The Relationship between literature, Cinema, and Film Adaptation.

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Abstract:

Multimodal Discourse analysis extends the confined perspective, which studies the language in isolation, to the dissection of it in association with other semiotic resources. It asserts the significance of body language and facial expressions in the process of meaning-making. Multimodality can apply to the exploration of how certain schemas are built and rebuilt according to some clues provided by authors who seek to manipulate their audience's expectations. Epic Fantasy is an abundant resource of data thematically rich with usage modes and schematic disruption. Fans of the books visit -of multi cinema houses with the passion to explore how film makers utilize techniques unique to their art to heighten the effect of foreshadowing. The research aims at comparing some novels with their visual productions on grounds of the different methods and techniques used by novelists and film makers to represent certain themes. Writers have their own choices which they make to fulfill the plot twist. The writer image he has even the facial has the typed word to explain every

expressions of characters, but it is up to the reader's imagination to

rebuild the data embedded in typed words into visual images once

again. On the other hand, directors can employ voice, pace, sound

track, costumes, and camera frames, leaving so little work for the

imagination of viewers.

Key Words:
Multimodality- Body Language Science- Fan theories – Epic Fantasy-
Plot twist**.**

1. Introduction

Words are no longer the only way to construct a meaning in a

world where texts are becoming increasingly multimodal. The

linguistic mode is just one mode of several semiotic resources that are

employed in order to deliver a specific meaning of any text. Graphics,

pictures, and layout techniques are now used to add meanings to any

written work. As a result, there is an urgent need arose to set some

theories to study how language functions in society and how language

is considered as a semiotic resource.

First, Systematic Functional Language (SFL) is developed at

the hands of Michael Alexander Kirkwood Halliday in 1985. Halliday

views language as functional. He illustrates the role of language in

society. He states that language is a resource for making meaning

through which people interact with each other in given situational and

cultural context (Nurhayati, 2016). SFL studies how grammar and

meaning are closely related. Grammar describes how language works;

how meanings are built up in a text. For Halliday, language as a

semiotic mode has three metafunctions: Ideational, Interpersonal, and

Textual metafunction. The Ideational metafunction examines the

relationship between the outer and inner world. It is realized by

transitivity system. The Interpersonal Metafunction is "an

interpretation of language in its function as an exchange, which is a

doing function of language" (p.13). The Textual one is "an

interpretation of language in its function as a message" (p.14).

Second, Visual Grammar (VG) by Kress & Leeuwen (2006) "develops a

method of social semiotic analysis of visual communication"

(Guijarro& Pinar, 2008, 1603). They emphasize the role of language

in constructing a meaning for any linguistic form. But, they also view

the linguistic level as only one mode of various visual resources which

can form that meaning. Gesture, dress, gaze, sound system,

cinematographic design, and page layout become new challenges in

recent decades for text makers (O'Halloran& Smith, 2013). Kress &

Leeuwen state that any image has the potential to deliver a meaning. It

has three metafunctions as well. The Representational metafunction

represents an identification of the represented participants; it defines

the qualities and the attributes of them (Guijarro& Pinar, 2008). It

differentiates between narrative processes and conceptual ones. The

Interactive metafunction describes the relationship between the

producer of the image and its receivers. Finally, the Compositional

metafunction is concerned with how the Representational and the

Interactive metafunctions are related together. It is based on the study

of the information value, the salience, and the framing of any image.

One of the recent trends that engage a lot of people is adaptation

theory. "Adaptation is not a new practice; authors, playwrights,

directors, composers, choreographers, and designers have been

adapting material since civilizations arouse" (Kinney, 2013, 7). It is a

process which has received extensive interest over the last decades. It

is defined as the transformation of a literary work from one medium

into another. Despite its worldwide reputation, there are several

discussions organized about whether adapting a work is just a

repetition of the original text or it is a recreation of it.

1.1.   Thesis Objectives:

The thesis aims at investigating the phenomenon of transferring literary works from one medium into another. It studies film adaptation theory as one of the most common methods of storytelling. Many writers organize a lot of discussions and conferences about whether the   process of adaptation is a recreation of the original text or an extension of it. Fidelity of the adaptive work to the original text begins to draw attention of several writers. The study explains the relationship between literature, cinema, and adaptation. It also illustrates how techniques of writers are different from those used by film makers.

1.2.   Thesis Significance:

The dissertation attempts to shed light on Multimodal Analysis (MA) as a theory which views language as one of several semiotic resources that can make a meaning. In order to analyze the selected work, the researcher will employ theory of Systematic Functional Language (SFL) of Halliday which studies language functions in society. Visual Grammar (VG) of Kress & Leeuwen is also applied on the novel of *Harry Potter* to assert how any image can form a meaning for receivers.

1.3.   Research Questions:

1-What is the relationship between literature, cinema, and adaptation theory?

2-How do writers of literary works use specific techniques which are different from those used by film makers?

3-To what extent can Multimodal Analysis (MA) theory be used in analyzing specific shots of any movie?

2. Methodology:
2.1. Data of the study:
The data of this study consists of some excerpts of *Harry Potter*

novels as it is illustrated in chapter 3. It also contains the analysis of

29 shots of *Harry Potter* movies.

2.2. Procedures of the analysis:
The analysis depends on the application of theories of Systematic

Functional Language by Halliday (1985) and Visual Grammar by

Kress (2005) on *Harry Potter*.

2.2.1-The first stage: It includes the application of Systematic

Functional Language on some selected excerpts of *Harry Potter*

novels.

2.2.2-The second stage: It has the application of the theory of Visual

Grammar by Kress and Leeuwen (2006) on some selected shots of

Harry Potter movies.

2.2.3- The third stage: There will be an analysis of the previous

stages with some samples about the discrepancy between *Harry Potter*

and its visual reproduction as a filmic series.

3. Research Organization:

The thesis is divided into five chapters as follows:

3.1- Chapter one: Introduction and Methodology:

This chapter presents an introduction about the whole thesis. It defines the objectives, the research questions, and the significance of the researcher. In addition, it describes the data collected for the study and the methodology that will be followed in the analysis.

3.2-Chapter 2: Review of literature and Theoretical framework:

The second chapter deals with theories of Systematic Functional Language for Halliday and Visual Grammar for Kress**.** It discusses film adaptation phenomenon, too. Furthermore, it explains the relationship between cinema and literature. Fidelity as a theory of adaptation is also included. The chapter ends with an overview about the fantasy novel, *Harry Potter*.

3.3-Chapter 3: Analysis of *Harry Potter* novel:

This chapter starts with a brief summary of *Harry Potter* series. There are some key terms needed to be clarified as they belong to the

fantasy world created by Rowling. Besides, the chapter includes the

application of Halliday's Systematic Functional Language on some

excerpts of the novel.

3.4-Chapter 4: Analysis of Harry Potter movies:

This chapter has the application of the theory of Visual

Grammar by Kress & Leeuwen (2006) on some shots of *Harry Potter*

movies. It explains how makers of *Harry Potter* exploit their different

multimodal techniques to present the character of Snape.

3.5-Chapter 5: Discussion and conclusion:

This chapter includes a comparative analysis between the

original text of *Harry Potter* and its visual reproduction as a movie

series.

At a recent conference at the Boston Book Festival where five

authors discussed a range of topics including the process of turning a

book into a movie, Bissinger, the writer of *Friday Night Lights*, said "

Let's face it, the form of a book is different from the form of a film

…the author writing the script is unable to make the choices that you

have to make " (2012.) On the other hand, Cohn commented

according to her own experience " It's like a two-hour advertisement

for your book… We loved the writer, we loved the director… It was a

charmed experience for us." Furthermore, Dubus maintained that the

script writer is free to change the plot creatively as long as he is able

to " capture the spirit of the book." Despite the diverse perspectives,

they all agreed that transferring a work is not easy.

There is a variation in the earnings between the written work

and the visual one. Fans visit cinema houses with the passion to

discover how film makers manage to capture the spirit of the original

work and achieve huge profits. Despite the huge profits, transferring a

certain work from the page to the screen is a tricky process in which

filmmakers examine their creativity to bring a written script into the

screen without sacrificing its fidelity to the source material. Directors

have to be faithful to its characters, themes and attitudes of the writer

while they are trying to come over several challenges such as

censorship, running time and marketability. As a result, such

adaptation of these works is always subject to criticism by readers of

the original text to judge if it is just a ' skeleton adaptation' or the

original work itself with a delightful flavor of the director.

Despite the fact that those directors try not to violate the

original text meaning, there are a lot of differences between the

written text and the filmed one. It is probable that one theme is

discussed in both of them, but how do the writer and the director

manage to deliver it efficiently in spite of the different available

devices? The writer of the work has nothing except his/her

imagination that provides him/her with a window to the readers'

minds. On the other hand, the director possesses several tools that

enable him/her to manipulate viewers such as body language and

facial expressions.

The pressure of fans is another problem that filmmakers face

when they are going to transfer a novel into a film or a series. Fans are

no longer the passive viewers who accept the work as it is, but they

"purchase, engage with, share, communicate, and create…seek out and

challenge all possible information relating to those texts" (Keane

2007:83.)

Furthermore, they decide if the transfer process of the original

text is satisfying for them. They also have the power to establish their

own theories about the upcoming events, but according to some hints

provided by the authors.

These hints are created through the whole work to prepare the

recipients for the plot twists that will occur at the end of the story.

Directors plan to make use of body language, facial expressions, and

other visual resources in order to manipulate deceive their viewers and

plant certain schemas in their minds about specific events or

characters. Hence, the most important question is how the authors

manage to manipulate their readers and achieve the effect of plot twist

on the pages.

Nowadays, filmmakers tend to transfer epic fantasy works that

are characterized with brilliant techniques that enable them to create a

distinctive world from the real one. Epic Fantasy is identified as " a

very long and serious story set in a fantastic secondary world …

structurally uncomplicated story in which characters notable for their

active agency combat " (' Defining Epic Fantasy'.) It enables the

writers to make several plot twists within the same twist. In addition

to being lengthy, it contains a lot of characters developed during the

whole story to create complex contexts. The length gives way to the

actors to employ their facial expressions, gestures, voice… etc to

manipulate each other and the audience, too. The creativity of the

authors to deceive their fans can be examined by using the

Multimodal Discourse Analysis which is employed to explore how the

meanings of texts are built in and across different modes.

- Theoretical Framework:

2.1-Multimodal discourse analysis has developed as a theory since

the fourth century BC when classical rhetoricians emphasized the

importance of voice, gesture, and facial expressions in public speech.

But it has not been a standard till the 21st century when it has been

applied to art, literature, and social media. Bateman says "

Nowadays… text is just one strand in a complex presentational form that seemly incorporates visual aspects and sometimes even instead of the text itself."(2008:21)

Due to the huge explosion of new ways of communication, the written context has become only one part of the meaning-making process and no longer the dominant one. Kress, who is considered to be the father of visual and multimodal studies, asserts that the meaning of a sign is no longer fixed; it does not depend on the sign in isolation anymore, but its meaning is realized in context through combinations with other signs. In addition, the maker of a sign provides the addressee with a prompt (gesture, gaze, touch); then he/ she will interpret and respond to it according to his /her own interest. Multimodal discourse analysis extends the confined perspective, which studies the language, to the scrutiny of language in association with other sources such as images, music, sound, and symbolism known as semiotic resources. They are" integrated across sensory modalities (e.g. visual, auditory, tactile, gustatory, and

kinesthetic) in multimodal texts and events "[O'Halloran 2011.]

Multimodality is a semiotic approach that provides people with a tool

for breaking down the visual compositions such as web pages,

advertisements, covers into their basic elements. It is also utilized to

examine the relationships between these components; how they are

integrated together. Furthermore, it is viewed as " common semiotic

principles [that] operate in and across different modes" (Kress and

Van Lauween2001, 2); it employs various narrative and "prosodic"

elements such as voice quality, pitch, pace, and intonation.

In fact, there are four strategies for the process of making

meaning: Meta-interpretive, perceptual, analytical and socio-cultural

strategies. Meta-interpretive strategy is the first in which readers

should be aware of the multimodal nature of texts; visual images are

no longer ornamental and are employed to make sense. Secondly, the

Perceptual stage in which readers begin to perceive and notice the

visual elements; they wonder " what is abnormal in this image"/ How

about the framing of the images? As for the Analytical strategy,

making sense of these various visual elements and understanding the

meanings associated with them are very important for the

interpretation of multimodal texts. Finally, the socio-cultural strategy

is a stage in which the readers focus not only on the interrelationships

within the image but also beyond it to the social background (Liu

2013, 1262.)

There is no doubt that the analysis of the semiotic resources

operated by film makers are certainly different from those used by

writers of the original works and this will be the aim of using

multimodality in this dissertation.

2-2 Analysis of body language and facial expressions:

Studies on the physical expressions of body language can be

traced back to the 19th century with Darwin who stresses the

importance of facial expressions and movements in communicating

the passions of people (as qtd in Pease) Prince emphasizes that the

appeal of visual works lies in the ability of the medium to represent

the accurate description of the facial expressions of characters. Such

works have a vast number of possibilities to express the feelings of the

actors; they can verbalize such emotions in a dialogue or represent

them in the form of internal monologue which displays a depiction of

what the characters are thinking about (2013,190.)

The human body speaks through the conscious and the

unconscious body movements, postures, eye contact, and touch. Each

of these physical movements has the ability to stand for a separate

word and can be interpreted differently. Researchers have noted

around one million non-verbal signals. Mehrabian believed that " the

total impact of a message is 7 percent words and 38 percent

vocal…and 55 percent nonverbal" (Pease 1981, 3.) Furthermore,

people sometimes rely on non-verbal signals and disregard the verbal

messages when there is incongruence between the body language

movements and the verbal sentences of the speaker.

- **Fan theory:**

Until now there is no subtle definition for Fan theory because it

can mean a lot of things for people who define the term " fan theory "

as they apprehend it. But it may be defined as " a form of

contemporary critical theory in which the viewers/ readers analyze the

texts and create a new interpretation about what really happened."("

what about Fan Theories".)

When the directors come to transmit a certain written work into

a film or a series, they face a huge challenge which is "how to appease

every fan's interest". Those fans are no longer the passive viewers who

accept the work as it is, but they " purchase, engage with, share,

communicate, and create…seek out and challenge all possible

information relating to those texts" (Keane 2007:83.)

Thanks to the Internet, Facebook, YouTube, and other social

networking sites, fans manage to join groups and fan pages where they

can share their opinions, thoughts, and passions. Henry Jenkins says:"

I have watched fans move from the invisible margins of popular

culture into the center of current thinking about media production and consumptions" (2006:12.) Those sites provide the viewers with a set of creative tools that enable them to express their predictions about the upcoming events as well. They develop such expectations and build their own theories according to some hints provided by the directors/ writers.

- Plot twist is a literary device that builds a radical change in the direction or the expected outcome of the story. It makes the audience wait to see how the narrative changes because of the twist that cannot happen till some hints are provided all at once or over the span of the story. Foreshadowing is one of the strategies employed to create a twist; it is a literary tool used to give clues of what to come later in the story or help to develop expectations about the upcoming events. It builds anticipation in minds of the readers and this leads to increasing intension.