

Film and Literature: the process of transposition

Introduction:

The relationship between literature and film are interrelated. Adaptation literary works such as film is controlled by the fidelity of that source. It has been believed that adaptation is the interpretation of the original text as mirror, derivative or secondary production. Critics have concerned the problems related with visuality of the film. Each act of the visualization narrows down the role of characters, landscapes or objects, which have created by the book and will be reconstructed again the imagination of the reader. Therefore, visualization has deleted some of the details in which book finds them useful to be mentioned.

Film and literature has a strong relationship about many years during the history of cinema. Commentators are interesting in quoting Joseph Conrad's statement of his novelistic intention: "My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel– it is, before all, to make you see". This shows that Conrad had tried to tell his reader that word is written to be seen.

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Adaptation always tries to emphasize on the memory of narrative especially novel, that memory which has been driven from the realistic situations of reading. On the other hand, adaptation expends that memory striving to obliterate it with the presence of its new images. Therefore, adaptation reworks to consume the memory of narrative. Some scholars and writers have suggested prospectively several rewarding strategies concerning with adaptation. Some of them believe that adaptation must be changed completely its originality, fulfilling double works of disappearing and covering its sources, supplying interesting to be nothing more than that of seeing words changed into images.

The Historical Background of film:

The first film was brilliant, short, exciting and lasting merely twenty

He believes that literature can be seen well by cinematic visualization.

Another an important thing that should be noted is that film tells us things that could be conveyed through the language of words, furthermore, film depends entirely on what literature produces to its society to be heard or seen.

Adaptation theory:

Adaptation has been utilized to stress on realizing the strategy used by narrative and film. This will lead us to setting up some cases to keep on process of convergence and transformation within arts. Representation of film adapts new conception, adaptation determine the limits of representation via pressing the cultural state. For making comparison and contrast, adaptation is not a prerequisite. However, it may be said that, they are simplified certain common materials.



page into screen. Ten years later, Holmes appeared in more than twenty films for a worldwide audience.

As the celebrity of film has been expanded, producers of cinema have noticed that audience is ready happily to sit in theater for more than an hour, this will save money and therefore would make more money. Companies have begun to build and produce huge theatre in order to attract the attention of their audience, this would lead them to create new features of film.

In 1909 the USA studios has produced a four-reel version of *Les Misérables*, releasing each reel separately. D.W. Griffith produced the first epic motion picture, the 175-minute *The Birth of a Nation*, it has convicted for its racist outlook. In the mid of thirties of that last century, Maxine Block endeavored to list all films based on works of drama

seconds. The film of *The Kiss* by William Heise, had fascinated, raged and irritated its audiences when it displayed into a temporary screen in Ottawa, Canada 1899. Some of the newspapers in that time deprecated and had given some refusal reviews. The Library of the Congress had considered it culturally important and picked out it for the preservation in the National Film Registry. The film was very considerable on many levels. It was the first time that film used for narrative rather than on documentary purposes.

The Great Train Robbery, a ten minutes film which had been become very famous and commercial in the nickelodeon era. William Horne believes that film should begin to develop to be popular in the world of entertainment. Arthur Conan Doyle's Sherlock Holmes, was the earliest examples of taking widespread literary character transferring from



norm in studying adaptation. They believe that also there is no need to compare between text and film and no stander measure, fidelity is a matter of overvaluing. While other critics like Lind Hutcheon believes that fidelity is an aspect which has been considered in adaptation studies, but it should be aside while other norms are

forefront. Fidelity may tell us the element of cinema and the screenplay.

The language of fidelity in literature and film is different, text is never judged in comparison to other forms of art particularly films. Furthermore, the language of fidelity signifies hierarchy in which the text is the resource and the film is just a copy.

Hutcheon in her book A theory of Adaptation, she attempts to get answers to several pragmatic issues relating to adaptation, starting with

drama and fiction.

Harry Geduld claimed that by the mid30s, 40 percent of all films produced were based on books. In 1979, Morris Beja evaluated that almost 30 percent or more of all films produced each year were based on novels. Dudley Andrew claimed " Well over half of all commercial films have come from literary originals". Actually, during the history of the Academy Awards 70% of the winning films have been adapted from literary sources.

Fidelity in Adaptation:

Fidelity is an issue that should be highly employed when studying the adaptation. It has been the measurement for analyzing the interpretation of adaptation. John Desmond and Peter Hawkes notice that the tradition of fidelity can not be without primacy. They believe that fidelity seems no longer a mandatory



sense of surprise that people have remembered and distinguished.

Hawkes and Desmond point out information concerning the early period of cinema, adaptation was made to borrow literature's prestige for new form of art. Linda also mentions the other aspect of adaptation, the financial appeal to adaptation. Screenings are always made after culturally accredited and appreciated novels.

Intertextuality:

The term of intertextuality was extended by poststructuralist theorists, represented by a Bulgarian–French literary critic, psychoanalyst, sociologist and philosopher Julia Kristeva in her book *Word, Dialogue, Novel*. She writes that the literary word is intersection of textual surfaces rather than a point, as a dialogue among several writings. She argues that each word (text) is intersection of

the reasons for using this process when making film. Hutcheon argues that adaptations can be seen as secondary creations they are everywhere in our culture. There are some reasons that literature is superior to film. Stam and Raengo's *Literature and Film: A Guide to the Theory and Practice of Film Adaptation* that gives some interesting ideas. Statisticians in 1992, have concluded that the majority of films that won prizes either the Oscar or the Emmy Awards were actual adaptations. Hutcheon offers reasons for the growing interest in screening. She notices that the increase in media in different directions has contributed to the rising and that it has supported the need for diversity. Repetition is one of the interesting aspect that makes adaptation appealing to the public; the fact that parts of the text offers member the comfort and a



affirms, supplements, and relies upon the others, presupposes them to be known, and somehow takes them into account".

The relationship between explicit and implicit that a text or utterance has to prior, contemporary and potential future texts. Throughout such relations a text summons a representation of the discourse situation, the textual resources that bear on the situation, and how the current text positions itself and draws on other texts. We have to know that there are different levels of intertextuality: first the text that may draw on prior texts as a source of meanings to be used at face value. This occurs whenever one text takes statements from another source as authoritative and then repeats that authoritative information or statement for the purposes of the new text. Secondly the text may draw explicit

other words (texts) where at least one word can read. Intertextuality needs to be not understood alone, we should understand texts not as a self-contained system but, as various and historical. The theory of intertextuality persists that text cannot exist as a self-sufficient whole. Kristeva indicate that meaning is never transposed straightly from the author to the reader of a text, but "filtered through codes adopted and modified both by the author and the reader" (Holý, 20) as the result of any experience other texts might have left on them.

Roland Barthes says "The text is a tissue of quotation drawn from the innumerable centers of culture". The Russian philosopher Mikhail Bakhtin believes "that every utterance must be regarded as a response to the preceding utterances of the given sphere... Each utterance refutes



forms, a text depends on the available resources of language without calling particular attention to the intertext. Every text, all the time, relies on the available language of the period, and is part of the cultural world of the times.

Intertextuality is a concept that should be considered in the process of analyzing literature to film by studying and dealing with adaptation. The matter of interdependence of such literary texts have studied by structuralists and post-structuralists like Roland Barthes, Kristeva and Hutcheon. Kristeva believes that such literary text is not an isolated phenomena, it is made from mosaic element. Some theorists believe that intertextuality is the actual state of literature. Moreover, we can say that all texts are made from the same origin of the other texts.

The Difference between film Dialogue and Literary Dialogue:

social dramas of prior texts involved in discussion. When a newspaper story, for example, quotes opposing views of Senators, teachers' unions, community activist groups, and reports from think tanks concerning a current controversy over school funding, they portray an intertextual social drama. Thirdly Text may also explicitly use other statements as background, support, and contrast. Whenever a student cites figures from an encyclopedia, uses newspaper reports to confirm events, or uses quotations from a work of literature to support an analysis, they are using sources in this way. Four Less explicitly the text may rely on beliefs, issues, ideas, statements generally circulated and likely familiar to the readers, whether they would attribute the material to a specific source or would just understand as common knowledge. The last one is by using language and language



Palmgren defines literary dialogue as one of the basic modes of the narration. She believes that dialogue never exists on its own in an epic text. Dialogue is surrounded by epic scene which consists of dialogue, narrating, and description and it has characters in a conflict with another. Palmgren says that there are some functions of literary dialogue, such as exchanging thoughts, information, and characterization. She points out that dialogue in literature is merely a part of characterization. The modern novel depends on the stream of consciousness techniques in replacing of dialogue or monologue to show the inner world and ideas of characters.

On other hand, cinematic dialogue shares the literary or dramatic dialogue. However, the audiovisual context plays a significant role in forming the dialogue. Conceptions of

We do not find body gesture, hear intonation, facial expression in reading books particularly in literary works like novel and drama. Author by his wide range of imagination create these image and suggest them to us. The clear difference between the film dialogue and literary dialogue is the former is spoken and the latter is written. Rimmon-Kenan states that scene in literature is a piece of a text where duration of a text and story are considered identical. He determines that dialogue in literature is mimetic, the writer tries to "create the illusion that it is not he who speaks". Furthermore, dialogue in literature especially in novel is in general direct discourse. This creates illusion of mimesis. So, we are presented with the dialogue as mediated by the narrator who arranges the story for us to read.



space, picture and word, imagination and reality and knowledge and emotions. Film is the appearance of connection between literature and cinema. Literature needs words to express about feelings and issues of community, cinema needs devices and techniques to be applied to produce film to be closer to audience and people. Literature is the art of expression, cinema is actually considered the universal art in which it unifies the largest number of interested people. Some critics believe that literature inspires cinematic works, and sometimes it is inspired by cinema. Earnest Hemingway, Faulkner, Scott Fitzgerald, John Dos Passos and other have influenced by the works and production which the film presents to society. In fact, twentieth century has launched its literary works relying on documenting them throughout using camera or films.

film dialogue are enriched with simplification and generalization. Lotman states that film dialogue is equal to dialogue in drama and novel, while other critics argue that film dialogue is not conversation, nor can be considered equivalent to literary dialogue or theatrical dialogue.

Another difference between film dialogue and literary dialogue is that cinema is not consisted of words, it is formed from images and sounds too. Literature lacks the motion picture while film is rich of audiovisual contexts. However, theatre is also audiovisual, there we able to observe and watch the performance of actor on the stage as we can see them on the screen.

Influence of Cinema on Literature:

Writers and critics of cinema argue that cinema is that one of the most important source of sense, cinema itself can stick between time and



focusing on that the two art expressions have some convergences and divergences.

Cinema is regarded to be a visual and oral narrative. Many critics have seen how lots of playwrights, novelist and writers have inspired by the works of cinema particularly those who have produced and written challenged works. The paper exposes also that novel and cinema have narrative in general, even they have told various stories.

It examines the difference between film dialogue and literary dialogue is that cinema is not consisted of words, it is formed from images and sounds too. Literature lacks the motion picture while film is rich of audiovisual contexts. The paper examines also adaptation has been utilized to stress on realizing the strategy used by narrative and film. This will lead us to setting up some

Lots of works of literature such as play and novel have acted by series of films or movies.

Some critics like David Thomson find that a large number of Hemingway's works related to the techniques of film. Hemingway, Faulkner John Dos Passos wanted to replace verbal language, searching an easy movement at the cinema's time offers through visualization and montage. Over twenty years in Hollywood, Faulkner has used techniques and devices from his experiences as a scenarist. Fitzgerald is one those who has influenced and inspired by the cinematic works, he has developed the relations with the cinematographic world and personalities.

Conclusion:

This paper has studied the relation between literature and cinema,



employed when studying the cases to keep on process of adaptation. It has been the convergence and transformation measurement for analyzing the within arts. It shows how fidelity is interpretation of adaptation. an issue that should be highly

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