

Contents

List of Illustrations	page ix
Acknowledgments	xi
Introduction	1
1 Analogy and Category	9
The Celluloid Laocoön	11
Picturing Words/Wording Pictures	16
Categorizing Analogies/Analogizing Categories	26
2 Prose Pictures	31
Prose Painting/Illustration Commentary	31
Penning the Pencil: Prose Criticism of Illustrations	36
Prose at the Pictures	50
Pictured Prose: The Victorian Pictorial Initial	56
Penciling the Pen: The Pictorial Initials of <i>Vanity Fair</i>	57
Pictured Prose versus Prose Pictures	57
Dramatic Analogies: Character Character	59
Picture Symbols/Symbol Pictures	66
The Ends of the Spectrum	71
3 Film Language	77
Film Pictures as Language	77
Film Words as Literature	83
The Word in Silent Cinema	87
Titling Cinema: Silent Film Intertitle Criticism	87
Cinematizing Titles: Intertitles and Montage Theory	90
Book Illustration as Film	96
Textual Scenes of All Sorts	99
	vii

4	Cinematic Novels/Literary Cinema	113
	Exposing the Cinematic Victorian Novel	118
	Cinematizing the Cinematic Novel and/or Literary Cinema	125
5	Literary Cinema and the Form/Content Debate	133
	The Psychic Concept of Adaptation	136
	The Ventriloquist Concept of Adaptation	143
	The Genetic Concept of Adaptation	150
	The De(Re)composing Concept of Adaptation	157
	The Incarnational Concept of Adaptation	161
	The Trumping Concept of Adaptation	173
	Conclusion	181
6	Adaptation and Analogy	184
	Adaptation and the Literalized Analogy	188
	“You Know Very Well You’re Not Real”: Alice in Literaland	189
	Adaptation and the Structural Analogy	194
	“As Large as Life and Twice as Natural”: Alice in Verbal-to-Visualand	196
	Adaptation and Psychoanalytic Analogy	205
	“I Don’t Like Belonging to Another Person’s Dream”: Alice in Latentland	206
	Adaptation and Looking Glass Analogies	209
	From Word and Image to Figure and Image	215
	“Why Is a Raven (Film) Like a Writing Desk (Novel)?”: Alice Through the Looking Glass	223
	Live-Action Figures: Thomas Hardy’s <i>Tess of the</i> <i>D’Urbervilles</i> (1897) and Roman Polanski’s <i>Tess</i> (1979)	233
	Prefatory Conclusions/Concluding Prefaces	241
	Notes	245
	Works Cited	277
	Index	295