
UNIT 3 LITERATURE AND CINEMA: AN INTRODUCTION

Structure

- 3.0 Objectives
- 3.1 Introduction
- 3.2 Literature and Cinema as Art Forms
 - 3.2.1 Fear of Cinema
 - 3.2.2 Do Films Always Follow Literature?
- 3.3 Adaptations: An Introduction
 - 3.3.1 What is an Adaptation?
 - 3.3.2 Types of Adaptations
 - 3.3.3 Popularity of Adaptations
 - 3.3.4 What Gets Adapted?
 - 3.3.5 Who is the Adaptor?
 - 3.3.6 How does the Adaptor Adapt?
 - 3.3.7 Criticism of Adaptations
 - 3.3.8 How to Approach Adaptations?
 - 3.3.9 Pitfalls of Fidelity Criticism
- 3.4 How to Interpret a Film?
- 3.5 Let Us Sum Up
- 3.6 Questions
- 3.7 Hints to Check Your Progress
- 3.8 Glossary
- 3.9 Suggested Readings & References

3.0 OBJECTIVES

In this unit, you will be acquainted with the various ways in which art has been defined over the ages and how the definition has expanded to include the recording arts i.e. films, television and photography. The unit discusses the relationship between literature and cinema in terms of borrowings, similarities and differences. Adaptations are one of the ways in which one can see the interaction between the two. The unit defines adaptations and discusses the various ways in which they are perceived. It also addresses the ways in which adaptations are dismissed by literary critics and film theorists and suggests ways in which we can understand and analyse adaptations. Let us explore the meaning of art next.

3.1 INTRODUCTION

We will begin our discussion on Literature and Cinema as art forms by examining the concept/ notion of art. What is art? What did art mean at different points of time? Has the meaning/notion of art developed over time? The notion of art has evolved over a period of time. The ancients recognised seven activities, that is, history, poetry, comedy, tragedy, music, dance and astronomy as ‘art’. These activities described the universe and our place in it. These arts were defined as

ways to understand the mysteries of the universe and they themselves took on the aura of mysteries. The concept of art was later redefined to mean the ability to craft/create something skillfully. It was in the seventeenth century that the range expanded to include painting, architecture, sculpture and drawing. This was the period that saw the emergence of astronomy and geometry which were categorised as science, as against art. The range of art narrowed to its present domain in the nineteenth century and was predicated on the Romantic theory of the Promethean artist who is a prophet and “unacknowledged legislator(s) of the world” (Shelley).

Originally, the only way to produce art was in real time - the singer sang the song, the storyteller narrated the tale and actors enacted the drama. It was with the development of drawing and writing that the possibility of words and images being stored was created. The recording arts created more opportunities for a direct communication between the subject and its audience. The history of the recording arts can be seen as a direct progression towards greater verisimilitude/realism. A colour film produces a more believable version of reality than a black and white film and a sound film is more closely related to the actual experience as compared to a silent film. Having said that, let us now turn our attention to Literature and Cinema as art forms.

3.2 LITERATURE AND CINEMA AS ART FORMS

Film is often seen as art that is a synthesis and an amalgam of all the other performance arts,

A composite language by virtue of its diverse matters of expression - sequential photography, music, phonetic sound and noise-the cinema inherits all the art forms associated with these matters of expression...- the visuals of photography and painting, the movement of dance, the décor of architecture and the performance of theater. (Stam 61)

Similarly, **Susan Sontag**, an American writer and filmmaker, considers cinema “a kind of pan-art” that absorbs the characteristic features of all the other arts and at the same time there is nothing that it has which is not there in one or another of these arts. Film shares its visual component with painting, its ability to show movement with dance, its potential to move the audience emotionally with music, its dependence on spectacle and performance with theatre and its technological artistry with photography. What then, is the relation between Literature and Cinema?

The art with which it shares the most in terms of its elementary features such as plot, character, theme, imagery and the ability to play with space and time is literature. Thus, those who intend to establish the uniqueness of films, do so by constantly asserting its difference from literature and underlining the difference between ‘image’ which is seen as iconic and ‘words’ which are considered symbolic. Both image and word signify something, are denotative and connotative and to understand them one needs both perception and cognition. One has to see and reflect upon what one has seen to understand both words and images. **Christian Metz**, a French film theorist argued that the cinematographic image is connotatively richer than using words alone, since in cinema the image combines with word and music, thus, heightening the connotative possibilities.

Films may not have pre-decided rules or grammar but like verbal language, by arranging shots in a relational sequence, they narrate a story. **Sergei Eisenstein**, one of the earliest theorists of cinema pointed out how film makers create meaning by “combining shots that are depictive, single in meaning, neutral in content into intellectual contexts and series.” A single shot conveys something but the arrangement of shots in a certain way tells us the story the director is trying to narrate. It is preposterous to assume that an image does not require interpretation, since we relate with prior images and our perception of those images.

When one moves above and beyond the need to establish the superiority of literature or the uniqueness of cinema it will be realised that far from being literature’s foe, cinema is a form of literature. Not only does it share the language of literature, it combines words, images and sound and thus, could be seen as the next step/evolution of the ability to narrate stories. Film and literature are temporal arts that need time to unravel. This makes them different from painting and photography which are static visual forms which might have narrative elements but no sequential development. The camera, like a literary narrator acts as an intermediary between the audience and the subject. It directs our point of view, determines our distance or closeness to the characters and action sharpens or sometimes blurs our vision, tells us what to see and how to see it. Narrative theory distinguishes between various forms of storytelling, for instance, drama is a story told without the intervention of a narrator while, a narrative is mediated by a narrator. Film appears to be a form of dramatic storytelling but it is actually a form of narrative storytelling like a novel. While we agree that cinema is a form of literature, we need to also keep in mind the fact that cinema as a medium has always been feared. Why? This is what we take up next.

3.2.1 Fear of Cinema

Walter Benjamin in his seminal essay, “*The Work of Art in the Age of Mechanical Reproduction*” argued how art loses its ‘aura’, the distinctive mark of the artist and its authenticity because of mechanical reproduction. A photograph or a film which is for mass consumption does not have the ‘aura’ that a painting does. It is believed that in cinema, we see an assembly line production of commodities for a passive consumer, who is offered dreams and aspirations but he/she is not made to question the need for those dreams and aspirations.

The film experienced tremendous changes in the thirties and forties with the onset of the era of sound. **Andre Bazin** in “*The Evolution of the Language of Cinema*” declared that “the filmmaker...is, as last, the equal of the novelist.” Films not only had the language of literature at their disposal, in the first few years of the sound era, it became a medium of storytelling that appealed to the masses as well as the high-brow audience. This period saw the emergence of films as an all pervasive medium, and the widespread popularity of radio and television which made the defenders of elite culture panic. There was a fear that the voracious appetite and greed of the entertainment industry would eventually lead to its parasitic consumption of literary works. **Virginia Woolf** expressed her apprehensions about this new medium,

The cinema fell upon its prey with immense rapacity, and to this moment largely subsists upon the body of its unfortunate victim. But the results are disastrous to both. The alliance is unnatural. Eye and brain are torn asunder ruthlessly as they try vainly to work in couples. (168)

Hannah Arendt expressed concerns about the “gargantuan appetites” of the entertainment industry which, in its attempt to offer new goods, turns towards literature, “This material, however, cannot be offered as it is; it must be prepared and altered in order to become entertaining.” The concern was that in the process of making it “entertaining”, there may be a substantial loss of the content and ethos of the literary source. It was assumed that when literature is adapted for the screen, it leads to mindless paring, dilution and simplification of something which is complex and sublime. This line of argument obviously leads us to the next topic for discussion.

3.2.2 Do Films Always Follow Literature?

Films do not always follow a literary text as they can and do provide a source - text for literature in the form of novelisations. Novels, poetry and theatre also adopt and adapt cinematographic materials and *tropes* as significant thematic and structuring principles. **John Edmund Gardner**, a British writer best known for his spy fiction novelised two **James Bond** films, *License to Kill* and *Golden Eye*. Adaptation is not the only manner in which literature and film are associated with each other. *The Hours* is a film that draws upon *Mrs. Dalloway* and Virginia Woolf’s life. In a similar fashion, the film, *Manto* (2018) fruitfully brings together **Saadat Hasan Manto**’s life and works by making frequent allusions to his short stories. Having introduced literature and cinema as art forms, looked at why cinema is feared and at whether films/ cinema follows literature, we shall begin by examining what adaptation means and trace the history of adaptations.

Check Your Progress 1

- 1) How has the definition of art changed with time?

.....

.....

.....

.....

.....

3.3 ADAPTATIONS: AN INTRODUCTION

D W Griffith, who is often credited with “inventing Hollywood” and with giving shape and identity to the unique language of films, typically based his work on literature. He adapted writers like **Tennyson**, **Browning** and **Thomas Hardy** but he learnt the intricacies of film making, from **Charles Dickens**. It is in Dickens’ fiction that he came across literary equivalents of cinematic techniques such as close-up, montage and dissolve, which earned Griffith the epithet, “father of film technique.” Griffith cannot be considered the father of adaptation, since he was following the practice of many French and Italian filmmakers in his turn to literary sources for films. It was in 1902 that **Georges Melies** made *A Trip to the Moon* that has its origins in a novel by **Jules Verne**. A more serious and systematic attempt to make adaptations was made in 1908 that saw the formation of *Societe Film d’ Art*, a French company made primarily to translate classics, such as novels by **Balzac**, **Hugo** and Dickens for the screen. **William Shakespeare** and **Jane Austen** are two authors whose works are enthusiastically

discussed by adaptors. Adaptations have continued to thrive despite the hostility of the guardians of high brow culture. Since the inception of the Oscars, adaptations such as *All Quiet on the Western Front* (1935), *Gone with the Wind* (1939) and *Rebecca* (1940) have been chosen as best films. But what is an adaptation? We shall address this question next.

3.3.1 What is an Adaptation?

Linda Hutcheon in *A Theory of Adaptation* defines adaptation as an “announced and extensive transposition of a particular work or works.” It is the transfer of a story from one medium to another. It might strictly adhere to the source text or it might be a radical reworking of its form, manner and content. The fascination for adaptations is because of the possibility offered to relive an experience and to see what someone else has made of the story we once enjoyed reading. This could involve a shift of medium or genre (such as novel to film) or a change of context (**Vishal Bhardwaj**’s film *Haider*, an adaptation of William Shakespeare’s *Hamlet* is set in Kashmir in the twenty first century) or change of point of view (telling the story from the perspective of a different character). The shift could also be from the real and historical to the fictional, for instance the film *Bhaag Milkha Bhaag* (2013), is based on **Milkha Singh**’s life.

Since films are made for an international audience, adapters make changes in the racial and gender politics of the narrative, purging it of elements which might hurt the sensibilities of the audience. **Ian Fleming**’s *James Bond* novels were a product of the Cold War propaganda and were reflective of the pride in British culture. The novels revolved around a series of binaries such as west vs. east, capitalism vs. communism, Britain vs. Russia and men vs. women. The films, with the intention to give Bond fame worldwide diluted these categories and changed with the changing times. Film Adapters try to indigenise stories to make them resonate with the audience they are adapting for. It is a form of intertextuality since we look at an adaptation as a repetition of other works but with a slight or sometimes drastic variation. It is a “derivation without being derivative - a work that is second without being secondary”, (Hutcheon). The intertextuality extends not only to the source text, but also to contemporary events. The audience, watching an adaptation of *Othello*, a play about sexual jealousy, racial politics, spousal abuse and the fall of the hero will probably see the similarities with the trial of O J Simpson. O J Simpson, an American football player was accused of murdering his wife and her lover. Those reading or watching William Shakespeare’s *Othello* will also be reminded of the O J Simpson trial, the trial of the century **Jeffery Toobin**, an American lawyer and writer, wrote *The Run of his Life: The People V. O J Simpson* (1997) which was later adapted for television as *The People Vs. O J Simpson: American Crime Story* (2016). Needless, to say there are many ways in which adaptations can occur or take place and shape. Let us look at the types of adaptations next.

3.3.2 Types of Adaptations

Adaptations are often compared and contrasted with translations since both involve transposition from one form into another. Film theorists cite **John Dryden**’s categorisation of translations to talk about the various forms taken by adaptation. According to Dryden, translation could be a “metaphrase”, a word by word and line by line shift from one language to another, “paraphrase or

translation with latitude” where, the author is not strictly followed but always kept in mind and “imitation” where the translator takes great liberties with the words and meaning of the author. In a similar fashion, **Geoffrey Wagner** (*The Novel and the Cinema*) divides film adaptations into three categories—“transposition” in which there is no interference with the source text and it is transferred to the screen as it is, “commentary” where deliberately or unconsciously changes are made and “analogy” which significantly deviates from the source text, thus, creating another work of art.

3.3.3 Popularity of Adaptations

In *Books and Plays in Film, 1896-1915*, **Dennis Gifford** lists 861 authors whose works were adapted to film in the first twenty years of the industry. Adaptations are so much a part of our culture that they affirm **Walter Benjamin**’s insight that “storytelling is always the art of repeating stories.” In 1939, every competing film at the Academy Awards was an adaptation - *Wuthering Heights*, *The Wizard of Oz*, *Gone with the Wind* and many others. They are so ubiquitous that films have even been made about the process of adapting a literary text for the screen. **Spike Jonze**’s *Adaptation* (2002), written by **Charlie Kaufman** is about the process of adapting **Susan Orlean**’s *The Orchid Thief*. It revolves around the trials and tribulations of Charlie Kaufman, making an attempt to write the screenplay while suffering from writer’s block. The film won the British And Film Academy Television Award (BAFTA) for Best Adapted Screenplay. In addition to adaptations for the screen, there are adaptations in the form of games as well, for instance in the dice game adaptation of Jane Austen’s *Pride and Prejudice*, the player who gets to the church first to get married, wins the game. But why do you think adaptations are important? Have we always adapted books/novels into cinema? This section and the next sub-section will provide some answers for us.

A film which is an adaptation of a classic literary text aims to acquire the cultural capital and prestige/respectability accorded to the classic. One of the largest markets for adaptations is students and teachers of literature. One of the reasons behind the popularity of adaptations is the opportunity offered to the audience to remember a narrative they once read and also see how that narrative can be innovated upon. The pleasure lies in “repetition with variation, from the comfort of ritual combined with the piquancy of surprise” (Hutcheon). Adaptation involves interpretation and re-configuration and this understanding of adaptation also offers one possible way of understanding the relationship between the source text and its adaptation. The film is thus, a “chance to offer an analysis and an appreciation of one work of art through another” (**Boyum** 62). Having said that, the next important thing that comes to mind is the subject matter – does every classic/novel get adapted? Or does anything and everything get adapted? How does one decide what needs to be adapted or what would make a good adaptation.

3.3.4 What Gets Adapted?

Novels and films represent the world and lives at a much greater scale than in other genres thus, novels attract a lot of adaptors. Novels and films are both skilled in the rendering of the passage of time and location in space. Modernist fiction with its experiment with form and symbolic richness does not get adapted as much as realist narratives. Charles Dickens, **Agatha Christie** and Ian Fleming

are adapted more often than **James Joyce**, **Samuel Beckett** and **Joseph Conrad**. The usual process in the adaptation of novels is the paring down of details or excision by removal of certain sections or sub-plots or characters to make it a crisp and compact story which will continue to hold the attention of the audience till the very end. As against adaptations of novels, poetry and short stories which are frowned upon, cinematic adaptations of plays gain far greater acceptance since performance is an essential feature of plays, an aspect that is enhanced by the adaptation. Adaptations of short stories require an expansion of incidents and characters to turn into a full length film. Poetry gets adapted rarely since the process demands an extensive elaboration of setting, incident and character. **Derek Jarman's** *The Angelic Conversation* (1985) is an adaptation of William Shakespeare's sonnets. An adaptation of a classic or a book which enjoys the prestige of being canonical is subject to greater scrutiny and criticism as compared to an adaptation of popular fiction. The adaptors feel that they can take more aesthetic liberties with popular fiction since it is meant to be read and enjoyed by the masses like films and television shows. It is not just about why adaptations and what gets adapted. It is also about who does the adaptation or who is the adaptor? This we examine in the next sub-section. Thereafter, we follow it up with the question, how does the adaptor adapt something for a film or a cinematic representation?

3.3.5 Who is the Adaptor?

As against literature which is seen as the product of one controlling sensibility, films are a result of collaborative efforts. The adaptor is the screenwriter who creatively transforms the plot, characters, dialogue and theme; the actor who interprets the characters and colours them with his/her own understanding; the director who constructs the *mis-en-scene* and the editor who arranges the pieces together to form one coherent narrative. How does the adaptation process unfold? Let's look at that next.

3.3.6 How Does the Adaptor Adapt?

The approach of the adaptor towards the source text determines the nature of the adaptation. **Andrew Davies**, who has attained great popularity as an adaptor identified ten secrets to becoming successful,

- 1) Read the book.
- 2) Ask yourself: Why this book, and why now?
- 3) Ask yourself: Whose story is this, really?
- 4) Don't be afraid to change things, especially openings.
- 5) Don't start without a plan.
- 6) Never use a line of dialogue if you can achieve the effect with a look.
- 7) Crystallize dialogue to its essence.
- 8) Write scenes that aren't in the book.
- 9) Avoid voice over, flashbacks, and characters talking directly to camera.
- 10) Break your own rules when it feels the right thing to do. (*The Telegraph*, 2011)

Davies’ “secrets” indicate how adaptation was about freeing the adapted text from the confines of the author’s intention or meaning and making it available to the masses. The adaptor need not be always looking towards the adapted text, since what he/she is attempting is the art of democratisation, to make the story available to those who may or may not be familiar with its literary antecedent. But like all literary/ creative genres, film adaptations come in for a lot of criticism. Let’s see what happens next.

Check Your Progress 2

- 1) What do you understand by adaptations? Discuss with examples.

.....

.....

.....

.....

.....

3.3.7 Criticism of Adaptations

Alan Resnais, a French film director and screenwriter once said, “I would not want to shoot the adaptation of a novel because to make a film of it is a little like reheating a meal.” Many film makers, writers and audience believe that an adaptation needs to be faithful to its source text and be accurate in its depiction of the literary text, historical situation or period. If it deviates from the text, it is considered a bad adaptation and if it strictly adheres to the text, it is still seen as a copy which pales in comparison to the original. The concluding paragraphs of reviews of adaptations often have the phrase, “not as good as the source text.” Every viewer yearns for depiction of his/her version of the text which itself indicates the impossibility of the venture since no two readings or interpretations of a story are similar. These variations in terms of interpretations of a text are wider in case of fantasy fiction since each reader visualises the characters and situations differently. These perceptions of adaptations indicate the implicit faith in the superiority of literature over cinema, or to use **Robert Stam**’s words, *logophilia* (considering words as sacred) and *iconophobia* (suspicion of the visual medium). It is believed that any medium meant for mass consumption would lack the complexity and nuances of literature. Films are labour and capital intensive and that is one of the reasons behind questioning its status as art. It is a group production that does not have a single artist hence the question - can there be art without an artist? And moving on, how should one approach an adaptation?

3.3.8 How to Approach Adaptations?

When a book is adapted for the screen, it encourages us to read it, similarly when a book we have read is turned into a film or a television show we are lured into watching it. In 1939, when the film adaptation of *Wuthering Heights* was released it catapulted the sales of the book. Instead of looking at a film as parasitic it is important that we look at what a film brings to a book and the layers it adds to the narrative. It is not analytically useful to look at literature as a dominant genre and deny the possibilities offered by the visual medium. It is also useful to look at the literary text as one of the very many narratives that are in dialogue with the

film/television adaptation. For instance, the film *Pinjar*, not only borrows from **Amrita Pritam**'s novella, it also employs the *tropes* and images of other films on the partition of India. In addition to Pritam's *Pinjar*, her poem, "*Aaj Ankha Waris Shah Nu*" ("Ode to Waris Shah") frames the narrative of the film, thus, adding another dimension to the story. The joy of watching an adaptation would be increased manifold when we find other narratives embedded in it. It would be pertinent for us to examine all aspects of criticism. Let's do that quickly in the next subsection.

3.3.9 Pitfalls of Fidelity Criticism

The move away from fidelity criticism (comparing the film to the source text) and looking at the adaptation within a wider web of inter-sexuality is richly illuminating. Fidelity criticism is based on the assumption that the adaptor is trying to reproduce the original text, when he/she might be trying to contest the aesthetic and political values of that text. For example, **Anurag Kashyap**'s *Dev D*, is an adaptation and also a parody of **Sarat Chandra Chattopadhyay**'s classic Bengali novel, *Devdas* and **Sanjay Leela Bhansali**'s adaptation of the same. We shall move on that next. We should also know how we need to be able to interpret an adapted film properly.

Check Your Progress 3

- 1) What do you understand by fidelity criticism?

.....

.....

.....

.....

.....

3.4 HOW TO INTERPRET A FILM?

In order to come to terms with a film, it is important that we look at the interaction between *mis-en-scene*, editing and sound. Visual representations are rich in complex associations (close up shots create psychological intimacy, POV-point of view shots make us look at things/people from a character's perspective) and music provides us an insight into the characters' emotions, arousing similar emotional responses in the audience. While looking at an adaptation we should also look at the conventions of cinematic practice at the time, the preoccupations and the corpus of the director's and writer's work and the aura attached to the actors playing the various characters, to understand the narrative better. Since, there are more similarities instead of differences between literature and film, we should keep in mind the specificities of each medium and look at what they bring to each other. **Andre Bazin** claims in his essay, "*Cinema as Digest*" (1948) that "cinematic faithfulness to a form, literary or otherwise is illusory: what matters is equivalence in the meaning of the forms." While looking at adaptations, we should study how or whether the film achieves that equivalence and how it raises questions which possibly make us look at its literary source from a fresh perspective.

3.5 LET US SUM UP

In this unit, we learnt how the recording arts created greater possibilities for reducing the gap between the subject and its audience, creating more realistic and vivid narratives in the process. Cinema is a form of art that synthesises the distinctive elements of other arts such as music, dance, photography, theatre etc. With the emergence of the era of sound, cinema was seen as literature's competitor and created fear and suspicion among the elites. Adaptation, which is a transfer of a narrative from one medium to another, offers one example of the complex interaction between literature and cinema. Instead of dismissing them as copies or derivative works, we should see the interpretive possibilities they create by adding layers and meanings. Literature and cinema have a lot in common and it will be beneficial to look at their engagements with each other.

3.6 QUESTIONS

- 1) Why do film makers turn to the library shelf for inspiration and what are the various ways in which a story is adapted for the screen?
- 2) What are the favored genres for adaptation and why?
- 3) How should we approach adaptations?

3.7 HINTS TO CHECK YOUR PROGRESS

Check Your Progress 1

- 1) Adaptation is a transposition/transfer of a story from one medium to another for instance novel, play, short story etc. adapted into a film or a television show. Examples: the film *Murder on the Orient Express* (2017) based on Agatha Christie's clue puzzle mystery. Vishal Bhardwaj's *Maqbool* (2003) based on William Shakespeare's *Macbeth*.

Check Your Progress 2

- 1) 'Art' was used to signify any practice or activity that explained the mysteries of the universe and the place of human beings in it. The definition changed with the emergence of science. It also meant craft/skill but later it changed to signify the ability to create something out of words, images, colors etc.

Check Your Progress 3

- 1) Comparing an adaptation to its source text or literary antecedent to see how faithful it is to the text and labeling it good or bad accordingly is fidelity criticism.

Hints to Longer Answers:

- 1) The desire to recreate the experience of reading a memorable story and to acquire prestige/cultural capital by adapting a literary classic are some of the reasons behind the turn to the library shelf by film makers. The adaptations could be loose or radical and involve a shift of medium, context, perspective etc.
- 2) Novels and plays are adapted more than poetry and short stories because they share more in common with films. Expansion and elaboration of incident

and characters would be required to adapt a poem or a short story which is considerably more difficult than the paring down of a novel to turn it into a film. Linear, realist narratives are adapted more than modernist fiction because modernist fiction is experimental in terms of form and symbolism.

- 3) We should move beyond fidelity criticism and look at the source text as one of the various texts that inspired or is embedded in the film. We should also look at how the film creates meaning through words, images, camera movement, mis-en-scene, music etc. Instead of rejecting adaptations and considering them as copies of the original, we should look at them as interpretations which might make us look at the source text in a new light.

3.8 GLOSSARY

Alfred Tennyson : Alfred Tennyson (1809-92), 1st Baron Tennyson FRS was a British poet. He was the Poet Laureate of Great Britain and Ireland during much of Queen Victoria's reign and remains one of the most popular British poets. In 1829, Tennyson was awarded the Chancellor's Gold Medal at Cambridge for one of his first pieces, "Timbuktu."

André Bazin : André Bazin (1918 – 58), was a renowned and influential French film critic and film theorist. Bazin started to write about film in 1943 and was a co-founder of the renowned film magazine Cahiers du cinéma in 1951, along with Jacques Doniol-Valcroze and Joseph-Marie Lo Duca.

Charles Dickens : Charles John Huffam Dickens FRSA (1812-70), was an English writer and social critic. He created some of the world's best-known fictional characters and is regarded by many as the greatest novelist of the Victorian era.

Close up : A close-up or closeup in filmmaking, television production, still photography, and the comic strip medium is a type of shot that tightly frames a person or object. Close-ups are one of the standard shots used regularly with medium and long shots.

Connotation : Associated or suggested meaning

Cultural capital : Cultural knowledge such as knowledge of the arts, possession of a certain manner of speech and dress which confers prestige and social status.

Denotation : Literal or surface meaning

Dissolve : A dissolve is a classic editing technique used to transition between shots, typically shots that bridge two scenes together. As opposed to a straight cut from one shot to another, a dissolve involves the gradual transition from the first image to the next.

- Honoré de Balzac** : Honoré de Balzac (1799 - 1850), was a French novelist and playwright. The novel sequence *La Comédie Humaine*, which presents a panorama of post-Napoleonic French life, is generally viewed as his magnum opus.
- Ian Fleming** : Ian Lancaster Fleming (1908-64), was an English author, journalist and naval intelligence officer who is best known for his James Bond series of spy novels.
- Indigenise** : to alter (something) so as to make it fit in with the local culture ‘
- Intersexuality** : Multiple ways in which a text is interwoven/made up of other texts such as literary echoes, allusions and transformations of features of other texts.
- Intertextuality** : Intertextuality is the shaping of a text’s meaning by another text. It is the interconnection between similar or related works of literature that reflect and influence an audience’s interpretation of the text. Intertextuality is the relation between texts that are inflicted by means of quotations and allusion.
- Jane Austen** : Jane Austen (1775-1817), was an English novelist known primarily for her six major novels, which interpret, critique and comment upon the British landed gentry at the end of the 18th century.
- Jules Verne** : Jules Gabriel Verne (1828 –1905) was a French novelist, poet, and playwright. His collaboration with the publisher Pierre-Jules Hetzel led to the creation of the *Voyages extraordinaires*, a series of bestselling adventure novels including *Journey to the Center of the Earth* (1864), *Twenty Thousand Leagues Under the Sea* (1870), and *Around the World in Eighty Days* (1873). Verne is generally considered a major literary author in France and most of Europe, where he has had a wide influence on the literary avant-garde and on surrealism.
- Mis-en-scene-French** : Refers to the arrangement of props, characters, lighting etc. on stage or before for “placing on stage”: the camera in a film.
- Montage** : Showing sequential development by piecing together separate parts. In cinematographic terms, narrating a story by arranging, selecting and editing shots.
- Robert Browning** : Robert Browning (1812-89), was an English poet and playwright whose mastery of the dramatic monologue made him one of the foremost Victorian poets. His poems are known for their irony, characterization, dark humour, social commentary,

historical settings, and challenging vocabulary and syntax.

Thomas Hardy : Thomas Hardy OM (1840-1928), was an English novelist and poet. A Victorian realist in the tradition of George Eliot, he was influenced both in his novels and in his poetry by Romanticism, especially William Wordsworth.

Victor Hugo : Victor Marie Hugo (1802–1885) was a French poet, novelist, and dramatist of the Romantic Age. During a literary career that spanned more than sixty years, he wrote abundantly in an exceptional variety of genres: lyrics, satires, epics, philosophical poems, epigrams, novels, history, critical essays, political speeches, funeral orations, diaries, letters public and private, and dramas in verse and prose. Hugo is considered to be one of the greatest and best-known French writers. Outside France, his most famous works are the novels *Les Misérables*, 1862, and *The Hunchback of Notre-Dame* (French: *Notre-Dame de Paris*), 1831.

William Shakespeare : William Shakespeare (1564-1616), was an English poet, playwright, and actor, widely regarded as the greatest writer in the English language and the world's greatest dramatist. He is often called England's national poet and the "Bard of Avon."

3.9 SUGGESTED READINGS & REFERENCES

Bazin, Andre. *What is Cinema?* 1967. Trans. Hugh Gray. Berkeley: University of California Press, 2005.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." *Illuminations*. London: Fontana, 1965.

Bluestone, George. *Novels into Film: The Metamorphosis of Fiction into Cinema*. Baltimore: John Hopkins University Press, 1957.

Boyum, Joy Gould. *Double Exposure: Fiction into Film*. Calcutta: Seagull, 1989.

Cahir, Linda Constanzo. *Literature into Film: Theory and Practical Application*. Jefferson: McFarland, 2006.

Cartwell, Deborah. *A Companion to Literature, Film and Adaptation*. Ed. West Sussex: Wiley Blackwell, 2012.

Cartwell, Deborah, Imelda Whelehan. Ed. *Cambridge Companion to Literature on Screen*. Cambridge: Cambridge University Press, 2007.

Hutcheon, Linda. *A Theory of Adaptation*. New York: Routledge, 2006.

Monaco, James. *How to Read a Film: Movies, Media, Multimedia*. 1977. New York: Oxford University Press, 2000.

Stam, Robert. *Film Theory: An Introduction*. Massachusetts: Blackwell, 2000.

Woolf, Virginia. "The Cinema" *The Captain's Death Bed and Other Essays*. London: Hogarth Press, 1950. 160-171.

For types of shots refer to the following link: https://www.studiobinder.com/blog/ultimate-guide-to-camera-shots/?fbclid=IwAR2vkkRoaz-dKrcP1V71_H8ARPkAYcrsQIY85EYHL2FRREOgKH-pe3uyOIE#crane-shot



ignou
THE PEOPLE'S
UNIVERSITY