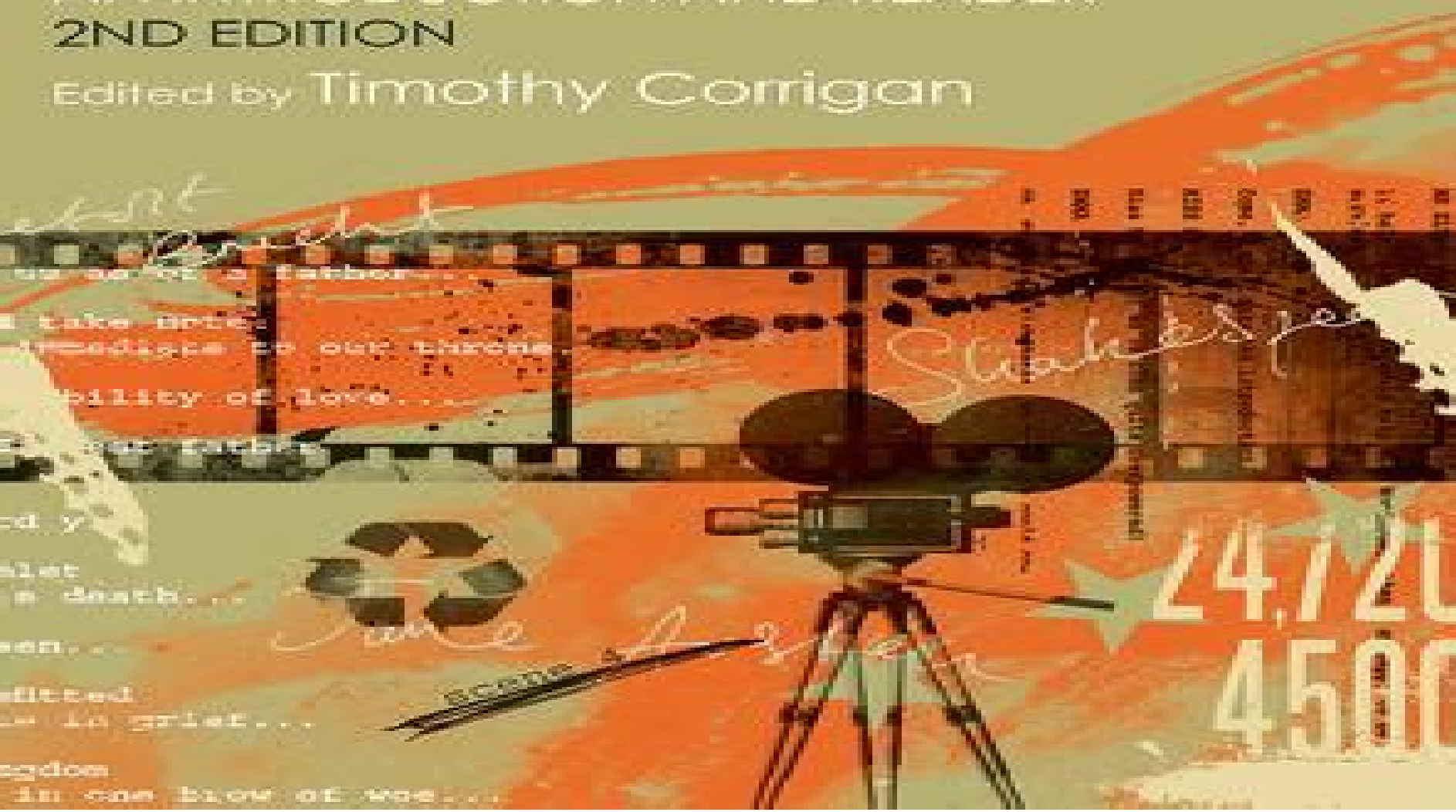


Film and Literature

AN INTRODUCTION AND READER
2ND EDITION

Edited by Timothy Corrigan



Film And Literature An Introduction And Reader

Timothy Corrigan



Film And Literature An Introduction And Reader:

Film and Literature Timothy Corrigan, 2012 The Routledge new edition of this classic book functions as an accessible introduction to the historical and theoretical exchanges between film and literature and also includes the key critical readings necessary for an understanding of this increasingly vibrant and popular field of adaptation studies The new edition has been fully updated and expanded to reprint forty key essays by leading theorists in the field including Andre Bazin Linda Hutcheon and Robert Stam as well as new essays by Timothy Corrigan and William Galperin The companion website features an interactive timeline extended filmography and comprehensive bibliography by Geoff Wright Samford University USA www.routledge.com/cw/corrigan

Film and Literature Timothy Corrigan, 1999 This book is a wide ranging introduction to the long history and provocative debates about the interactions between film and literature KEY TOPICS Film and Literature A Reader presents essays from a variety of cultures that address the major issues in the exchange between film and literature since the beginning of the twentieth century The book provides landmark discussions of different genres and practices such as poetry and movies or film scripts as literature through writings by such figures as Vachel Lindsay Walter Benjamin and Alexander Astruc It presents a concise but detailed history of film and literature and the critical terms and techniques used in film and literary analysis as well as a detailed history of the bond between film and literature from theatrical narratives of the silent film era to recent blockbuster adaptations of Shakespeare and Jane Austen It also features introductions to each essay and suggests how the essays may be used to analyze works involving film and literature An essential resource for every reader interested in film

Authorship in Film Adaptation Jack Boozer, 2009-06-03 Authoring a film adaptation of a literary source not only requires a media conversion but also a transformation as a result of the differing dramatic demands of cinema The most critical central step in this transformation of a literary source to the screen is the writing of the screenplay The screenplay usually serves to recruit producers director and actors to attract capital investment and to give focus to the conception and production of the film project Often undergoing multiple revisions prior to production the screenplay represents the crucial decisions of writer and director that will determine how and to what end the film will imitate or depart from its original source Authorship in Film Adaptation is an accessible provocative text that opens up new areas of discussion on the central process of adaptation surrounding the screenplay and screenwriter director collaboration In contrast to narrow binary comparisons of literary source text and film the twelve essays in this collection also give attention to the underappreciated role of the screenplay and film pre production that can signal the primary intention for a film Divided into four parts this collection looks first at the role of Hollywood's activist producers and major auteurs such as Hitchcock and Kubrick as they worked with screenwriters to formulate their audio visual goals The second part offers case studies of *Devil in a Blue Dress* and *The Sweet Hereafter* for which the directors wrote their own adapted screenplays Considering the variety of writer director working relationships that are possible Part III focuses on adaptations that alter

genre time and place and Part IV investigates adaptations that alter stories of romance sexuality and ethnicity

The Oxford Handbook of Adaptation Studies Thomas Leitch, 2017-03-17 This collection of forty new essays written by the leading scholars in adaptation studies and distinguished contributors from outside the field is the most comprehensive volume on adaptation ever published Written to appeal alike to specialists in adaptation scholars in allied fields and general readers it hearkens back to the foundations of adaptation studies a century and more ago surveys its ferment of activity over the past twenty years and looks forward to the future It considers the very different problems in adapting the classics from the Bible to *Frankenstein* to Philip Roth and the commons from online mashups and remixes to adult movies It surveys a dizzying range of adaptations around the world from Latin American telenovelas to Czech cinema from Hong Kong comics to Classics Illustrated from Bollywood to zombies and explores the ways media as different as radio opera popular song and videogames have handled adaptation Going still further it examines the relations between adaptation and such intertextual practices as translation illustration prequels sequels remakes intermediality and transmediality The volume's contributors consider the similarities and differences between adaptation and history adaptation and performance adaptation and revision and textual and biological adaptation casting an appreciative but critical eye on the theory and practice of adaptation scholars and occasionally each other The Oxford Handbook of Adaptation Studies offers specific suggestions for how to read teach create and write about adaptations in order to prepare for a world in which adaptation already ubiquitous is likely to become ever more important

Practical Approaches to Teaching Film Rachel S. Ritterbusch, 2020-07-24 Rachel Ritterbusch's *Practical Approaches to Teaching Film* is a collection of essays focusing on the use of film in settings ranging from an introductory film class to an upper division Women's Studies course Drawing on their experience in the classroom contributors to this anthology show how movies can be used to promote critical thinking create an awareness of the male gaze challenge dominant ideology and unmask the constructedness of film This volume treats a wide variety of film texts from box office hits like *The Da Vinci Code* to underappreciated art films such as Susan Streitfeld's *Female Perversions* from *P p le Moko* and other French classics to more contemporary francophone works like *Chaos* and *Rosetta* from self reflexive films that interrogate the act of filmmaking itself to those that draw attention to the phallogocentric nature of cinematic apparatus Common to all these essays is the belief that if used judiciously film can be a valuable pedagogical tool Aimed both at those currently teaching film and those wishing to do so this volume provides practical support in the form of sample syllabi assignments and a glossary of film terms

Wim Wenders and Peter Handke Martin Brady, Joanne Leal, 2011 Preliminary Material Acknowledgements Authors Note Introduction Politics Poetics Film The Beginnings of a Collaboration Parallel Texts Language into Image in *The Goalkeeper's Fear of the Penalty* Accompanied by Text From Short Letter Long Farewell to Alice in the Cities Mute Stories and Blind Alleys Text Image and Allusion in *Wrong Move* Leafing through *Wings of Desire* Conclusion Filmographies Bibliography Index

Adaptations Deborah Cartmell, Imelda Whelehan, 2022 *Adaptations* Critical

and Primary Sources is a three volume reference resource that brings together over 80 landmark texts in adaptation studies. Volume One covers the history of adaptation studies by plotting the prehistory of the field beginning with Vachel Lindsay's classic *Art of the Moving Picture* 1915 through Virginia Woolf's classic essay on *The Cinema* through to some of the most important critical and theoretical interventions up until the 1990s when the area really emerges as a critical force in the academy. Volume Two collects essays from the last 25 years showing how the scholarly legacy laid out in Volume One still has a profound impact on adaptation studies today while charting the process of critical and theoretical maturation. This volume shows how adaptation studies has outgrown its contested place in the gap of film and literary studies and how its interventions transcend disciplinary perspectives across the arts and humanities. Volume Three covers key case studies such as Christine Geraghty's take on adapting Westerns, Ian Inglis' understanding of the transformation of music into movies, and Eckart Voigts' concept on Jane Austen and participatory culture. With topics ranging from the limitations of the novel to adapting stage to screen, contributions from a wide range of international scholars, film critics, and novelists combine to make *Adaptations: Critical and Primary Sources* an original overview of critical debates today. Cartmell and Whelehan introduce each excerpt and offer a critical overview of the collected work, the rationale for its inclusion, and suggestions for further reading.

Adaptation and the Avant-Garde William Verrone, 2011-09-29 Providing a fresh angle on adaptation studies, this study looks at how avant garde directors and filmmakers have treated literary works in distinct ways.

A Theory of Adaptation Linda Hutcheon, 2012-08-21 *A Theory of Adaptation* explores the continuous development of creative adaptation and argues that the practice of adapting is central to the story telling imagination. Linda Hutcheon develops a theory of adaptation through a range of media from film and opera to video games, pop music, and theme parks, analysing the breadth, scope, and creative possibilities within each. This new edition is supplemented by a new preface from the author discussing both new adaptive forms, platforms, and recent critical developments in the study of adaptation. It also features an illuminating new epilogue from Siobhan O'Flynn focusing on adaptation in the context of digital media. She considers the impact of transmedia practices and properties on the form and practice of adaptation as well as studying the extension of game narrative across media platforms, fan based adaptation from Twitter and Facebook to home movies, and the adaptation of books to digital formats. *A Theory of Adaptation* is the ideal guide to this ever evolving field of study and is essential reading for anyone interested in adaptation in the context of literary and media studies.

The Literature/film Reader James Michael Welsh, James M. Welsh, Peter Lev, 2007 From examinations of Francis Ford Coppola's *Apocalypse Now* to Alfred Hitchcock's *Vertigo*, *The Literature Film Reader: Issues of Adaptation* covers a wide range of films adapted from other sources. The first section presents essays on the hows and whys of adaptation studies, and subsequent sections highlight films adapted from a variety of sources including classic and popular literature, drama, biography, and memoir. The last section offers a new departure for adaptation studies, suggesting that films about history often a separate category of film study can be seen as

adaptations of records of the past The anthology concludes with speculations about the future of adaptation studies Several essays provide detailed analyses of films in some cases discussing more than one adaptation of a literary or dramatic source such as *The Manchurian Candidate* *The Quiet American* and *Romeo and Juliet* Other works examined include *Moby Dick* *The House of Mirth* *Dracula* and *Starship Troopers* demonstrating the breadth of material considered for this anthology Although many of the essays appeared in *Literature Film Quarterly* more than half are original contributions Chosen for their readability these essays avoid theoretical jargon as much as possible For this reason alone this collection should be of interest to not only cinema scholars but to anyone interested in films and their source material Ultimately *The Literature Film Reader Issues of Adaptation* provides an excellent overview of this critical aspect of film studies **Fitzgerald and the**

Influence of Film Gautam Kundu, 2007-10-08 This work explores the many ways in which the developing film industry of the early twentieth century influenced the writings of F Scott Fitzgerald focusing specifically on his novels *This Side of Paradise* *The Great Gatsby* *Tender Is the Night* and the incomplete *The Last Tycoon* *The Beautiful and the Damned* is also discussed briefly Early chapters examine Fitzgerald's literary adaptation of visual film techniques pans freeze frames slow motion and aural cinematic concepts sound effects diegetic sound within his most popular novels The final chapter summarizes the effect such techniques had in augmenting and defining Fitzgerald's unique literary style **Film Histories** Paul

Grainge, 2007-01-11 An introduction to film history this anthology covers the history of film from 1895 It is arranged chronologically and each chapter contains an introduction on the key developments within the period Various types of film history are undertaken to enable students to become familiar with different types of film historical research *Bring on the Books for Everybody* Jim Collins, 2010-06-30 A look at how technology and literary visual and consumer cultures have combined over the past two decades to transform a once solitary print based experience into an exuberantly social activity

Books in Motion, 2005-01-01 *Books in Motion* addresses the hybrid interstitial field of film adaptation The introductory essay integrates a retrospective survey of the development of adaptation studies with a forceful argument about their centrality to any history of culture any discussion that is of the transformation and transmission of texts and meanings in and across cultures The thirteen especially composed essays that follow organised into four sections headed *Paradoxes of Fidelity* *Authors Auteurs* *Adaptation Contexts* *Intertexts* *Adaptation and Beyond* *Adaptation* variously illustrate that claim by problematising the notion of fidelity highlighting the role played by adaptation in relation to changing concepts of authorship and auteurism exploring the extent to which the intelligibility of film adaptations is dependent on contextual and intertextual factors and making a claim for the need to transcend any narrowly defined concept of adaptation in the study of adaptation Discussion ranges from adaptations of established classics like *A Tale of Two Cities* *Frankenstein* *Henry V* *Le temps retrouvé* *Mansfield Park* *Pride and Prejudice* *The Dead* or *Wuthering Heights* to contemporary popular texts films like *Bridget Jones's Diary* *Fools* *The Governess* *High Fidelity* *The Hours* *The Orchid Thief* *Adaptation* the work of Doris D rrie the first Harry

Potter novel film or the adaptations made by Alfred Hitchcock Stanley Kubrick and Walt Disney This book will appeal to both a specialised readership and to those accessing the dynamic field of adaptation studies for the first time Rewatching on the Point of the Cinematic Index Allen H. Redmon,2022-08-24 Rewatching on the Point of the Cinematic Index offers a reassessment of the cinematic index as it sits at the intersection of film studies trauma studies and adaptation studies Author Allen H Redmon argues that far too often scholars imagine the cinematic index to be nothing more than an acknowledgment that the lens based camera captures and brings to the screen a reality that existed before the camera When cinema s indexicality is so narrowly defined the entire nature of film is called into question the moment film no longer relies on a lens based camera The presence of digital technologies seemingly strips cinema of its indexical standing This volume pushes for a broader understanding of the cinematic index by returning to the early discussions of the index in film studies and the more recent discussions of the index in other digital arts Bolstered by the insights these discussions can offer the volume looks to replace what might be best deemed a diminished concept of the cinematic index with a series of more complex cinematic indices the impoverished index the indefinite index the intertextual index and the imaginative index The central argument of this book is that these more complex indices encourage spectators to enter a process of ongoing adaptation of the reality they see on the screen and that it is on the point of these indices that the most significant instances of rewatching movies occur Examining such films as John Lee Hancock s Saving Mr Banks 2013 Richard Linklater s oeuvre Paul Greengrass s United 93 2006 Oliver Stone s World Trade Center 2006 Stephen Daldry s Extremely Loud and Incredibly Close 2011 and Christopher Nolan s Dunkirk 2017 Inception 2010 and Memento 2000 Redmon demonstrates that the cinematic index invites spectators to enter a process of ongoing adaptation Diaspora and Cultural Negotiations Shilpa Daithota Bhat,2022-03-30 Diaspora and Cultural Negotiations The Films of Gurinder Chadha explores critical and theoretical conceptualizations of identity globalization intersectionality and diaspora among other topics in the films of Gurinder Chadha This book argues that Chadha s work offers relevant and sensitive portrayals of the members of the diaspora community that make these films of contemporary and enduring value highlighting their challenges in hybridization and acculturation in the societies they migrate to and the historical and political exigencies that influence their everyday existence Contributors analyze Chadha s films in the context of cultural milieus including multiculturalism narration and representation ethnicity literary adaptation and intercultural negotiations while also exploring Chadha s own role as an auteur Scholars of film studies Indian cinema diaspora studies sociology and cultural studies will find this book particularly useful **“Like some damned Juggernaut”** Johannes Weber,2015-10-06 *Brute Force* Dominic Lennard,2019-11-01 Considers how dangerous beasts in horror films illuminate the human animal relationship It s always been a wild world with humans telling stories of killer animals as soon as they could tell stories at all Movies are an especially popular vehicle for our fascination with fierce creatures In Brute Force Dominic Lennard takes a close look at a range of cinematic animal attackers including killer gorillas sharks snakes

bears wolves spiders and even a few dinosaurs Lennard argues that animal horror is not so much a focused genre as it is an impulse tapping into age old fears of becoming prey At the same time these films expose conflicts and uncertainties in our current relationship with animals Movies considered include King Kong Jaws The Grey Them Arachnophobia Jurassic Park Snakes on a Plane An American Werewolf in London and many more Drawing on insights from film studies art history cognitive science and evolutionary psychology Brute Force is an engaging critical exploration and appreciation of cinema s many bad beasts The brilliance of Dominic Lennard s Brute Force is not only that it is long overdue but one didn t realize it was due in the first place Yet upon reflection and of course through Lennard s engaging book one realizes not only the ubiquity of animals in horror but their utter centrality to so many classic horror films In reading this we can hear the distant rumble of footsteps of a genetically reborn Tyrannosaurus or the hurried pounding of our beloved Rover who has decided that he wants more than kibbles and bits for dinner and we look mighty appetizing Groundbreaking is often overused but in this case it truly fits David Desser coeditor of Tough Ain t Enough New Perspectives on the Films of Clint Eastwood **The Film Cultures Reader** Graeme Turner,2002 This companion reader to Film as Social Practice brings together key writings on contemporary cinema exploring film as a social and cultural phenomenon *A Reader's Guide to Croatia* Lawrence D. Orton,1992

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