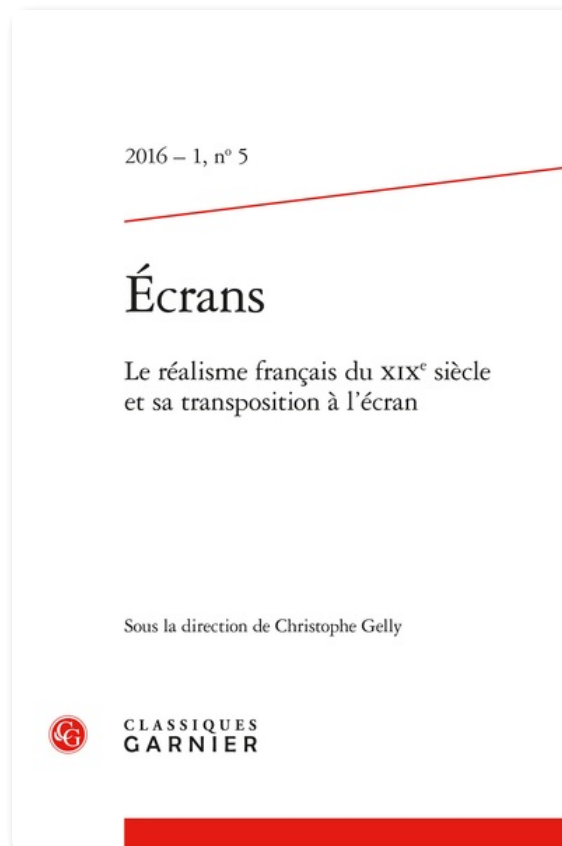




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Publication type: Journal article

Journal: [Écrans](#)

[2016 – 1, n° 5. Le réalisme français du xix^e siècle et sa transposition à l'écran](#)

Author: Serceau (Daniel)

Abstract: The adaptation of a literary text on the screen faces the necessity of adjusting the text to the imperatives imposed by the film's length. Claude Santelli thought it necessary to "add" to texts, but isn't the crux of a text qualitative? Based on these two adaptations, each bearing the name of a Maupassant story (*Le Masque* ; *Une partie de campagne*), this study shows how two great filmmakers (Max Ophuls, Jean Renoir) create personal works based on a narrative framework inherited from someone else.

Pages: 71 to 86

Journal: [Screens](#)

CLIL theme: 3157 -- SCIENCES HUMAINES ET SOCIALES, LETTRES -- Lettres et Sciences du langage -- Sciences de l'information et de la communication

EAN: 9782406064107

ISBN: 978-2-406-06410-7

ISSN: 2491-2557

DOI: 10.15122/isbn.978-2-406-06410-7.p.0071

Publisher: Classiques Garnier

Online publication: 12-08-2016

Periodicity: Biannual

Language: French

[Display online](#)