The Challenge of Being Yourself: Adaptation, Adolescence, and Disguise in Teenage Romantic Comedy Films of the Late 1990s and Early 2000s

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Abstract:
Film adaptation is inherently a liminal endeavor, a balancing act between the preservation of the source material and the innovations necessary to translate that material into a new medium. Modernized adaptations compound this dynamic even further—the characters and the language shift to function in modern times, modern settings. The turn of the millennium saw an emergence of modernized film adaptations, all within a similar vein—plays of much earlier centuries moved into the space of the teenage romantic comedies of late 1990s and early 2000s. Films such as She’s All That (1999), based on George Bernard Shaw’s Pygmalion, 10 Things I Hate About You (1999), based on Shakespeare’s The Taming of the Shrew, Whatever It Takes (2000) from Edmond Rostand’s Cyrano de Bergerac, Get Over It! (2001), a film that gains its inspiration from Shakespeare’s A Midsummer Night’s Dream, and Never Been Kissed (2002), loosely inspired and informed by As You Like It, present issues of fidelity and originality in the modern film adaptation. Just as adaptations function in a space caught between a source text and the moving image, the teenager portrayed in modern adaptations also struggle with their position as individuals determined in part by parents, the institution of high school, and themselves. These teenage characters confront novel and sometimes differing perspectives on life, but are essentially socially and economically dependent upon their parents and their high school. My senior project focuses on the common elements shared between the process of adaptation and adolescence, and the common themes and elements that emerge as a result of the movie from text to screen. One of those themes is that of mistaken identity or disguise, through the element of the secret wager, bet, or agreement that most of these films contain. These disguises and the commodification of those disguised identities speaks to the influence of society over identity, especially during the teenage years. This societal influence is what creates the need for a balance between innovation and fidelity, independence and reliance identity shaped through an individual’s compliance with and rebellion against the constructs that shape it. Disguise is essential to that navigation, as a subversive tool as well as one of conformity. The liminal spaces of adaptation and adolescence are continuously fluctuating, as societal implications of the teenage change, contemporary concerns shift, and methods of communication and presentation change with the evolving technology shaped by the concerns of society.

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Teenage Romantic Comedy Films of the Late 1990s and Early 2000s Image Removed for Copyright. Article. Isabel Stirling Clark. View. The Romantic Comedy Genre Conventions and the Audience's Reaction in American Romantic Comedy Movie -focused on the Difference of Acceptance of Korean and American Audience by Nationality and Gender-. Article. Mar 2013. This study examines articulations of "egalitarian" courtship in romantic comedy films of the 1930s and 1940s and recent television series resurrecting their conventions. It gauges the extent to which such texts are open to a negotiated reading that re-contextualizes heterosexual monogamy in anarchic rather than patriarchal terms. Director watched 300 teen films to create 'Beyond Clueless', released this month. The challenge now is to reinvigorate a franchise that is already well into its 50s. Rex Features. Best films to watch in 2015. It will be intriguing to see how Saul Dibb's long-awaited adaptation of Irène Nèmirovsky's novel deals with a problem that has often confounded British film-makers: how to portray French characters played by English-speaking actors in Nazi-occupied, wartime Paris without slipping into 'Allo 'Allo!-style caricature. Michelle Williams and Kristin Scott Thomas lead Dibb's promising cast. Best films to watch in 2015. My new film, Beyond Clueless, plumbs the psychic depths of my own personal generation of teen movies: those made in the late 1990s and early 2000s. Below is a chronological list of the best ones. Refine See titles to watch instantly, titles you haven't rated, etc. Genres. With the help of a talking freeway billboard, a wacky weatherman tries to win the heart of an English newspaper reporter, who is struggling to make sense of the strange world of early 1990s Los Angeles. Director: Mick Jackson | Stars: Steve Martin, Victoria Tennant, Richard E. Grant, Sarah Jessica Parker. Shallow, rich and socially successful Cher is at the top of her Beverly Hills high school's pecking scale. Seeing herself as a matchmaker, Cher first coaxes two teachers into dating each other. Director: Amy Heckerling | Stars: Alicia Silverstone, Stacey Dash, Brittany Murphy, Paul Rudd. Modern-day New York City adaptation of Shakespeare's immortal story about Hamlet's plight to avenge his father's murder. Director: Michael Almereyda | Stars: Ethan Hawke, Kyle MacLachlan, Diane Venora, Sam Shepard. Votes: 9 012 | Gross: $1.57M. Gabriel Union has been cast in the lead role for upcoming romantic comedy film The Perfect Find, that is slated to premiere on Netflix. Stuart Ford's AGC Studios is financing and producing the film alongside Union and her production company I'll Have Another. Based on the best-selling book of the same name by Tia Williams, the movie will be directed by Numa Perrier, whose directorial debut Jezebel premiered last year at SXSW. Union got her start by appearing on television sitcoms in the 1990s. She went on to several supporting roles in teenage comedy films, including She's All That (1999) and 10 Things I Hate About You (1999). That led to her breakthrough role in the teen cheerleading comedy film Bring It On (2000).