Film and Literature

An Introduction and Reader

Second Edition

Edited by

Timothy Corrigan
Contents

Acknowledgments xii
Preface to the second edition xiii
Permissions xv

Introduction 1

PART 1
Film and literature in the crosscurrents of history 5

1 The prehistory of film and literature 7

2 Filming literature: From early film and literature to classical form, 1895–1925 12

3 Testing and expanding the value of film and literature, 1915–1940 17

4 Pens, pulp, and the crisis of the word, 1940–1960 25

5 Academic cinema and international spectacles, 1960–1980 36

6 Books and movies as multimedia: Into the new millennium 43
PART 2
Major documents and debates

2.1 Adaptation studies

7 André Bazin
ADAPTATION, OR THE CINEMA AS DIGEST

8 Dudley Andrew
ADAPTATION

9 Robert Stam
BEYOND FIDELITY: THE DIALOGICS OF ADAPTATION

10 Lawrence Venuti
ADAPTATION, TRANSLATION, CRITIQUE

11 Thomas Leitch
TWELVE FALLACIES IN CONTEMPORARY ADAPTATION THEORY

2.2 Adaptation in history

12 Vachel Lindsay
PROGRESS AND ENDOWMENT

13 Kristin Thompson
NOVEL, SHORT STORY, DRAMA: THE CONDITIONS FOR INFLUENCE

14 Hugo Münsterberg
THE MEANS OF PHOTOPLAY

15 Sergei Eisenstein
DICKENS, GRIFFITH, AND THE FILM TODAY

16 Walter Benjamin
THE WORK OF ART IN THE AGE OF ITS TECHNOLOGICAL REPRODUCIBILITY
17 Mark A. Reid
LITERARY FORCES ENCOURAGING THE USE OF BLACK WRITERS

18 Sarah Cardwell
LITERATURE ON THE SMALL SCREEN: TELEVISION ADAPTATIONS

2.3 Authors and auteurs

19 Alexandre Astruc
THE BIRTH OF A NEW AVANT-GARDE: LA CAMÉRA-STYLO

20 Peter Wollen
THE AUTEUR THEORY

21 Jack Boozer
THE SCREENPLAY AND AUTHORSHIP IN ADAPTATION

2.4 Novels, theater, poetry, and non-fiction

22 André Bazin
THEATER AND CINEMA

23 Leo Braudy
ACTING: STAGE VS. SCREEN

24 George Bluestone
THE LIMITS OF THE NOVEL AND THE LIMITS OF THE FILM

25 Judith Mayne
READERSHIP AND SPECTATORSHIP

26 P. Adams Sitney
THE LYRICAL FILM

27 Timothy Corrigan
THE ESSAY FILM: ON THOUGHTS OCCASIONED BY...
MICHEL DE MONTAIGNE AND CHRIS MARKER
2.5 Major writers/major films: On William Shakespeare's Macbeth and Jane Austen's Emma

28 Evelyn Tribble
"WHEN EVERY NOISE APPALLS ME": SOUND AND FEAR IN MACBETH AND AKIRA KUROSAWA'S THRONE OF BLOOD

29 Courtney Lehmann
OUT DAMNED SCOT: DISLOCATING MACBETH IN TRANSNATIONAL FILM AND MEDIA CULTURE

30 Hilary Schor
EMMA, INTERRUPTED: SPEAKING JANE AUSTEN IN FICTION AND FILM

31 William Galperin
ADAPTING JANE AUSTEN: THE SURPRISING FIDELITY OF CLUELESS

2.6 Beyond film and literary texts

32 Simone Murray
MATERIALIZING ADAPTATION THEORY: THE ADAPTATION INDUSTRY

33 Linda Hutcheon
"HOW? (AUDIENCE)"

34 Henry Jenkins
SEARCHING FOR THE ORIGAMI: THE MATRIX AND TRANSMEDIA STORYTELLING
PART 3
Writing about film and literature: Critical terms, borders, and strategies 425

35 Analytical terms and categories 427

36 Major topics in adaptation studies 435

37 Writing about film and/versus literature 448

Bibliography and other resources 452
Index 459

This textbook is supported by a companion website at www.routledge.com/cw/corrigan