

# **Cellulose to Celluloid**

**Student Number: 11718558**

**Candidate Number: 11785**

“Cellulose to Celluloid” intends to give a clear, concise and informative response to the literary adaptation process. The objectives of this analytical and interpretative investigation are:

- to examine the fundamental differences in the nature and form of the print and film media
- to identify and analyze the categorical types of adaptation classification
- to observe the factors that influence the responder’s understanding of the text
- to evaluate the relationship between text and context
- to refer to particular textual examples and relevant film theories that support argument
- to consider the scholarly opinions of critics and academic writers in this regard

**The novel is a narrative that organizes itself in the world, while the cinema is a world that organizes itself into a narrative.**

**- Jean Mitry**

The transformation from the print medium onto the big screen is a complicated process and examines divergent techniques in which information and ideas can be effectively communicated. The adaptive process has produced conflicting views from critical, discerning viewers. Alterations can mutually be seen as a negative or positive resultant depending on the generative execution of the film. Investigation of the classification of literary adaptations, the assessment of the film in terms of popularity and critical commendation, the question of authorship, the relationship between composer and responder, and the participation of several parties should be deliberated with reference to related texts.

The adaptation is a literary work rewritten for presentation in a different medium. Literary adaptation to film is a long established tradition in cinema, with most properties developing from classic or modern novels. Adaptations are a synergy between the desire for sameness and the recognition of difference. The adaptation process can be described simply as the re-presentation of text, from a novel into a film. For this reason, it is possible to infer that the art of film does not reproduce the visible; rather, it makes visible<sup>1</sup>. In order to appropriately conduct an analysis on the adaptive process it ought to be acknowledged the distinction between the print and film medium. Medium is an agency or mechanism that implies a particular combination of codes and conventions of language in the context of a particular social, economic and political framework. The print and film

medium employ different techniques in organization and presentation of information that will inherently influence the responder's understanding. Literary adaptation involves the acknowledgement of the unique nature of novels and films. Consideration of each medium independently will enable an increased understanding of the complexity of the process in conversion of texts.

Print media may be in the form of books, plays or articles and allows the presentation of literature, science, history, religion and other areas of knowledge in a useful and attractive form. The focus of this study requires the examination of the novel. A novel is a fictitious prose narrative of considerable length, usually having a plot that is developed by the actions, speech and thoughts of the characters. The composition of the novel is an intricate procedure, which requires the generation and organization of ideas, editing, publishing, printing and distribution. The interpretation of the novel does not require as much concentration and only stipulates the optical senses of the individual to decipher the content on the page. Reading a novel is dependent on the imagination of the responder to recreate the communicative message of the writing conveyed, in his or her own mind. Reading also has the advantage of allowing the responder to interpret the text at a comfortable pace that they themselves can establish. The opportunity to revise certain passages of the text also exists that cannot occur in the cinematic experience. In spite of this there are features of the novel that may be useful for the transformation onto film. These include the conceptualization and expression of ideas, the individual visualization and the initiated reaction from the responder. Therefore novels have been a prime source material for the cinema

because of the prospect of presenting a different interpretation of the text for the individual in an active sensory environment.

Film, or motion picture is a long strip of celluloid with a series of still, consecutive photographs of objects or people in motion. These images are projected with the aid of light and a lens onto a screen to give the illusion that the objects or actors are moving. First introduced in the 1890s, film is a significant art form that has dominated the 20th century, in conjunction with computer art, and is entirely dependent on scientific invention and mass production. As a text, film differs to the literary text because it presents material through images, movement, colour and sound. Unlike novelists, filmmakers are able to show rather than tell their story, as actions can speak louder than words. The art of film is in the communication and expression of creative concepts to a wider audience. The universal acceptance and popularity is due to the nature of the medium itself. Film viewers are attracted to the size, quality of imagery, colour, interesting stories and the performance of the actors. These qualities are capable of effective communication.

A filmmaker can reanimate a story by means of *mis en scene*, which is the strong visual impact, spectacular action and character dramatization. The progression of technology has further developed cinema experience. Certain characteristics of film can be considered to be tools that enhance viewing. The composition of shots is the control of all elements in the single frame of the film<sup>2</sup>. Camera movements are important and filmmakers effectively use such techniques as panning, tracking, zooming, tilting and lighting to create meaning. Moreover, aspects such as the

sound effects, musical score, editing and script are important to consider. These elements can strengthen the film, and are applied in filmmaking. However the rigidity of films can be observed in the pacing because the film is designed for interpretation at a single sitting at a set pace. For this reason, events within a plot may be condensed within a different time frame.

As was just previously established, the novel and book are media with various dissimilar features. In their different ways, they are quite extraordinary. Nonetheless the media do have areas of commonality. Primarily literature and art are cultural forms that function to provide society with a means of informing and expressing creative concepts. Books and films are both sources that serve the purpose of entertaining, educating, introducing ideas, exploring issues, whilst also allowing it's responders to temporarily escape reality. These forms of communication use basic components such as narrative, characterization, setting, symbolism, thematic concerns and irony. As discussed earlier, the ways in which information is conveyed is different in each medium. However what both try to establish is a means of effective communication to the audience. Analysis of the communication process between the composer and responder, will aid in clarifying methods of interpretation and reaction.

Correspondingly, communication can be understood on a different level in examining the semiotic theory. Semiotics is the film theory and study of signs and symbols, and a method of understanding communication in the contextual aspects of social and cultural relevance. Semiotics emerged subsequent to the development of structuralism and post-structuralism theoretical systems. The

basis of structuralism ideology is the focus on the rigid formalism of the processes of creation, whilst post-structuralism is concerned with the creation and significance of meaning in texts and the pluralism of theories. Semiotics is the collaborative form of these movements and hence analyses the structural relations within a system that function to produce meaning or signification. Signification may be identified on three basic levels of denotation, connotation and ideology. Denotation refers to the surface literal meaning presented, connotation refers to the associative and evaluative social and cultural meanings, and ideology refers to the arrangement of linguistic and political order. These sign systems relate to the referential reality and are part of literature and art. Therefore, the communication process can be directly related to the complex configuration of films.

Adaptation classification in broader terms refers to two identifiable archetypes. Firstly, composers inclining to highlight the antiquity of culture, which depends upon historical aspects of politics and society, generally adopt the literary classic adaptation. The adaptive process for a literary classic focuses on the authentic recreation of the time in which it is set and may have an almost obsessive focus on detail, with relation to setting, costume and decor. Consequently this adaptation method can be considered to be more faithful to the original form of the text. This style is generally associated with the cultures that have established a literary canon, such as the European culture. Secondly, contemporary texts and popular fiction adaptations which are commonly related to Hollywood-style productions, adopts the American culture. This style includes the productions that incline to emphasise the universality of the issues presented in a different view or perspective. The adaptive process for a contemporary text or a popular fiction text

can show different interpretations and is generally a modernization of the text. The deviant characteristics of each archetype can be explained by example, in comparing the two adaptations of Jane Austen's Emma.

Emma written by Jane Austen in 1816 is generally regarded as the most accomplished of all of Austen's works. This romantic tale focuses on the efforts of the meddlesome country cupid Emma to match up her friends with suitable partners for marriage. Through the trials and tribulations, the character development and growth of Emma, Austen presents truths on a universal scale concerning class distinction, love, sexual relations and etiquette. These are reflected in the adaptations created. One adaptation of the same title was directed by Douglas McGrath and was created in 1996. Generally regarded as the more illustrious installment, it is accurate in its ability to replicate the scenery and surroundings of 19th century Europe. The villages and estate of Highbury are well presented and the costumes are also a credit to the film. McGrath was able to recreate the European cultural life in acknowledging the favourite pastimes of society in that specific era. As a literary classic adaptation, the degree of faithfulness to the text is of a high level. In comparison to McGrath's adaptation of Emma, Amy Heckerling's Clueless is marginally faithful. Made in 1995, Emma has been modernized into a "teen flick". The character Emma has been replaced by 16-year-old Cher, the sole progeny of a millionaire and the most popular girl in her Beverley Hills high school. Although the text has been revised, Cher's disposition is that of Austen's Emma. Cher's egotism, immaturity and indolence can to some extent obstruct her intelligence. Cher is the sheltered matchmaker who concerns herself with the love lives of those around her, rather than evaluating her own.



However her astuteness is restored when she finally realizes that she is “clueless” because she is in love with Josh, her ex-stepbrother and was initially unaware. In translating it into contemporary times Heckerling has had to make adjustments. These include the collaboration of Frank Churchill and Jane Fairfax into the character Christian, the association of class distinction with high school popularity and the depiction of 1990s American culture of fashion, cars and money. These features are common in contemporary text adaptations and may be directly related to Heckerling’s aspirations for the text to be re-presented for popular culture. Hence the two radically different screen versions that have been constructed indicate the apparent timelessness and universality of Austen’s Emma. It is important to note in examining these films in relation to the novel that the stories correlate despite the reflection of divergent social and cultural contexts of each text. These texts are an exemplar of the adaptation classification system, and furthermore actually appear on the HSC list for study in this area.

As such, novels and films are a common subject matter studied frequently in the classroom. Consequently the temptation exists for teachers to use a literary adaptation as a substitute for the book, which can be dangerous. Instead the comparative study of the texts in unison can be beneficial to the student. Teachers should be aware that the examination of different interpretations could aid in allowing the student to observe the text in different perspectives. This analysis may provide the opportunity for students to discover aspects of the texts that are considered valuable. The composers of the adaptation may choose to carry out various alterations to the sequence of events, characters or particular

scenes, which is a notable issue. This may also lead to speculation as to why certain books are chosen by film composers to be adapted.

Perhaps the most obvious reason that filmmakers choose to adapt novels is simply because it is very difficult to create an interesting story<sup>3</sup>. Yet, recycling and restoring a literary composition can have negative and positive implications. This view is shared by those who believe that the better the book, the worse the movie adaptation; the worse the book, the better the movie. Conceivably this old adage does reveal some truth. When a book is popular, technically accomplished and critically acclaimed, then it would be understandably difficult to convert the essence of the book onto the screen. Likewise, if the novel is unknown and poorly written filmmakers are presented with an opportunity to improve on the weaknesses of the novel. Regardless, there is no doubt that filmmakers encounter many problems in the adaptive process. A writer can suggest in words things that are seemingly impossible to convey in pictures. The novelist can provide such density of detail and a multiplicity of episodes that it's quite impossible for the filmmaker to include it all<sup>4</sup>. An arguable statement that has been suggested is that the book is always better because it's much more profound and because it is longer. The definitive answer to this argument may not exist, but it is an important point to consider.

The development of the adaptive process has also led to the conception of fidelity criticism, a means of theoretical analysis. Fidelity criticism allows the responder to evaluate the relative accuracy of the film in terms of literal or equivalent interpretation of the original text. A primary concern of fidelity criticism

also lies within the originality issue. Pre-conceived ideas about this process may allow the responder to infer that perhaps it is an unoriginal approach and simply an imitation. Further assumptions can be made as to the value of the text, if it is merely a copy. However, perhaps it is inappropriate to conduct a direct comparison of the two media considering the different nature of each and because adaptations of books are difficult to pull off, having to be true to these two very different mediums<sup>5</sup>.

Moreover, it is important to hypothesize what aspects of the adaptive process that is of consequence to literary understanding. The texts that are affected by the adaptive process are valuable to study because they provide the responder with information about the features of a novel, which may help or hinder the metamorphosis. In view of that there are certain types of books that are more easily adapted to the screen than others. There has been an increasing recognition of authors who seem to have adopted techniques in their writing style that can be described as essentially based on cinematic effects. Modern books are especially more accommodating, conceivably for the reason of anticipation of modern technology and attempts to convert viewing on screen. Authors that write in a visual way ironically have minimal description, yet is effective because it allows the imagination to work quite powerfully<sup>6</sup>. Furthermore features of detachment presented in a book, may also be deemed as utilising the camera eye and include storytelling techniques, quick dissolution of scenes, parallel montage and impersonality. A way of describing the narrative, not as a story that is told, but as an action that is portrayed and presented, that seems to reveal itself to the reader from the overt mediations of the author. Modern writing avoids slow

unraveling of story but incorporates descriptive details within sentences that are directly related to movement in narrative, achieving a sparse but evocative style<sup>7</sup>. Books that seem to have this visual style are presumably popular sources for filmmakers to use. It may be inferred that some authors intentionally write in a visual style, expecting to have the book to be adapted onto the screen. Therefore the motivations of authors and their involvement in the adaptive process when writing their books can also be examined.

Independence Day can be studied in order to identify authorial rationale, involvement in the production of the film and verify features of the novel that have aided in converting the text to the screen. Independence Day the novel was co-written by Dean Devlin, Roland Emmerich and Stephen Molstad in 1996. The book presents a fictional scenario of the world, wherein human life and the environment is under attack from intelligent alien invaders. The doomsday ship arrives on the eve of the most important day in the US calendar with the purpose of causing destruction and eliminating humanity. The narrative is centered on four families and for this reason the 103 scenes are disjointed and different perspectives are revealed. Furthermore Devlin, Emmerich and Molstad have seemingly adopted the camera eye in implementing minimal description, brief establishment of settings and a greater focus on advancing action, rather than character development. The methods and techniques used to assemble the novel may be explained in terms of its photographic view and with relation to the experience the writers have in cinematic production. The trio are experienced in the film industry and previously collaborated on the motion picture Stargate in 1994. For this reason, it may also be possible to understand the reasons for which the writers decided to involve

themselves in the production of the film. Filmmakers are able to choose what they want their viewers to see. Independence Day the motion picture was made in 1996, wherein Devlin produced the film whilst Emerich procured the role as both director and executive producer. The involvement of the original writers on the production staff may be indicative of the fact that the film is accurate in terms of its relation to the novel. The direction for which the writers originally had in mind for the book was reflected in the movie. Therefore the degree of accomplishment of the adaptive process can also be measured by the accuracy.

The ability of the writers to adapt their own novel as a motion picture should be taken into account. A novelist that takes on the role as the screenwriter needs to be aware of the differences in form writing and the challenges of having to recreate the essential impression of the text to suit another medium. It may be supposed that to be a successful screenwriter, one has to be detached from the text in order to really observe where the text needs to be modified, cut, edited or condensed to translate the story onto the screen. Melina Marchetta the author of the coming-of-age story Looking For Alibrandi also wrote the screenplay for the movie, which was created approximately ten years after first starting to write the novel. Marchetta commented on her experience in saying that she “had to put the book away and let go of favourite lines when they didn’t have a place in the film and to cut some of the novel’s characters. Most of all, accept that the story and the way to tell it wasn’t just about my vision”<sup>8</sup>. The collaboration of the novelist, screenwriter and the director meant that a collective direction for the film had to be decided upon by all.

The contribution of each member of the production staff may also be related to Francois Truffaut's auteur theory. Proposed in 1954 the theory initially criticized the role of directors, because they basically framed the work of the scriptwriters. Hence this theory questions who is responsible for the arrangement of photographic shots and the conveyance of meaning. Eventually the acknowledgment of all contributors was made and it was established that the participation of specialized members of staff created synergy. However the auteur theory caused directors to reevaluate their position, so more recently the auteur theory became a means of describing directors that could "multi-task". This theory was significant because it speculated the importance of the director and the issue about whether the director is generally accountable for the movie. The author of a book can be easily identified, but it is not so clear when determining who is responsible for the resultant film. The process of adaptation is a complicated procedure that may depend upon the involvement of the author, director, screenwriter, editors and a team of highly skilled technicians.

The degree of participation of the authors working on the film reproduction can vary, and their involvement is generally decided upon the basis of personal choice. Not all authors are willing participants and their responses to the adaptations of their novels can be mixed. For instance, Minette Walters who was not involved in the adaptation of her books is actually a fan of the BBC screen versions of her crime novels calling them "brilliant telly." Obviously appreciative of the effort made to translate the stories to view on screen, Walters also admires the "wonderful acting and wonderful settings"<sup>9</sup>. Contrarily, film reviewer Claire O'Rourke reported that surrounding the film Captain Corelli's Mandolin were

rumours involving Madden's changes to the book and though [author] de Bernieres denies it, it is said he cannot stomach the changes to some of his characters<sup>10</sup>. Yet as the involvement of the authors is dependent on personal preference, so do the tastes of composers and responders alike. More importantly it needs to be considered that the author cannot control the end film because the vision of the director can affect the direction of the text.

A text that inspects authorial involvement and the role of other participants is *A Clockwork Orange*. Written by Anthony Burgess (pseudonym of John Anthony Burgess Wilson) in 1962 is the novel. This dystopian text reveals the immediate grim future of the world in which people are terrorised by juvenile delinquents. The level of crime is heightened and prisons are full. The solution to this problem is presented to the government in applying technologically advanced brainwashing methods to rid criminals of their evil behaviour. The term clockwork orange refers to the attempt to impose upon a man, laws and conditions appropriate to a mechanical creation<sup>10</sup>. This allows the book to explore the issues of free will and the choice to become a good or bad individual, in terms of the laws society has put in place dictating right and wrong human behaviour. Hence the author shows his with political and social order in the 1960s. Interestingly, Burgess incorporated an imaginative private language known as "Nadsat". This dialect was the feature of the book that distinguished it from others in its time. In the novel it may have been barely intelligible to its readers but in the film it was comprehensible because it was not entirely adapted, apparently due to its inconsequentiality to the plot. *A Clockwork Orange* was adapted in 1971 by Stanley Kubrick and the release of the motion picture aroused a great deal of controversy. Mixed reactions towards the

film developed. Although critically acclaimed in being a technically accomplished film, some filmgoers rejected it because it contained too much graphic pornography and violence. The movie was restricted from video distribution and hire, not released until November 2000 for the first time. Although the movie failed in accurately presenting the text in terms of sequential action and the conclusion, it is more important to note that the message of the story was still conveyed. The film was successful in demonstrating the transformation of the character of Alex, whose voice-over narrative was executed by Burgess. Another credit to the film is the musical score, which helped to emphasize the intensity of the scenes. This may be in part the result of having the author on the production team whose music partiality is apparent in the book.

Subsequently the judgment of an adaptation in comparison to the original text is indeterminate. However approval from mass filmgoers and critics may give an indication of the worth of a film. Methods of determining the relative success of a film can be in terms of popularity and critical acclamation. Whether a film is deemed artistic or a mass consumer attraction, a priority of all filmmakers is to ensure it is well received and profitable. Subsequently literary and artistic works can provide the means for open individual expression, yet it also acts as a source of income for those who compose such works in these fields. A significant failure that a film may sustain is commercial. The motion picture is a product, and the film industry is the business supplier of such goods. Supposedly, this may explain why composers of films are attracted to novels as a source. The novel would have already been tested in the marketplace, which in some ways could be used as a forecasting tool for the viability of the idea in the film industry. On the



technical level alone a best-selling book has all the properties of hot intellectual property in the film industry<sup>11</sup>. However, the marketability and popularity issue may also be harmful to the film. A film review of *The Magic Pudding* stated, "product is the word, too, for the *Magic Pudding*. The producers of this Australian favourite muddled up the hugely enjoyable story with all sorts of clutter that is intended to make it modern. The colonisation of this story by those wanting an international appeal makes it a chore for anyone over five to watch"<sup>12</sup>. In view of that it is possible for the responder to detect the motivations of the film composers and if the responder's needs are not the first priority, it is evident in the quality of the film. Evidently the best solution would be to attempt to create a balance, composing a film that has significance satisfying the viewer and superiority in cinematic effects.

Therefore, there are no limits to interpreting and discerning a text, nor are there any restrictions which can prevent the artistic expression of an individual with a different perspective. However there are methods that can be used to measure the effectiveness of the techniques used to inform and entertain the responder. Literary adaptation may be criticized on the degree to which the original story is faithfully rendered on film. Literary adaptations are important to study to examine the relationship between composer and responder and the reproduction of the text can allow the perceptive responder to correlate the historical, social and cultural contexts. However the difficulty of comparison is due to the dissimilar form of the print and film media. Fundamentally the media are both representational art forms however film detractors would claim that film is inherently less of an art form because it is a duplicate. Yet the film cannot be seen as a substitute for the book

because the original texts are generally modified in order to be able to be translated onto the screen. These changes that are made are commonly mistaken for attributes that damage the original text, however changes made to suit film may add another dimension to the meaning or perspective, which was not initially considered by the average responder. The adaptation can be judged as any other film, but is often inappropriately compared to the original text from which it was derived that is not of the same nature. The worth of the novel or film is independent of each other. Literary adaptation creates a new story and is not the same as the original, as it takes on a new life<sup>13</sup>.

## Annotated Bibliography

1. KLEE Paul 1981, Word Power Library: Volume One, World Book Encyclopedia International Inc. USA
2. PARTRIDGE Dinah 2001, Ink and Image: Studying Screen Adaptations, Oxford University Press. AUS
3. CARTER Chris, 1999, Filmmaking: All You Need To Know, James Marsh, Hodder Children's Books. UK
4. WISE Robert, 2001, Novels Into Film, The Encyclopedia of Movies Adapted Books Inc. USA
5. DELL'OSO Anne Marie, 2000, "The Shock of the Familiar" in Looking for Alibrandi Screenplay, Currency Press Ltd. AUS
6. WALTERS Minette, 19 March 2001, Murder She Wrote: News Extra, Jenny Tabakoff interviews for The Guide, The Sydney Morning Herald. AUS
7. MALONE Peter, 2001, Myth and Meaning, Currency Press Ltd. AUS
8. MARCHETTA Melina, 2000, "Re-visiting Alibrandi" in Looking for Alibrandi Screenplay, Currency Press Ltd. AUS
9. WALTERS Minette, 19 March 2001, Murder She Wrote: News Extra, Jenny Tabakoff interviews for The Guide, The Sydney Morning Herald. AUS
10. O'ROURKE Claire, 1 June 2001, "Captain Corelli's Mandolin: Film" in The Metro, The Sydney Morning Herald. AUS
11. DELL'OSO Anne Marie, 2000, "The Shock of the Familiar" in Looking for Alibrandi Screenplay, Currency Press Ltd. AUS
12. The Magic Pudding (Village), 2001, The Metro, The Sydney Morning Herald. AUS
13. HAYWARD Susan, 2000, Cinema Studies: The Key Concepts, Second Edition, Routledge, Florence Production Ltd. USA, CAN

# **Reflection Statement**

**Student Number: 11718558**

**Candidate Number: 11785**

The compilation of the information presented in the major work has been a result of changing ideas, exploration of interests, refining the composition and researching. By reviewing the preparation and construction of the major work it can also be seen that direction and focus has been shifted throughout the development. The major work has been developed in different stages. The independent investigation consumed a long period of time, where careful planning and determination of the study was essential. There have been several ideas that have been explored, each with its own set of obstacles. The formation of these ideas, the evaluation of topic choices, transition to the final major work idea and the research undertaken has led to the completion.

Initially, an independent investigation into the works of a particular historical period was to be undertaken. The decision to study the Romantic period was based on interest, curiosity and the apparent availability of information (sources of information about the Romantic period were not difficult to find). However despite the extensive studies on the period there was a greater focus on visual arts and music rather than literature. Another obstacle was the laborious task of determining the works to study, having to decide amongst the works and discovering that there were a great deal of famous writers to choose from. However this first idea was not further pursued because of the overwhelming amount of works to choose from, a greater personal interest in the musical composers of the time and with the immense amount of information on offer, it was evident that to submit an original opinion or judgment could not be possible. It was decided that it would be best to review the state of the project and assess whether it was appropriate to look at other options. So since the work on the

Romantic period was not significant, it was obvious that choosing another topic would be beneficial in producing a better end result.

When deciding on potential new topics to explore the amount of sources of information, the maintenance of interest for several months and the potential for expression of originality were all aspects that were considered. Alternative topics included a biographical account on Emerson, Wordsworth, Shakespeare, Stoppard or Huxley. However, it was **Cellulose to Celluloid** that was the final choice. This major work idea could offer the opportunities to examine the movie industry, relate novels to films, the freedom to choose texts and create an original, interpretive, analytical and critical, which was a response to the adaptive process.

### **The Major Work**

An independent investigation of a literary composition that has been adapted as a motion picture and an extension of the knowledge and understanding gained in the Advanced and Extension 1 course. Inspecting the process of transforming a novel into a film required analysis of specific examples. Selecting the appropriate texts to compliment the basis of argument and point of view would be important. Accordingly the texts chosen were Emma, A Clockwork Orange and Independence Day, which examine a certain aspect of the film study. The purpose of each text:

Emma	Evaluating a literal and a modern adaptation of a novel focusing on how different interpretations of same text can produce unlike presentations
------	---

A Clockwork Orange	Examining authorial involvement and the role of other participants who create the film
Independence Day	Questioning motivations of composers, marketability of the films

Choosing the texts was particularly important because it offered a chance to be original and creative. Reference was also made to related films and the response of other composers in order to support argument.

Resulting from the extensive research carried out has been the awareness of the complex process of the adaptation. By definition, an adaptation is a literary work adjusted for presentation in a different medium. This particular critical response looks at the print and film media. Conducting an analysis on film composition enabled the close study on film theories. Fidelity criticism, semiotics and the auteur theory were all aspects that were reported, in order to allow the audience to better comprehend the adaptive process. It was essential to gain a clear understanding of these concepts because they dealt with how effective the composer could relay his or her own message to the responder. Also investigated were the methods of measuring the worth of the text. It is argued that films can only be judged accurately on the basis of the technical aspects used to successfully communicate the artistic expression and interpretation of the composer.

The formal language and reference to distinguished literary texts might indicate that anyone reading the critical response would need prior knowledge about film

studies. However it is intended to simplify the adaptive process. The description of the participants, the examination of impact and response, and the inclusion of exemplar texts are there to aid the reader. The critical response may also suit those with an individual personal interest in the film industry, the composition of films and those concerned with the comparison of novels and films.

The independent investigation requires one to work individually to plan and complete a major work in the form of an extended composition and allows an area of personal interest to be developed at a level of distinction. In order to achieve this one must use various resources and organise the formulation of the critical response. Sources of information that proved to be helpful were books, magazines, newspapers and the Internet. These were the resources used to investigate and were accessible. An excess of over 40 sources of information was found. But with all information that was found, it was important to cross check the material to ensure that the material was accurate. Plans and drafts were part of the process of composing a refined critical response. The most important aspect of the organization and logical flow of argument is the content itself. An issue that commonly arises when attempting a draft is the dilemma of deciding what to include and exclude in the major work if one exceeds the word limit. This problem can only be resolved by re-evaluation. Therefore, it is evident that plenty of sources of information are necessary to ensure that the content of the critical response is consistent and that organization includes the planning and drafting of ideas. The availability and accessibility of the resources have been a major concern, and the topic choice is reflective of this. Although it was pre-documented it still maintains a degree of originality.



Therefore the issues that have been raised are the originality of the composition, the security of choosing a topic based on sufficiency of related texts, the importance of the content and text relationship, the examination of film theory and relating the information to the appropriate audience. The research and development of the major work over the last year has produced a critical response that examines the adaptive process, identifies adaptations, observes film theory and accounts for different interpretations. The translation of the text onto the screen is a complicated process because the print and film media are fundamentally different. The major work explores related concepts to the literary adaptation including the examination of techniques that may be used to execute it successfully and the consequent impact and reaction of the responder.