

PHD RESEARCH

CHRISTIAN JANSSENS

Maurice Maeterlinck, an Author in the Cinema of the 1910s and the 1920s : History, Sociology and Aesthetics - [Original Title : *Maurice*

Maeterlinck, un auteur dans le cinéma des années 1910 et 1920 : une approche historique, sociologique et esthétique]

Université libre de Bruxelles, 2012. Supervisors : Dominique Nasta & Paul Aron.

relative to the industry and how the industry itself was organised.

GEERT LELOUP

Research on the literary works of Maurice Maeterlinck is common but his activity in the cinema is less known and less studied. This PhD thesis is based on the concepts of the sociology of Pierre Bourdieu; its purpose is to bring new information by analysing the trajectory of the author in the field of cinema during the 1910s and the 1920s at a time when he was most interested in it.

The study includes three analyses. The first concerns Maeterlinck's point of view, his entrance into the cinematic field. The author who was recognised in his first field developed several products in the new invested field directed at his broader and more diverse public. The second analysis concerns the transformations of the cinematic field and the point of view of the other actors, like the production houses and their distribution. These houses inserted the adaptations of the author into a series of more or less standardised products. The third analysis concerns certain films and planned films of the 1910s and the 1920s, adapted from Maurice Maeterlinck's literary works (e.g. *The Blue Bird* and *Maurice Tourneur* of 1918). The external components (the organisation of the project, the production or the exploitation) and the internal components (the direction or the lighting) indicate the author's position