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I then argue, in response to (2), that

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thematic fidelity, but not story fidelity, is an aesthetic merit in a film adaptation. The key steps in this argument involve showing that merely preserving the story from one medium to another does not typically involve an aesthetically significant accomplishment, whereas preserving a theme across different media does .

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Fidelity (French: La fidélité) is a 2000 French drama film written and directed by Andrzej Żuławski and starring Sophie Marceau, Pascal Greggory, and Guillaume Canet. Based on Madame de La Fayette's 1678 novel La Princesse de Clèves, the film is about a talented photographer who lands a lucrative job in Paris with a scandal-mongering

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tabloid and becomes romantically
involved with an ...

Fidelity (2000 film) - Wikipedia

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surrounding film adaptation, fidelity
refers to the 'notion that purportedly
measures the extent to which a work of
literature has been accurately rendered

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(or not) as a movie' (McFarlane, 2007).

Yet those who belief utter faithfulness to a text is essential, are entirely misunderstanding the medium of film.

Book Adaptations And The Fidelity Argument | Film Inquiry

Chapter 5 is an introduction to one of the most contentious concepts in

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adaptation studies: fidelity, or the idea that a given aesthetic object—traditionally, in adaptation studies, a film—reflects a faithful understanding of its source—traditionally, a literary text, especially a novel, play, or short story. Beginning by acknowledging the vexed history of the term for adaptation

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