 Benjamin Poore (2010), “‘I have been true to you, upon my guilty soul I have”: Negotiating Nancy, “Hyperauthenticity” and “Hyperfidelity” in the 2007 BBC Adaptation of *Oliver Twist*, *Journal of Adaptation in Film & Performance*, 3, pp. 157–70.

### PART IV STAGE


Name Index 537