

# Válogatott bibliográfia

## Remake-filmek

### Könyvek

- Druzman, Michael B.: *Make It Again, Sam: A Survey of Movie Remakes*. South Brunswick, NJ: A. S. Barnes, 1975.
- Durham, Carolyn A.: *Double Takes: Culture and Gender in French Films and Their American Remakes*. Hanover: University Press of New England, 1998.
- Herbert, Daniel: *Film Remakes and Franchises*. New Brunswick: Rutgers University Press, 2017.
- Herbert, Daniel: *Transnational Film Remakes: Time, Space, Identity*. PhD diss., University of Southern California, 2008.
- Jess-Cooke, Carolyn: *Film Sequels*. Edinburgh: Edinburgh University Press, 2009. <https://doi.org/10.1515/9780748631339>
- Kawin, Bruce F.: *Telling It Again and Again: Repetition in Literature and Film*. Ithaca: Cornell University Press, 1972.
- Knöppler, Christian: *The Monster Always Returns: American Horror Films and Their Remakes*. Bielefeld: Verlag, 2017. <https://doi.org/10.1515/9783839437353>
- Leitch, Thomas: *Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ*. Baltimore: Johns Hopkins University Press, 2007.
- Limbacher, James L.: *Haven't I Seen You Somewhere Before? Remakes, Sequels, and Series in Motion Pictures and Television, 1896–1978*. New York: Pierian, 1991.
- Loock, Kathleen: *Hollywood Remaking: How Film Remakes, Sequels, and Franchises Shape Industry and Culture*. Oakland: University of California Press, 2024. <https://doi.org/10.1525/9780520976221>
- Mazdon, Lucy: *Encore Hollywood: Remaking French Cinema*. London: British Film Institute, 2000.
- Mee, Laura: *Reanimated: The Contemporary American Horror Remake*. Edinburgh: Edinburgh University Press, 2022. <https://doi.org/10.1515/9781474440660>
- Nowlan, Robert – Nowlan, Gwendolyn Wright: *Cinema Sequels and Remakes, 1903–1987*. Jefferson, NC: McFarland, 1989.
- Rosewarne, Lauren: *Why We Remake. The Politics, Economics and Emotions of Film and TV Remakes*. London – New York: Routledge, 2020. <https://doi.org/10.4324/9780367816834>
- Smith, Iain Robert: *The Hollywood Meme: Transnational Adaptations in World Cinema*. Edinburgh: University of Edinburgh Press, 2016. <https://doi.org/10.1515/9780748677474>
- Varndell, Daniel: *Hollywood Remakes, Deleuze and the Grandfather Paradox*. New York: Palgrave Macmillan, 2014. <https://doi.org/10.1057/9781137408600>
- Verevis, Constantine: *Film Remakes*. Edinburgh: Edinburgh University Press, 2006. <https://doi.org/10.1515/9780748626250>
- Wang, Yiman: *Remaking Chinese Cinema: Through the Prism of Shanghai, Hong Kong, and Hollywood*. Honolulu: University of Hawai'i Press, 2013. <https://doi.org/10.21313/hawaii/9780824836078.001.0001>
- Wee, Valerie: *Japanese Horror Films and Their American Remakes: Translating Fear, Adapting Culture*. New York: Routledge, 2014. <https://doi.org/10.4324/9780203382448>
- Zanger, Anat: *Film Remakes as Ritual and Disguise*. Amsterdam: Amsterdam University Press, 2006. <https://doi.org/10.5117/9789053567852>

### Tanulmánykötetek

- Cuelenaere, Eduard – Willems, Gertjan – Joye, Stijn (eds.): *European Film Remakes*. Edinburgh: Edinburgh University Press, 2021. <https://doi.org/10.1515/9781474460668>

- Forrest, Jennifer – Koos, Leonard R. (eds.): *Dead Ringers: The Remake in Theory and Practice*. Albany: State University of New York Press, 2001. <https://dx.doi.org/10.1353/book9031>
- Forrest, Jennifer (ed.): *The Legend Returns and Dies Harder Another Day: Essays on Film Series*. Jefferson, NC: McFarland, 2008.
- Geraghty, Lincoln (ed.): *Directory of World Cinema: American Hollywood 2*. Bristol: Intellect Books, 2015. <https://doi.org/10.2307/j.ctv36xw50s>
- Heinze, Rüdiger – Krämer, Lucia (eds.): *Remakes and Remaking: Concepts – Media – Practices*. Bielefeld: Transcript Verlag, 2015. <https://doi.org/10.1515/transcript.9783839428948>
- Herbert, Daniel – Verevis, Constantine (eds.): *Film Reboots*. Edinburgh: Edinburgh University Press, 2020. <https://doi.org/10.3366/edinburgh/9781474451369.001.0001>
- Horton, Andrew – McDougal, Stuart Y. (eds.): *Play It Again, Sam. Retakes on Remakes*. Berkeley: University of California Press, 1998. <https://doi.org/10.1525/9780520310216>
- Jess-Cooke, Carolyn – Verevis, Constantine (eds.): *Second Takes: Critical Approaches to the Film Sequel*. Albany: State University of New York Press, 2010.
- Klein, Amanda Ann – Palmer, R. Barton (eds.): *Cycles, Sequels, Spin-offs, Remakes, and Reboots: Multiplicities in Film and Television*. Austin: University of Texas Press, 2016. <https://doi.org/10.7560/309001>
- Lavigne, Carlen – Marcovitch, Heather (eds.): *American Remakes of British Television: Transformations and Mistranslations*. Plymouth: Lexington Books, 2011. <https://doi.org/10.5771/9780739146743>
- Lavigne, Carlen (ed.): *Remake Television: Reboot, Re-use, Recycle*. Lanham, MA: Lexington Books, 2014.
- Loock, Kathleen – Verevis, Constantine (eds.): *Film Remakes, Adaptations and Fan Productions: Remake/Remodel*. Basingstoke: Palgrave Macmillan, 2012. <https://doi.org/10.1057/9781137263353>
- Lukas, Scott A. – Marmysz, John (eds.): *Fear, Cultural Anxiety, and Transformation: Horror, Science Fiction, and Fantasy Films Remade*. Lanham, MD: Lexington Books, 2009. <https://doi.org/10.5771/9781461633433>
- Perkins, Claire – Verevis, Constantine (eds.): *Film Trilogies: New Critical Approaches*. New York: Palgrave Macmillan, 2012. <https://doi.org/10.1057/9780230371972>
- Perkins, Claire – Verevis, Constantine (eds.): *Transnational Television Remakes*. *Continuum*, 29(5). 2015. <https://doi.org/10.1080/10304312.2015.1068729>
- Serceau, Michel – Protopopoff, Daniel (eds.): *Le remake et l'adaptation, special issue of CinemAction 53*. Paris: Telerama, 1989.
- Smith, Iain Robert – Verevis, Constantine (eds.): *Transnational Film Remakes*. Edinburgh: Edinburgh University Press, 2017. <https://doi.org/10.3366/edinburgh/9781474407236.003.0001>

## Cikkek, tanulmányok

Behlil, Melis: „Once More with the Volume Up”: Auto-remakes. In: *Hollywood Is Everywhere. Global Directors in the Blockbuster Era*. Amsterdam: Amsterdam University Press, 2016. pp. 97–110. <https://doi.org/10.1017/9789048524976.006>

Bohnenkamp, Björn – Knapp, Ann-Kristin – Hennig-Thurau, Thorsten – Schauerte, Ricarda: When does it make sense to do it again? An empirical investigation of contingency factors of movie remakes. *Journal of*

- Cultural Economics* 39 (February 2015) no. 1. pp. 15–41. <https://doi.org/10.1007/s10824-014-9221-6>
- Brooker, Will: Batman: One life, many faces. In: Cartmell, Deborah – Whelehan, Imelda (eds.): *Adaptations. From text to screen, screen to text*. London – New York: Routledge, 1999. pp. 185–199.
- Cuelenaere, Eduard – Willems, Gertjan: Remaking identities and stereotypes: How film remakes transform and reinforce nationality, disability, and gender. *European Journal of Cultural Studies* 22 (2019) nos. 5–6. pp. 2–17. <https://doi.org/10.1177/1367549418821850>
- Cuelenaere, Eduard: Towards an integrative methodological approach of film remake studies, *Adaptation* 13 (2020) no. 2. pp. 210–223. <https://doi.org/10.1093/adaptation/apz033>
- Dönmez, Elif Kahraman: Let's make it American: American remakes of the British films. *CINEJ Cinema Journal* 7 (2018) no. 1. pp. 239–261. <https://doi.org/10.5195/cinej.2018.221>
- Đurovičová, Nataša: Translating America: The Hollywood Multilinguals 1929-1933. In: Altman, Rick (ed.): *Sound Theory Sound Practice*. New York: Routledge, 1992. pp. 138–154.
- Elsaesser, Thomas: The Blockbuster: Everything Connects, but Not Everything Goes. In: Lewis, Jon (ed.): *The End of Cinema as We Know It. American Film in the Nineties*. New York: New York University Press, 2001. pp. 11–22.
- Evans, Jonathan: Film remakes, the black sheep of translation. *Translation Studies* 7 (2014) no. 3. pp. 300–314. <https://doi.org/10.1080/14781700.2013.877208>
- Holobut, Agata – Rybicki, Jan – Stelmach, Miłosz: A statistical approach to Hollywood remake and sequel metadata. *Digital Scholarship in the Humanities* 39 (June 2024) no. 2. pp. 556–574. <https://doi.org/10.1093/llc/fqae012>
- Holobut, Agata – Rybicki, Jan – Stelmach, Miłosz: Quantifying the remake: A historical survey. *Journal of Adaptation in Film & Performance* 15 (2022) no. 3. pp. 211–226. [https://doi.org/10.1386/jafp\\_00079\\_1](https://doi.org/10.1386/jafp_00079_1)
- Joye, Stijn: Novelty through Repetition: Exploring the Success of Artistic Imitation in the Contemporary Film Industry, 1983–2007. In: Smith, Iain Robert (ed.): *Cultural Borrowings: Appropriation, Reworking, Transformation*. Scope: An Online Journal of Film and Television Studies, 2009. pp. 194–211.
- Kelleter, Frank – Loock, Kathleen: Hollywood Remaking as Second-Order Serialization. In: Kelleter, Frank (ed.): *Media of Serial Narrative*. Columbus: Ohio State UP, 2017. pp. 125–147. <https://doi.org/10.2307/j.ctv10crd8x.11>
- Kirkham, Pat – Warren, Sarah: Four Little Women: Three films and a novel. In: Cartmell, Deborah – Whelehan, Imelda (eds.): *Adaptations. From text to screen, screen to text*. London – New York: Routledge, 1999. pp. 81–98.
- Klinger, Barbara: Once Is Not Enough: The Functions and Pleasures of Repeat Viewings. In: *Beyond the Multiplex: Cinema, New Technologies, and the Home*. Berkeley – Los Angeles – London: University of California Press, 2006. pp. 135–191. <https://doi.org/10.2307/j.ctv11hps07.9>
- Labayen, Miguel Fernández – Morán, Ana Martín: Manufacturing proximity through film remakes: Remake rights representatives and the case of local-language comedy remakes. *Communications* 44 (2019) no. 3. pp. 2–22. <https://doi.org/10.1515/commun-2019-2058>
- Lecomte, Guillaume: Same Player, Shoot Again: Géla Babluani's 13 (Tzameti), *Transnational Auto-*

- Remakes, and Collaboration. In: Cronin, Bernadette – MagShamhráin, Rachel – Preuschoff, Nikolai (eds.): *Adaptation considered as a collaborative art. Process and Practice*. London: Palgrave Macmillan, 2020. pp. 217–239. [https://doi.org/10.1007/978-3-030-25161-1\\_11](https://doi.org/10.1007/978-3-030-25161-1_11)
- Leitch, Thomas M.: Twice-Told Tales: The Rhetoric of the Remake. *Literature/Film Quarterly* 18 (1990) no. 3. pp. 138–149.
- Lim, Bliss Cua: Generic ghosts: remaking the new „Asian horror film” In: Marchetti, Gina – Kam, Tan See (eds.): *Hong Kong Film, Hollywood and the New Global Cinema*. New York: Routledge, 2007. pp. 109–126.
- Lütticken, Sven: Planet of the Remakes. *New Left Review* 25. (2004. január – február) <https://newleftreview.org/issues/ii25/articles/sven-lutticken-planet-of-the-remakes> (utolsó letöltés dátuma: 2024. 09. 28.)
- Mancini, Marc: French Film Remakes. *Contemporary French Civilization* 13 (1989) no. 1. pp. 32–46. <https://doi.org/10.3828/cfc.1989.13.1.003>
- Pestieau, Pierre – Ginsburgh, Victor – Weyers, Sheila: *Are Remakes Doing as Well as Originals? A Note*. <http://www.crepp.ulg.ac.be/papers/crepp-wp-200705.pdf> (utolsó letöltés dátuma: 2024. 09. 20.)
- Proctor, William: Regeneration & Rebirth: An Anatomy of the Franchise Reboot. *Scope: An Online Journal of Film and Television Studies* (February 2012) no. 22. pp. 1–19. [www.nottingham.ac.uk/scope/documents/2012/february-2012/proctor.pdf](http://www.nottingham.ac.uk/scope/documents/2012/february-2012/proctor.pdf) (utolsó letöltés dátuma: 2024. 09. 20.)
- Quaresima, Leonardo: Loving Texts Two at a Time: The Film Remake. *Cinemas* 12 (Spring 2002) no. 3. pp. 73–84. <https://doi.org/10.7202/000736ar>
- Salt, Barry: The exact remake: A statistical style analysis of six Hollywood films. *New Review of Film and Television Studies* 14 (2016) no. 4. pp. 1–20. <https://doi.org/10.1080/17400309.2016.1198635>
- Schneider, Steven Jay: Repackaging Rage: The Vanishing and Nightwatch. *Kinema: A Journal for Film and Audiovisual Media* 17 (Spring 2002) pp. 47–66. <https://doi.org/10.15353/kinema.vi.996>
- Smith, Iain Robert: „Beam Me up, Ömer”: Transnational Media Flow and the Cultural Politics of the Turkish Star Trek Remake. *Velvet Light Trap* 61 (2008) no. 1. pp. 3–13. <https://doi.org/10.1353/vlt.2008.0004>
- Sonnet, Esther: From Emma to Clueless: Taste, pleasure and the scene of history. In: Cartmell, Deborah – Whelehan, Imelda (eds.): *Adaptations. From text to screen, screen to text*. London – New York: Routledge, 1999. pp. 51–63.
- Uricchio, William: Nation, Taste and Identity: Hollywood remakes of European originals. *Groniek Historisch Tijdschrift* 146 (1999) pp. 51–61.
- Verevis, Constantine: Re-Viewing Remakes. *Film Criticism* 21 (Spring 1997) no. 3. pp. 1–19.
- Vincendeau, Ginette. Hollywood Babel: The Multiple Language Version. *Screen* 29 (1988) no. 2. pp. 24–39. <https://doi.org/10.1093/screen/29.2.24>
- Westerstahl Stenport, Anna – Traylor, Garrett: The eradication of memory: Film adaptations and algorithms of the digital. *Cinema Journal* 55 (2015) no. 1. pp. 74–94. <https://doi.org/10.1353/cj.2015.0058>
- Wright, Neelam Sidhar: „Tom Cruise? Tarantino? E.T.? ...Indian!”: Innovation through imitation in the Cross-cultural Bollywood Re-make. In: Smith, Iain Robert (ed.): *Cultural Borrowings: Appropriation, Reworking, Transformation*. *Scope: An Online Journal of Film and Television Studies*, 2009. pp. 56–76.

## Tanulmányok magyar nyelven

- Fábics Natália: Kortárs japán horrorfilmek amerikai remake-jei. *Metropolis* (2013) no. 1. Japán kapcsolatok pp. 46–63.
- Földváry Kinga: Remake vagy adaptáció – nem mindegy? *Filmszem III.* (3013. ősz) no. 3. Az újrahasznosítás esetei: REmake/Hommage. pp. 26–34.
- Loock, Katherine: A hollywoodi újrafeldolgozások. Bevezetés. *Metropolis* (2025) no. 1. pp. 8–24 <https://doi.org/10.70807/metr.2025.1.1>
- Lubianker Dávid: Remake-esztétika: Francia rendezők kortárs amerikai önremake-jei. *Apertúra* (2022. tél) <https://www.apertura.hu/2022/tel/lubianker-remake-esztetika-francia-rendezok-kortars-amerikai-onremake-jei/> (utolsó letöltés dátuma: 2025. 05. 28.) <https://doi.org/10.31176/apertura.2022.17.2.4>
- Lubianker Dávid: Színezett klasszikusok. A kortárs magyar romantikus komédiaremake-ek nőképe és változásai. *Metropolis* (2021) no. 1. pp. 8–28.
- Lubianker Dávid: Az ismétlés formái Hitchcock és Haneke transznacionális önremake-jeiben. *Metropolis* (2025) no. 1. pp. 26–41 <https://doi.org/10.70807/metr.2025.1.2>.
- Mátrai Titanilla: Két úr szolgálja. Magányos hős Kuroszava Akira A testőrjében és Sergio Leone Egy maréknyi dollárért című filmjében. *Filmszem III.* (3013. ősz) no. 3. Az újrahasznosítás esetei: REmake/Hommage. pp. 6–25.
- Szerető Benedek: Ismétlés, slashermotívumok és műfajiság három női horrorremake-ben az ezredforduló után. *Metropolis* (2025) no. 1. pp. 42–53 <https://doi.org/10.70807/metr.2025.1.3>.
- Varga Balázs: A múlt újrajátszása, a jelen újírása. Klasszikus vígjátékok új szereposztásban az ezredfordulós magyar remake-ekben. *Metropolis* (2025) no. 1. pp. 54–68 <https://doi.org/10.70807/metr.2025.1.4>.
- Varga Zoltán: A félelem formái. A klasszikus és a kortárs thriller összevetése A félelem órái két verziója alapján. *Apertúra* (2005. ősz) <https://www.apertura.hu/2005/osz/varga-a-felelem-formai-a-klasszikus-es-a-kortars-thriller-osszevetese-a-felelem-orai-ket-verzioja-alapjan/> (utolsó letöltés dátuma: 2025. 05. 28.)
- Varró Attila: A remake-ről – avagy játszd újra, Sam! Az önző remake. *Filmtett.* <https://filmtett.ro/cikk/az-onzo-remake> (utolsó letöltés dátuma: 2025. 05. 28.)
- Varró Attila: Magyar ugaron. A magyar interkulturális remake műfaji adaptációja. *Metropolis* (2010) no. 1. pp. 80–95.

Összeállította: Lubianker Dávid