## Contents

## PREFACE, V

## ACKNOWLEDGMENTS, XI

CHAPTER 1: The Limits of the Novel and the Limits of the Film, 1

- I. The Two Ways of Seeing, 1
- II. A Note on Origins, 6
- III. Contrasts in the Media, 14

The film: raw materials. The trope in language. Editing: the cinematic trope. Sound in editing.

- IV. The Audiences and the Myths, 31 The novel. The film.
  - V. Of Time and Space, 45

The modes of consciousness. Chronological time. Psychological time: variability in rate. Psychological time: the time-flux.

VI. Conclusion, 61

CHAPTER 2: The Informer, 65

CHAPTER 3: Wuthering Heights, 91

## XIV CONTENTS

CHAPTER 4: Pride and Prejudice, 115

CHAPTER 5: The Grapes of Wrath, 147

CHAPTER 6: The Ox-Bow Incident, 170

CHAPTER 7: Madame Bovary, 197

EPILOGUE, 215

SELECTED BIBLIOGRAPHY, 22I

INDEX, 231

ILLUSTRATIONS, following p. 80