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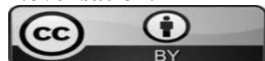
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Discourse and Pentadic Rhetoric: Analyzing Interstellar's Novelisation Through Burke and Perelman and Olbrechts -Tyteca

A B S T R A C T

Viewing a narrative is not the same as hearing it—nor is it the same as doing it or engaging with it; that is, personally and kinesthetically experiencing a tale. In each mode, many items are modified in various ways. The purpose of telling a story—whether in novels, short stories,—is to describe, explain, summarize, and elaborate; the narrator possesses a point of view, the ability to travel through time and space, and occasionally the ability to enter the minds of characters. The current study rhetorically analyses Christopher Nolan's Interstellar movie and novelisation as a case study via an eclectic framework based on models suggested by Kenneth Burke (1969) of rhetoric and Perelman and Olbrechts-Tyteca (1971) of discourse analysis. Two questions are raised: 1. How does the novelisation reframe or introduce the movie's themes, narratives and characters? 2. How does the use of some rhetorical strategies affect the communicative goal of discourse? Through analysis, some prominent points the study underscores are: the novelisation increases emotional involvement by delving into inner character reflections and use of descriptive language; the novelisation provides a more introspective and detailed exploration of these topics, resulting in a more engaging intellectual experience; and both mediums successfully engage audiences, but the framework has emphasised how the cinema appeals to emotions through sensory immediacy, whilst the novelisation speaks to readers who seek intellectual depth and narrative complexity.

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الخطاب والبلاغة الخماسية: تحليل الصياغة الروائية لفيلم "بين النجوم"
من خلال بيرك وبيرلمان وأولبريتشس-تيتيكا

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المستخلص

إن مشاهدة السرد ليس هو نفسه سماعه - كما أنه ليس هو نفسه القيام به أو الانخراط فيه؛ أي معايشة الحكاية شخصياً وحسباً. في كل نمط من هذه، تتعدل العديد من العناصر بطرق مختلفة. فالغرض من سرد الحكاية - سواء في الروايات أو القصص القصيرة - هو الوصف والشرح والتلخيص والتوضيح؛ فالراوي يمتلك وجهة نظر، وقدرة على السفر عبر الزمان والمكان، وأحياناً القدرة على الدخول إلى عقول الشخصيات. تحلل الدراسة الحالية بلاغياً فيلم كريستوفر نولان "بين النجوم" وروايته من خلال إطار انتقائي يستند إلى نموذجي كينيث بيرك (١٩٦٩) في البلاغة وبيرلمان وأولبريتشس-تيتيكا (١٩٧١) في تحليل الخطاب. يُطرح هنا سؤالان:

١ - كيف تعيد الصياغة الروائية تقديم موضوعات الفيلم وسردياته وشخصياته؟

٢. كيف يؤثر استخدام بعض الاستراتيجيات البلاغية على الهدف التواصل للخطاب؟ من خلال التحليل، تبرز بعض النقاط الرئيسية وهي: أن الصياغة الروائية تزيد من المشاركة العاطفية من خلال الخوض في التأملات الداخلية للشخصيات واستخدام اللغة الوصفية، وأن هذه الصياغة تقدم استكشافاً أكثر استبطاناً وتفصيلاً لهذه المواضيع، مما يؤدي إلى تجربة فكرية أكثر جاذبية، وأن كلا الوسيلتين نجحتا في جذب الجمهور، لكن إطار التحليل أكد على أن السينما تخاطب المشاعر من خلال المباشرة الحسية، في حين أن الصياغة الروائية تخاطب القراء الذين يبحثون عن العمق الفكري والتعقيد السردية.

الكلمات المفتاحية: الخطاب التواصل، خماسية بيرك، البلاغة الحديثة، ما بين النجوم، الصياغة الروائية.

1. Introduction

The art of storytelling frequently extends beyond its initial medium. Movies have always been made based on novels, plays, and mythologies, which has given them a fresh perspective by exposing them to the general public. On the other hand, novelisation—a process in which movies become the basis of adaptation—is a less well-known example. In order to examine how different types of adaptations, such as novelisations, can hold significant differences due to some later-discovered reasons and grounds, the current study rhetorically addresses the discourse of Christopher Nolan's (2014) triumphant movie *Interstellar* (2014) and its novelisation by Grey Keyes.

According to Hutcheon and O'Flynn (2013), adaptations may be found everywhere these days, including cinema and television screens, in theaters and musicals, online, in comic books and novels, in the local theme park, and in video arcades. The fact that movies about the process itself have been produced, like Spike Jonze's *Adaptation* and Terry Gilliam's *Lost in La Mancha*, both of which were released in 2002, suggests a certain amount of self-consciousness about—and possibly even acceptance of—their prevalence. The act of adaptation has also been examined in television shows, such as the eleven-part *BRAVO* documentary 'Page to Screen.' Although adaptations are clearly not new to our day,

Shakespeare brought the stories of his culture to the theater and opened them up to a completely new audience (p.2).

However, Hutcheon and O'Flynn (2013) also argue that when one shifts from focusing solely on the medium to taking into account modifications in the broader style of story presentation, other distinctions in what is adapted start to emerge. This is so that both the audience and the adaptor can engage in a different way in each approach. As will become clearer in a moment, viewing a narrative is not the same as hearing it—nor is it the same as doing it or engaging with it, that is, personally and kinesthetically experiencing a tale. In each mode, many items are modified in various ways.

As the examples presented thus far indicate, the purpose of telling a story—whether in novels, short stories, or even historical accounts—is to describe, explain, summarize, and elaborate; the narrator possesses a point of view, the ability to travel through time and space, and occasionally the ability to enter the minds of characters. Stories are told by direct aural and typically visual performances that are experienced in real time, as in stage plays, musicals, operas, ballets, radio, and cinema (pp. 12-13).

The movie focuses on Joseph Cooper (Matthew McConaughey), a former NASA test pilot and engineer who is now a farmer. He lives with his son, daughter Murphy, and father-in-law in a near-future world where the earth is slowly collapsing because it is becoming a polluted dust bowl that cannot support its slowly starving and progressively sick populace because of drought, dust storms, and diseased crops. Cooper is sent on an exploratory space voyage to find a new home in order to investigate new potential planets for human existence after he and Murphy discover a hidden NASA facility whose remote location has been discovered under peculiar circumstances. The exploratory expedition goes awry with Cooper's team, which includes Dr. Brand (Anne Hathaway), Doyle (Wes Bentley), Romilly (David Gyasi), and two talking robots called CASE and TARS. The first two planets surveyed turned out to be uninhabitable: Mann's planet, which was made entirely of ice, and Miller's planet, which was made entirely of water. Cooper and the crew are therefore forced to deal with a rogue scientist from a previous expedition in addition to limited resources including time and fuel. Cooper separates his shuttle from the main ship, allowing Dr. Brand to proceed in a last-ditch effort to make a slingshot maneuver around a black hole and reach the final planet (Edmund's world, which is made out of a rocky desert). An unidentified intelligence saves Cooper as he is pulled into the black hole and places him inside the tesseract, which links him to Murphy's bedroom on Earth. Murphy, who is now an adult, is able to compute the equation for harnessing gravity after Cooper successfully encodes the mission data into his old watch that is kept on a shelf in the room back on Earth. As the movie comes to a close, Cooper awakens on the space station 'Murphy,' which circles Jupiter, and he meets up with Murphy, who is now older. Cooper, feeling out of place in this new order, sets out to locate Dr. Brand, who has arrived and made his home on Edmund's planet (Carlsson, 2019, p.19).

The movie's novelisation is a significant technique for extending its plot, providing a fresh perspective with a lot more information conveyed through text. Additionally, the themes, motivations, and scientific concepts are elaborated in this book. The novelisation's prologue begins, "Darkness arrives first, followed by the steady hushed sound of wind through fragile

leaves. Then the voice of a woman, quavering pleasingly with age. The literary work's richness is perfectly captured in this description" (Keyes, 2014, p.9).

The current study aims to answer some questions like:

1. How does the novelisation reframe or introduce the movie's themes, narratives and characters?
2. How does the use of some rhetorical strategies affect the communicative goal of discourse?

The objective of this paper is to investigate Christopher Nolan's *Interstellar* movie and novelisation as a case study via an eclectic framework based on models suggested by Kenneth Burke (1969) of rhetoric and Perelman and Olbrechts-Tyteca (1971) of discourse analysis to explore both the rhetoric and discourse variances between the movie and its novelisation. The study intends to contribute to the area of research by representing a framework that can address multiple domains of literature, offering insights that can help in understanding the two mediums.

2. Literature Review

Before launching into exploring the related literature on the topic of the study, the concept of novelisation in general refers to the process of adaptation whether from or into books. Hutcheon and O'Flynn (2013) adaptations are repetitions, but repetitions without replication, the change is inevitable, even without any conscious updating or alteration of setting. The change Hutcheon and O'Flynn mentions is the result of adding new dimensions through novelisation (p. xviii).

Clüver (2013) asserts that videogames and movies that have been novelised are prime examples of verbal adaptation. The application of structural methods used in other media to literary works is more prevalent; an example of this is the musicalisation of fiction (p.1).

In discussing adaptations when the verbal is the intended medium, it becomes clear that certain individual configurations that are transferred from another media are typically narratives, most frequently movies. In Manuel Puig's *La traición de Rita Hayworth*, the movie descriptions are verbal representations that parallel *Ekphrasis*. The transmedial elements realised in the source text are adjusted to their own conventions and goals by 'novelisations,' which recast configurations in other media, such as television, movies, and even video games, to fit the dimensions of a novel; if the source text includes dialogue, it may be included. Novelisation in the context of movies frequently entails the extension of a screenplay, which may have been inspired by a book or short story. This can result in a number of intramedial adaptations (Clüver, 2013, p.15).

Reading many novelisations demonstrates that a reader is receptive to fresh ideas and perspectives, which might provide a new perspective on the same piece of literature. Hutcheon and O'Flynn (2013) assert that all novelisations have one thing in common: they raise audience awareness of and interest in the adaptation's 'back story.' There is anticipation because these different supplements are occasionally issued prior to the movies or games. These kinds of adaptations not only give readers or viewers more information, particularly about the inner lives of the adapted characters, but they also encourage reader or audience identification with those characters. Additionally, they might include scenes that aren't in the

screenplay or movie versions, such a minor character's point of view on the action. For example, in Arthur C. Clarke's novelisation of 2001: *A Space Odyssey* (based on a screenplay by Stanley Kubrick and Arthur C. Clarke), the author actually lets the readers into the consciousness of the computer Hal, explaining plot and motivational elements that are left unclear in the movie (pp. 118-119).

3. Methodology

The framework of analysis for the current study adapts Burke's (1969) concept of the Pentad to address the rhetoric behind the differences between the movie and the novelisation. On the other hand, the study adopts Perelman and Olbrechts-Tyteca's (1971) model to analyze the discourse of the movie and the novelisation. The following sketches are detailed descriptions of the two models in hand.

Attempting to respond to inquiries such as ("What is involved when we state what people are doing and why they are doing it?) Burke proposes that the investigation's generating principle has five terms: Act, Scene, Agent, Agency, and Purpose. In a rounded statement about motives, an individual must have some word that names the act (names what took place, in thought or deed) and another that names the scene (the background of the act, the situation in which it occurred); also, it must be also indicated what person or kind of person (agent) performed the act, what means or instruments he used (agency), and the purpose. Men may argue vehemently over the motivations behind an act, the character of the person who committed it, how he did it, or what circumstances led him to do it. They may even insist on using completely different terms to refer to the event. However, a thorough explanation of motives will provide some sort of response to these five questions: what was done (act), when or where it was done (scene), who did it (actor), how he did it (agency), and why (purpose) (p. xv).

Burke's 'Pentad', according to Heller (1975), can be compared to a human hand, with the fingers standing in for the location where all elements converge, originate, and are connected. Let the palm represent the full effect of the rhetorical device. The pentadic elements cooperate to carry out the majority of tasks, much like fingers on a hand do (p.4).

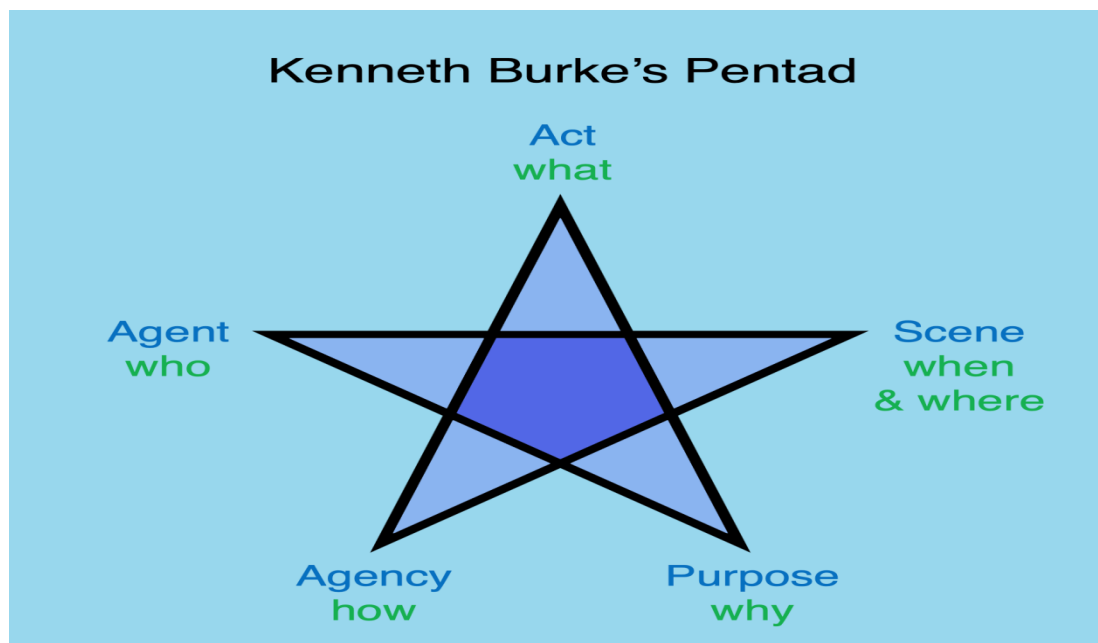
According to Herrick (2020), Burke made a significant distinction between deliberate 'action' and simple 'motion,' with the main distinction being that the latter involves a reason. When someone votes for president or quits their job, they are acting with a motivation. People's lives and interactions are strategic and purposeful due to their motivations; this is known as rhetoric. Understanding human motivations is; therefore, necessary to comprehend human behavior. Burke's pentad is a tool for this kind of comprehension. Burke suggested using the pentad as his 'grammar of motives,' or a way to analyze and comprehend human motivation (p. 243).

For Burke, narrators, also known as rhetors, try to identify themselves by crafting a story that reflects their intentions and choosing a particular point of view. Burke created his dramatistic technique, which he first referred to as the 'pentad', to help people understand the rhetor's intentions by dissecting the narrative components of symbolic action (Graham, 2009, p.35).

The novelisation differs from the movie in the case of this study, which stems from motivations that will be explored via utilizing the pentad. The differences rhetorically can represent attitudes, contained in a symbolic action that can be investigated by the use of the elements of the pentad.

The criteria for an act are the performance or occurrence of a thought or deed; it is crucial to remember that "Any action of a symbolic nature—one that involves language use explicitly or implicitly—is an act" (Bridges, 1996, p. 500). Graham (2009) continues by stating that the term 'act' implies the other elements of symbolic action, in that every action requires a background, or 'scene' against which the act occurs (p. 36) (figure 3.1).

Figure 3.1 Burke's Dramatistic Pentad



Note: Adapted from Burke's 1969 *A Grammar of Motives*

The five elements of the dramatistic pentad seen in the figure above can be explained as follows (Graham, 2009, pp. 36-39):

A. An actor, or 'agent,' is also required to carry out the act. The agent then requires a means, or 'agency,' via which they can carry out the act. Finally, the fact that an agent commits the act implies that they do so for a "purpose." The pentad takes into account each of these five elements (act, scene, agent, agency, and purpose).

B. The scene is the setting or environment (physical, cultural, etc.) in which the act takes place.

C. The agent can be an individual or a collection of people (e.g., a family, a school board, a corporation). However, it is worth noting that the agent does not have to be human. Anything that has the potential to act symbolically can be considered an agent. Nature moves without thinking or reason in the non-symbolic world of simple motion, yet in the symbolic world, the rhetor can personify nature as a vindictive mother, endowing her with destructive symbolic capacities. For example, the rhetor may blame 'mother nature' for the devastation caused by a tsunami or a 'perfect storm.'

D. The agency is either the actual tool the agent used to carry out the act (e.g., a gun, a car, a huge sum of money, etc.) or something more abstract (e.g., the agent's intelligence, inability to distinguish between right and wrong, etc.).

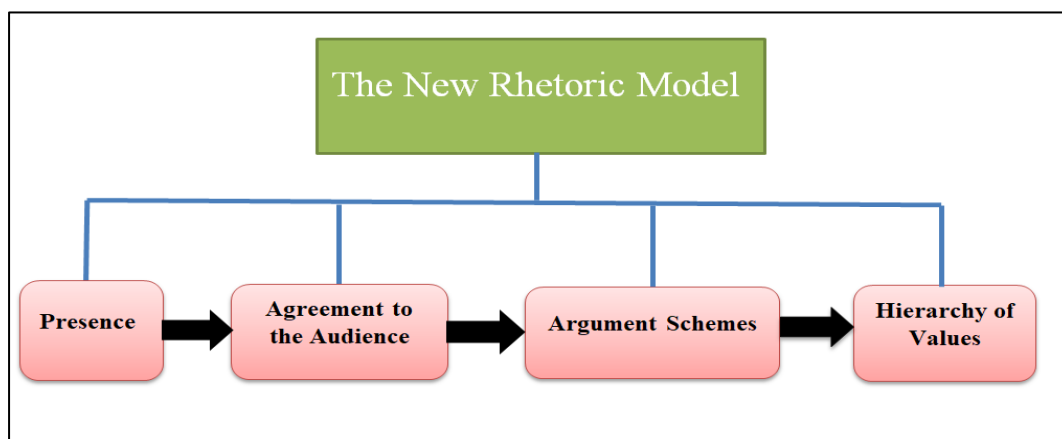
E. The purpose is the result, effect, or outcome of the act that the agent anticipated or the function that the agent seeks to perform by carrying out the act. The way the agent conducts the act reflects his or her attitude. For instance, a student (agent) may prepare for a test (act).

On the other hand, Perelman's work has had a significant impact in a variety of areas, including discourse analysis, rhetoric, and law. Especially, the types of argumentative schemes which he proposed together with Olbrechts-Tyteca have been regarded as an outstanding way of categorizing arguments in natural language .

The unfolding and beginning point of the argumentation both presume the audience's consent. This agreement is sometimes based on explicit premises, sometimes on the specific connecting connections utilized in the argument or how these links are used: from beginning to end, argumentation analysis is concerned with what the hearers are expected to accept.

However, the actual selection of premises, their formulation, and the modifications made are rarely devoid of argumentative value; they are a prelude to the argument that not only establishes the elements but also serves as the initial step in using them for persuasive ends (p.65). Each element of Perelman's statements is explained in figure (3.2) below and the illustrations that follow.

Figure 3.2 the New Rhetoric Model



Note: Adapted from Perelman & Olbrechts-Tyteca, 1971

A. Presence

Perelman and Olbrechts-Tyteca (1971) starts his explanation of the concept of presence by giving an example:

- A king sees an ox on its way to sacrifice. He is moved to pity for it and orders that a sheep be used in its place. He confesses; he did so because he could see the ox, but not the sheep.

It is therefore necessary for the theory and practice of reasoning to take into account the significance of the object that is present in awareness. In fact, a person must sense something's presence in order for it to exist (pp. 116-117).

Perelman and Olbrechts-Tyteca (1971) maintains that significance should be given to the role of presence in argumentation; to the presentation of certain components that the speaker wants the listener to focus on in order for them to take precedence in their mind. It is crucial that the content of the premises stand out against the undifferentiated mass of available elements of agreement before even beginning to argue from them. The presentation of the premises can be used to identify the choice of premises; in any argument that seeks to take immediate action, or which seeks to give the mind a particular orientation, or to make certain schemes of interpretation prevail, and to insert the elements of agreement into a framework that will give them significance and the rank they deserve. It is imperative that the presentation should be effective enough to leave an impression on the listeners' consciousness (p.142).

The presence is an ideal first step for the analysis because it focuses on the audience to the most important elements in the argument, which is the event in the case of this study.

B. Agreement to the Audience

Argumentation needs to be given some thought by the people it is intended for in order to grow. Drawing the attention of an uninterested public is the main goal of publicity and propaganda since it is a necessary prerequisite for engaging in any kind of debate. It is true that every society has institutions that help to organize and encourage this exchange of ideas in a wide range of areas, including politics, research, education, and the administration of justice. However, this does not mean that the significance of this initial issue should be underestimated (Perelman and Olbrechts-Tyteca, 1971, p. 18).

They go on to state that a speaker depends on his listeners' commitment to the propositions he will begin with when he chooses and presents the premises that will form the basis of his argument. However, his audience may reject their allegiance for a variety of reasons, such as not agreeing with what the speaker portrays as true, recognising that his selection of premises is biased, or being taken aback by the pretentious manner in which the premises were presented (p. 65).

In most situations, having some quality is required in order to communicate and be heard. In modern society, where the printed word has turned into a commodity and uses economic organisation to attract attention, this prerequisite is only evident when the distribution methods are unable to establish communication between the speaker and his audience. Therefore, it is more effective when argumentation is formed by a speaker speaking to an audience verbally as opposed to when it is found in a book that is being sold in a bookshop. This characteristic of a speaker, which is necessary for him to be heard or, in many situations, to be permitted to talk, will change depending on the situation. In certain situations, the speaker only has to be a human being wearing a respectable outfit; in other situations, he must be an adult; still in other situations, he must be a regular member of a certain organisation; or he must be the group's spokesperson.

Speaking in front of certain audiences or under specific conditions is only permitted when specific functions are being performed. Certain sectors have extremely detailed regulations governing these requirements for speaking qualifications. For rhetorical reasons, it is; therefore, thought to be better to define an audience as the group of people the speaker

hopes to persuade with his arguments. Every speaker considers the people he is trying to convince; these individuals make up the audience to which his speech is aimed (Perelman and Olbrechts-Tyteca, 1971, p.19).

Additionally, according to Perelman and Olbrechts-Tyteca (2009), the type of audience to whom arguments can be effectively given will greatly influence the arguments' character and the significance that will be attached to them (p. 30).

This study aims to target the agreement to the audience through what is transmitted via the discourse of the author toward them covering the differences in discourse (if found) between the movie and the novelisation.

C. Argument Schemes

While the speaker is arguing, the listener tends to argue on his own behalf about the speech in order to determine the credibility he should assign to it. The listener who listens to the arguments not only understands them in his own manner, but also develops fresh arguments of his own, which are typically unspoken but nevertheless intervene to affect the final consequences of the reasoning (Perelman and Olbrechts-Tyteca, 1971, p.189).

Perelman and Olbrechts-Tyteca (1971) add that this mental activity of the hearer can often be guided by the speaker either by supplying certain arguments bearing on the nature of his own theses or by supplying certain items of information that encourage his hearers to reason in some particular way. These arguments which take the discourse itself as their object, and these items of information likely to arouse such arguments, can also come from a third party: the speaker's opponent, particularly in legal debate, or perhaps from a mere spectator (p.189).

In principle, all of the argumentation schemes seen can be applied to the speech itself. In some circumstances, it can lead to demonstrate this in greater depth, particularly through arguments based on the relationship between the speaker as a person and his speech, as well as the consideration of the speech as an oratory process. However, these are just the most extreme examples in which the argument with the discourse as an object is superimposed on the speaker's own. It would undoubtedly be possible to do a similar study for each style of argument (p. 189).

D. Hierarchy of Values

Before discussing how values are, an introduction to the concept of value should be provided. Perelman and Olbrechts-Tyteca (1971) argue that there is a fundamental, but frequently overlooked, distinction between abstract values like justice or truth and specific values like France or the Church. A concrete value is one assigned to a living human, a distinct group, or a specific object that is regarded as a unique entity. There is a close relationship between the worth of what is concrete and what is distinctive: showing something's unique nature automatically increases its value. The romantic writers have caused a reaction against abstract rationalism in philosophical thought by bringing to light the distinctive qualities of particular individuals, groups, or historical periods. This reaction is typified by the prominent role that is given to that most concrete value—the human person. There are qualities and ways of behaving that can only be thought of in relation to specific

values, even while Western morality, to the extent that it is founded on Greco-Roman concepts, emphasizes adherence to laws that apply to everyone and in every situation. This type of thinking includes concepts like duty, faithfulness, loyalty, solidarity, and discipline (p. 77).

Hierarchies, such as the superiority of humans over animals or of gods over humans, are frequently used in argumentation in addition to abstract and tangible values. Values can undoubtedly be used to support the justification of these hierarchies. In a hierarchy with several components, it is possible to imagine that A is superior to B and B is superior to C without necessarily having the same foundation or even providing any explanation for these two superiorities (Perelman and Olbrechts-Tyteca, 1971, p. 88).

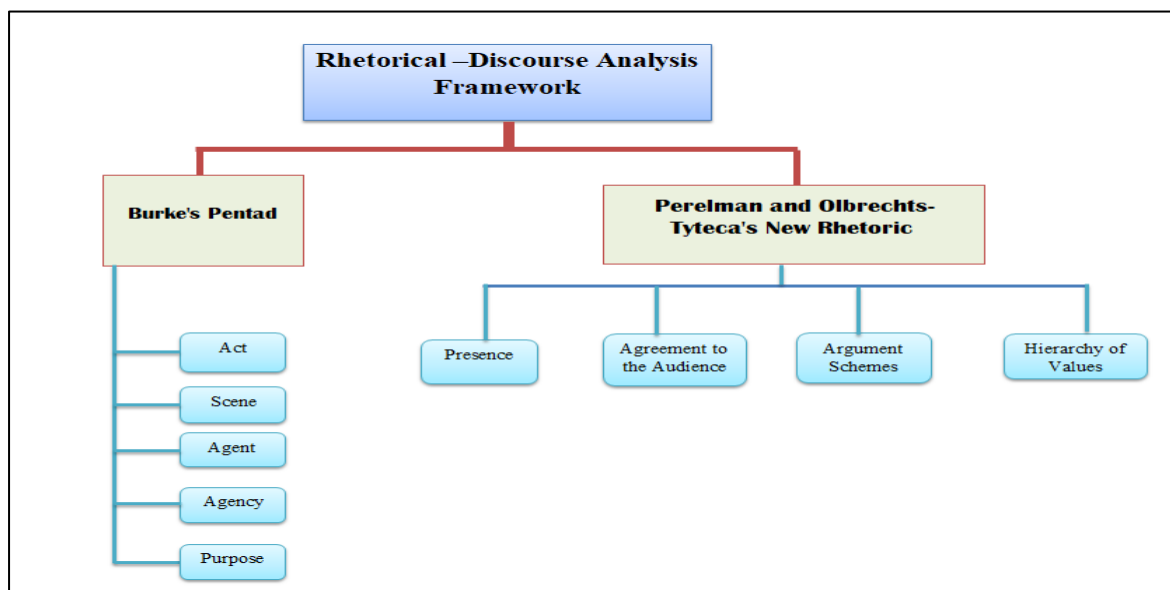
Additionally, it should be noted that abstract values that are not quantitatively ranked may be arranged hierarchically, but this does not imply that they are unrelated to one another. The exact opposite. For example, when the "end" value is regarded as superior to the "means" or when the "cause" value is regarded as superior to the "effect," it is evident that values are generally thought to be interconnected, and this very connection is frequently the basis for their subordination. Without a question, value hierarchies play a bigger role in an argument's structure than the values themselves. The majority of audiences do share most values, and an audience's grading of values is more indicative of its characteristics than the values it accepts. (Perelman and Olbrechts-Tyteca, 1971, p. 81).

In the case of the current study, analysis according to this component can help addressing which and in what order values are prioritized in the discourse of the movie and its novelisation.

3.1 Adopted Framework of Analysis

The current study's framework of analysis can be explained in full in figure (3.3).

Figure 3.3 The present study's Framework of Analysis



Note: Adapted from Burke 1969 and Perelman and Olbrechts-Tyteca 1971

3.2 Data Selection

In this study, two prominent events from *Interstellar* movie are selected as the sample data for analysis. These events are selected using Yin's (2011) method of systematic observation, which emphasizes the careful identification and selection of key moments that align with the study's focus. Yin describe it as, "the most formal observational methods will typically include a formal (observational) instrument and the identification of a specific set of occasions for making the observations" (p. 143). *Interstellar* consists of three acts; consequently, the two events are selected systematically, one from each act.

3.2.1 First Event: 'The Dust Storm'

The movie opens with a dust storm, which remains a familiar scene, yet in this case it is different. The dust storm represents a declining environment. It signifies the earth's futuristic decay. Cooper tries his best to shelter himself and his family from the storm. while his daughter Murphy claims that the dust in her room is shaped in a pattern similar to a code of some kind. The storm event carries the significant of introducing the narrative's conflict about humanity's need to find a new home.

3.2.2 Second Event: 'Visiting Miller's Planet and Cooper's Cry'

During their expedition to find an alternative Earth-like planet, Cooper's team arrives at a strange planet in which they suspect it can host a new home for humanity. Miller is a water-covered planet near a big black hole, which timing is very different from Earth in the sense that a minute in it is equal to an hour on planet Earth. The crew gets trapped by huge water waves, which leads to them spending more time than they already planned, adding to the tension and danger they face while collecting data from the planet.

4. Analysis

4.1 Analysis of the First Event: 'The Dust Storm' (Act 1)

4.1.1 Burke's Pentad Analysis

4.1.1.1 Act. The storm is the most pivotal event that preludes the movie's story; it is a rhetorical choice that represents a dramatic, visually impactful moment that is a pivotal prelude act. Nolan implements a very realistic sound design orchestrated by the famous score composer Hans Zimmer (2014). The event, in addition, is carried by a very smart utilisation of cinematography elements aimed at presenting an authentic screen experience that emphasizes the decaying state of earth (see Figure 3.4).

Figure 3.4 The Dust Storm hitting the Baseball Field

Note: Adapted from Nolan 2014

In the novelisation by Keyes (2014), the storm is described in a much more elaborate sense using elevated descriptive language aimed at aiding the seriousness and gravity of the event, offering a textual context, and channeling Cooper's inner fears that the movie might miss. For instance, describing how the storm in words "The storm was building itself on the horizon, a wall of dust churning toward them. Cooper always thought they looked more like tsunamis than storms." The description, in addition, maintains the scientific description of the event (p. 45).

4.1.1.2 Scene. In the movie, the physical environment, like the baseball field, the dust-covered car, and the claustrophobic interior of the house and Murphy's, are all rhetorical strategies that symbolise the earth's inevitable decline (see Figure 3.5).

Figure 3.5 The Crowds Panicking at the Scene of the Massive Dust Storm

Note: Adapted from Nolan 2014

The novelisation, on the other hand, adds more to the scene's symbolism and rhetorical stance by describing how the storm was advancing like something that makes "buildings and roads vanish into it." The description adds that the storm is not something new, adding to the hopelessness and emotional weight of the scene.

4.1.1.3 Agent. In the movie, Cooper's role as a protector and problem-solver is subtly shown through reactions, actions, minimal dialogues, body language, and facial expressions during the storm.

In the novelisation, Cooper's perspective is explored in eloquence, with reflections on his growing frustration and hopelessness. For instance, describing Cooper's inner struggle, saying, "Cooper had hoped to outrun the dust storm at first, but that hope was dimming along with the light from the sun" (Keyes, 2014, p. 45).

4.1.1.4 Agency. In the movie, the storm acts as a narrative force. The dust is not merely an addition to the event; it serves as a visual tool that carries the seriousness and severity of the act. It represents a physical tool that connects science and emotions (see Figures 3.4 and 3.5).

The novelisation, on the other hand, ties the storm atmosphere more closely to the daily survival challenges and struggles faced by the characters like Cooper's thoughts of how was the storm challenging them stating "Cooper thought. The storm that had buried Jansen hadn't been half as bad as this one. There couldn't really be any doubt that they were getting worse as the years went on. Mother Nature reasserting her superiority with ever-increasing enthusiasm" (p.46).

4.1.1.5 Purpose. In the movie, the dust storm introduces the audience to the horrific future of Earth and the stakes of the narrative. It is a warning message aided by scientifically proven facts about the futuristic results of human beings' irresponsible actions.

The novelisation treats the event with more contextualisation and elaboration on various aspects (cf. 4.1.1.1, 4.1.1.2, 4.1.1.3, and 4.1.1.4). The purpose of this extension is to adhere to the norms of writing a literary work in addition to presenting a textual argument that has the role of persuading the viewers about the urgency of the change.

4.1.2 Perelman and Olbrechts-Tyteca Analysis

4.1.2.1 Presence. The movie uses vivid imagery to channel the storm event's immediacy and danger.

Keyes (2014) novelisation on contrast elaborates on the environmental decline overtime and the urgency of the event, and the characters' inner struggles with sentences like "Cooper always thought they looked more like tsunamis than storms." The novelisation also showcases a detailed sense of description with sentences like, "The air was sharp with ozone, and already the wind was picking up as the dry, cold front that drove the storm shoved the warm evening air before it and away. The temperature had already dropped a few degrees" (p.45).

4.1.2.2 Agreement to the Audience. The event appeals to the movie's audience through the drastic depiction of the storm and Cooper's role amid the storm. The audience can also agree with the event due to the familiar emotions of familial connections, survival, and unity channeled through the visual and verbal mediums of communication.

Keyes (2014) novelisation focuses on creating a relatable experience based on the reader's common knowledge about some universal things like the storm resembling to a 'Tsunami' or the scientific description of the situation before the storm in sentences like " The air was sharp with ozone, and already the wind was picking up as the dry."

4.1.2.3 Argument Schemes. While not introduced completely, the storm event represents a valid visual argument and a prelude for space exploration and looking for an alternative planet.

The novelisation expands this argument through the description of the monstrosity of the event and Cooper's reflection on humanity's failure to maintain earth like the description of the storm as the wall that moves forward hitting things away in words like, "Then the wall hit them, and everything went dark. The wheel tried to wrench itself out of his hands as Cooper fought desperately to stay on the road (p.46)

4.1.2.4 Hierarchy of Values. The movie priorities values of Familial bonds, unity, and survival. The event of the storm represents a hard test of all this values.

Keyes's (2014) novelisation presents a different map of prioritisation balancing driven by broader concerns about the discourse's scientific accuracy and the responsibility of matching the movie's energy.

4.2 Analysis of the Second Event: 'Visiting Miller's Planet and Cooper's Cry'

4.2.1 Burke's Pentad Analysis

4.2.1.1 Act. The event of visiting Miller's planet is a catastrophic act that represents how desperate Cooper and his crew were to find the solution for the human beings problem. Nolan planted this daring exploration and how it ended as a rhetorical strategy utilized to underscore the weight and cost of Cooper's ambition (see Figure 3.6). Moving forward, when cooper watches the clips that his kids sent through the years, he starts to tear up in agony. For him, there not only clips, as they might be their farewell wills (see Figure 3.7).

Figure 3.6 Observing the Vast Water-covered Miller's Planet



Note: Adapted from Nolan 2014

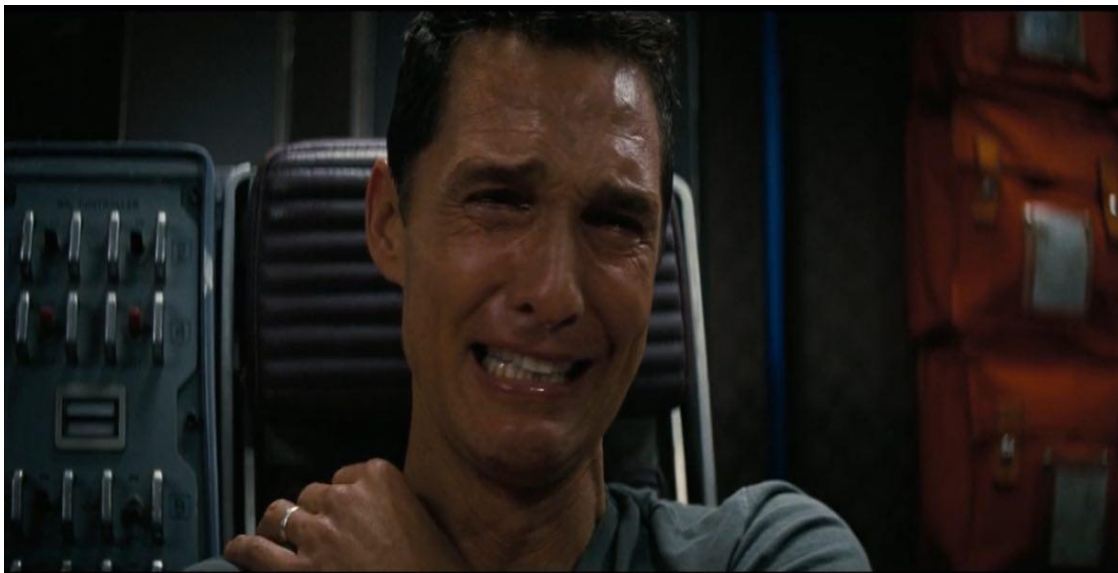
Keyes (2014) novelisation should alternatively have a different kind of focus. For Cooper, he wants this planet to be like Earth, because he misses his planet. The novelisation describes Cooper's inner reflection by saying, "He watched the planet below. From a distance it hadn't looked so different from Earth", and the details, including Cooper's thoughts and fragmented memories as he processes that his kids grew up without him, as Keyes describes, "With trembling fingers, Cooper paused the playback and took a breath, trying to steel himself. Then he let it run" (p. 153).

Additionally, the novelisation focuses on Cooper's motivation to do everything he can to find the solution, especially when he came down with the insane idea of gliding into the planet without fuel. "We're gonna use the Ranger's aerodynamics to save fuel," and "Wanna get in fast, don't we?" (p. 132).

4.2.1.2 Scene. The planet's hostile environment and the disappointment it brought to Cooper and his crew is a metaphor for the loss of hope and unpredictability of the universe for what Cooper wanted to be a suitable place and solution appears to be no more than a water-covered planet. In addition, the stark, enclosed environment of the booth when Cooper was catching up with his kids' memories represents a metaphor that is a statement of the character's isolation, loneliness, and deep grief.

The description of the planet in the novelisation emphasizes its oddness and isolation. What started as "a small, glowing point" near the black hole (p.130) and "the blue marble skimming along Gargantua's event horizon" turned out to be the scene where the characters' lives changed forever (p.132). The description then moves to a dull and harsh one when describing how Cooper saw the lives of his family advancing with each clip without him. Cooper thought he was ready for this, but he could not and eventually broke into tears, especially when knowing that his good friend, the grandfather of his kids, passed away, saying, "Goodbye, Donald, he thought. It was hard to believe. Donald was dead. He'd been such a sturdy presence, so much a part of that place." This description emphasizes the harshness of being disconnected from beloved ones (see Figure 3.7) (p. 155).

Figure 3.7 Cooper Devastated Watching his Children Clips



Note: Adapted from Nolan 2014

4.2.1.3 Agent. In the movie, Cooper and his crew are addressed as the agents of the event, embodying humanity's drive to survive and start over, even at great personal and collective cost.

The novelisation showcases the same case in clearing who is the agent. However, the textual description of the characters and their inner thoughts is presented textually, which in

turn matches the role of thrilling music and visuals in the movie. Cooper's thoughts about the missed moments with his kids are elaborated, making the depiction of grief more layered, and the agent of the act looks more overwhelmed. For instance, "He watched the planet below. From a distance it hadn't looked so different from Earth, but as they drew closer, he could see that it was much —well—bluer. He tried to pick out features—continents, islands—but all he could make out were clouds" (p. 132), "Amelia looked in the direction the robot indicated. The water stretched out to the horizon, where it met a mountain range, misty with distance; one long ridge that vanished in each direction" (p. 137), and "The sight of the alien skyline arrested her for a moment, and she wished they weren't in such a hurry. She had long dreamt of her first moments on an extra-solar planet, and this wasn't how it was supposed to go. There should be a little ceremony, a little "That's one small step" (p. 137).

4.2.1.4 Agency. In this event, agency is less prominent because the focus is on the act of visiting the planet, the agents' actions, the scene, and the consequences of this action.

4.2.1.5 Purpose. In addition to presenting a rich cinematic experience, the event is Nolan's attempt to persuade the audience of the immense stakes involved in the mission and the great sacrifice required to save humanity. Moving forward, Cooper starts to cry while watching the clips. The purpose behind this is that Nolan wants to evoke a sense of empathy by illustrating the emotional cost of the mission and the sacrifice that Cooper had to take.

The novelisation channels the same objectives driven by the same motivation but with extra steps. It features a sense of elaborated scientific description, linking the event to physics and astronomy, for instance when Cooper and his crew were approaching the planet's atmosphere, Keyes (2014) states, "air so thin it would pass as vacuum compared to sea-level air on Earth. But at the speed they were traveling, those few molecules were compressed enough to make them practically much denser in their interaction with the plummeting vessel" (p.132).

4.2.2 Perelman and Olbrechts-Tyteca Analysis

4.2.2.1 Presence. The movie uses dramatic visuals, such as the Gargantua's horizon, the black hole, and Miller's planet as a mean to communicate the intensity of the scenery and to advocate themes of awe and fear. The emotional weight of Cooper's reaction is amplified by the scene of his crying and the sad background music.

The novelisation, on the other hand, adds more context to the matter through detailed description of the whole event, which can further represent the writer's authenticity and adhering to create a reasonable/genuine experience, giving readers insight into Cooper's thoughts and regrets, illustrated through, for instance, "The screen came to life, and there was Tom, just as he had looked in the last message, still seventeen", "With trembling fingers, Cooper paused the playback and took a breath, trying to steel himself" and " Sometimes you have to see your life from far away for it to make sense, he thought. To see what was probably obvious to anyone else" (pp. 155-156).

4.2.2.2 Agreement to the Audience. The event in the movie represents a message of emotional appeal to the universal themes of danger of the moment, the enormous stakes, thrill, exploration love, and eventually loss. This represents the standpoint from which each sci-fi director starts and relies on to achieve an effective communication with the movie's audience.

The novelisation, on the other hand, connects logically and sentimentally with the audience by representing the inner struggles as Cooper is wishing the planet to be like earth; "He watched the planet below. From a distance it hadn't looked so different from Earth." And also by moving the keen scientific description of the planet and the event in general (p.132). Lastly, the novelisation moves to address a universal theme of expressing the inner suppressed emotions via statements like, "Cooper started to reach toward the screen, as if somehow he could ask Tom to stay, to tell him he was alive. But he couldn't", and "He couldn't help but touch the screen, his only connection to his family (pp. 155-156).

4.2.2.3 Argument Schemes. Nolan utilizes CGI (Computer-Generated Imagery) visuals to construct a visual argument about the danger and curiosity of the act. The movie also uses the charming music score by Zimmer (2014) as an argument to match the event's high sense of risk and thrill. When Cooper starts to cry, here Nolan adds an emotions-based argument appealing to audience who are familiar with the harsh experience of losing a beloved one.

Keyes's (2014) novelisation builds a narrative-based argument aided by scientific facts and theory and emotionally-based textual orientation. The narrative tilts around the limitations of human foresight, decision-making, grief and its causes. This becomes far more clear in the description of his helpless stage that Cooper reached when watching the clips of his kids stating, "He looked as if he wanted to say something more, then apparently he decided against it." This description is the greatest measure of how his emotions surpassed the limits of time and place reaching a state that made the astronaut like Cooper ignore the laws of physics for the sake of love.

4.2.2.4 Hierarchy of Values. The event showcases prioritisation of many values. The event's enormous weight in the course of the movie is carried by values, starting with teamwork, survival, sacrifice, survival, father-child bond and the cost of time lost.

The novelisation, alternatively, proceeds with a broader values reflecting on the value of exploration and to more immensely the value of knowledge as in the description of the landing process "air so thin it would pass as vacuum compared to sea-level air on Earth. But at the speed they were traveling, those few molecules were compressed enough to make them practically much denser in their interaction with the plummeting vessel" (p.132). The novelisation balances the scientific description with a reflection on human beings' delicate sentiments and the fragility of humans in front of the physics of time and place.

5. Discussion and Results

As for the study's questions, the analysis suggests the following answers which can be attributed as results:

For the first question, which states, "How does the novelisation reframe or introduce the movie's themes, narratives and characters?" The analysis using the framework showcases that the novelisation of the selected events delves deep into a multi-layered storytelling experience using the narrative voice to convey the inner thoughts, signifying a more familiar, intimate, personal viewpoint, the rich description of the space, which enriches the reader's involvement, attention, and the setting understanding, and character's arcs, which offers a more detailed characters' development of the movie, possibly offering a more subtle understanding of the motivations of characters and their growth.

To elaborate, each of the two insights below is cognised:

1. Compared to the more visual, time-constrained movie format, the novelisation's ability to delve deeper into characters' minds and thoughts and provide richer descriptions of settings may enhance themes and narratives, making them more accessible or relatable to readers.
2. When looking to implications for storytelling, this highlights the potential of novelisation to serve as a complementary piece that enriches the overall story universe and appeals to fans seeking a more in-depth experience.

For the second question, which states, "How does the use of some rhetorical strategies affect the communicative goal of discourse?" It is clear that in both film and its novelisation there is a set of items and actions used to persuade the audience into some special feeling or reality. Analysis of the events language in novelisation and music in the movie can clearly state this (cf. 4.1.1.1 Act).

The following two insights are to be regarded:

1. Medium-Specific Elements and their Potency: a. the language employed in the analysed novelisation has engendered vivid, personal experiences, thereby the reader's imagination, and b. music in this movie industry has been shown to provide an immediate, emotional cue that can effectively alter the viewer's emotional state or level of anticipation.
2. Contribution for Effective Communication: it is imperative to understand the audience's preferences for medium and to strategically employ of persuasive elements to achieve the desired communicative goals.

6. Conclusions

1. The framework has illustrated that, while the movie uses visuals music, and performances to elicit immediate emotional responses, the novelisation increases emotional involvement by delving into inner character reflections and use of descriptive language.

2. The analysis has concluded that the movie's cinematic approaches efficiently express universal themes like survival and sacrifice, whereas the novelisation provides a more introspective and detailed exploration of these topics, resulting in a more engaging intellectual experience.

3. Both mediums successfully engage audiences, but the framework has emphasised how the cinema appeals to emotions through sensory immediacy, whilst the novelisation speaks to readers who seek intellectual depth and narrative complexity.

4. Framework Effectiveness:

A. Burke's Pentad model has deconstructed the rhetorical elements of both mediums, highlighting differences in act, scene, and agency. The novelisation adds depth by means of textual details, while the movie relies on sensation tools.

B. Perelman's New Rhetoric model reveals how each medium communicate to its audience differently through presence, values, and argument schemes. It demonstrates how the novelisation enhances the movie's immediacy with complex scientific and emotional reasons.

5. Medium-Specific Rhetoric: The analysis has revealed that the movie's use of cinematic resources such as CGI and sound design creates a powerful narrative experience, whereas the novelisation's descriptive language and scientific accuracy provide a deep and immersive knowledge of the story's stakes.

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