

Contents

<i>Acknowledgments</i>	xii
<i>Preface to the second edition</i>	xiii
<i>Permissions</i>	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	53
<i>2.1 Adaptation studies</i>	<i>55</i>
7 André Bazin	57
ADAPTATION, OR THE CINEMA AS DIGEST	
8 Dudley Andrew	65
ADAPTATION	
9 Robert Stam	74
BEYOND FIDELITY: THE DIALOGICS OF ADAPTATION	
10 Lawrence Venuti	89
ADAPTATION, TRANSLATION, CRITIQUE	
11 Thomas Leitch	104
TWELVE FALLACIES IN CONTEMPORARY ADAPTATION THEORY	
<i>2.2 Adaptation in history</i>	<i>123</i>
12 Vachel Lindsay	125
PROGRESS AND ENDOWMENT	
13 Kristin Thompson	130
NOVEL, SHORT STORY, DRAMA: THE CONDITIONS FOR INFLUENCE	
14 Hugo Münsterberg	137
THE MEANS OF PHOTOPLAY	
15 Sergei Eisenstein	144
DICKENS, GRIFFITH, AND THE FILM TODAY	
16 Walter Benjamin	147
THE WORK OF ART IN THE AGE OF ITS TECHNOLOGICAL REPRODUCIBILITY	

17	Mark A. Reid LITERARY FORCES ENCOURAGING THE USE OF BLACK WRITERS	158
18	Sarah Cardwell LITERATURE ON THE SMALL SCREEN: TELEVISION ADAPTATIONS	168
2.3	<i>Authors and auteurs</i>	179
19	Alexandre Astruc THE BIRTH OF A NEW AVANT-GARDE: LA CAMÉRA-STYLO	181
20	Peter Wollen THE AUTEUR THEORY	185
21	Jack Boozer THE SCREENPLAY AND AUTHORSHIP IN ADAPTATION	199
2.4	<i>Novels, theater, poetry, and non-fiction</i>	221
22	André Bazin THEATER AND CINEMA	223
23	Leo Braudy ACTING: STAGE VS. SCREEN	232
24	George Bluestone THE LIMITS OF THE NOVEL AND THE LIMITS OF THE FILM	239
25	Judith Mayne READERSHIP AND SPECTATORSHIP	252
26	P. Adams Sitney THE LYRICAL FILM	262
27	Timothy Corrigan THE ESSAY FILM: ON THOUGHTS OCCASIONED BY ... MICHEL DE MONTAIGNE AND CHRIS MARKER	274

2.5	<i>Major writers/major films: On William Shakespeare's Macbeth and Jane Austen's Emma</i>	295
28	Evelyn Tribble "WHEN EVERY NOISE APPALLS ME": SOUND AND FEAR IN <i>MACBETH</i> AND AKIRA KUROSAWA'S <i>THRONE OF BLOOD</i>	297
29	Courtney Lehmann OUT DAMNED SCOT: DISLOCATING <i>MACBETH</i> IN TRANSNATIONAL FILM AND MEDIA CULTURE	310
30	Hilary Schor EMMA, INTERRUPTED: SPEAKING JANE AUSTEN IN FICTION AND FILM	329
31	William Galperin ADAPTING JANE AUSTEN: THE SURPRISING FIDELITY OF <i>CLUELESS</i>	351
2.6	<i>Beyond film and literary texts</i>	363
32	Simone Murray MATERIALIZING ADAPTATION THEORY: THE ADAPTATION INDUSTRY	365
33	Linda Hutcheon "HOW? (AUDIENCES)"	385
34	Henry Jenkins SEARCHING FOR THE ORIGAMI: <i>THE MATRIX</i> AND TRANSMEDIA STORYTELLING	403

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