

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
University of ORAN 2
Faculty of Foreign Languages
Department of English



Title:

**Reincarnated to Disambiguate: A Cine-semiotic
Approach to Film Adaptations of D. McGrath's *Emma*,
R. Neame's *Scrooge* and K. Branagh's *Hamlet***

**Thesis Submitted to the Department of English in Candidacy
for the Degree of “Doctorat Es-Sciences” in Comparative Literature**

Submitted by: HANAFI Hind **Supervised by:** Prof. BOUHADIBA Farouk

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Dr. DRID Touria	University of Ouargla	Examiner

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DEDICATIONS

I dedicate this work to the beloved people who sacrificed their time and health to help me throughout the thesis writing: My father and my mother to whom I am indebted ... for the care, love and encouragement.

To my husband Tayeb,

my wonderful son Ahmed,

and the cute twin daughters Arij and Ritaj; the beautiful pearls for whom I challenged all the world to be the mother that they deserve so that they improve, progress and recover.

It is also dedicated to all my family members.

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ABSTRACT

Due to its multimodality, film has occupied a prestigious place in literary narrative studies and has magnetically been attracted to linguistic inquiry, unavoidably, generating an aura of academic investigation around film and its industry in the field of Cine-semiotics. In literary texts like in films, the major aim is the telling of a story, but these two media use different semiotic codes. This study was conducted with an intention and attempt to provide some solutions to the problem of complexity and ambiguity in the comprehension of some literary texts for readers in general (academic and non-academic) since the aim is the general reader of literature "implied reader". It is therefore sought to reveal the contribution of film medium to the comprehension of literary texts through film adaptations, and its role to disambiguate the understanding of certain stylistic varieties like the Free Indirect Style which has for so long been hindering the comprehension of some literary texts. For this sake, A statistical study was conducted on Douglas McGrath's *Emma* to depict the potentialities of music, lighting and camera techniques in the film and their role in the process of disambiguation. The Gothic mood in Kenneth Branagh's *Hamlet* was also rendered visually in a pertinent way by means of the camera movement, angles and positions in addition to lighting and music. The close analysis of Ronald Neame's *Scrooge* revealed the role of the cinematic techniques to convey realistically the cultural context of the Victorian society, and how camera, better than the writer's pen, could draw a panoramic view of the minute details of life. Simply said, this study aimed to show the power of the camera to describe and render vividly what a pen could not write. The findings of the actual study, fuelled the researcher to design and propose LAP (Literary Analysis Portal), a platform to assist both teachers and learners of literature in EFL contexts; a complete analysis of the above-mentioned literary text. LAP contains also video files of the complete film adaptations, screen-shots taken from each one and proposed tasks; a lively interactive platform which aim is to foster the motivation of learners.

Keywords: film adaptation, cine-semiotics, camera movements, camera angles, lighting, music, reader, viewer, disambiguation, LAP.

LIST OF ABBREVIATIONS

CE: Continuity Editing

CU: Close-up

DCM: Didactic Contrapuntal Music

DM: Diegetic-music

EM: Empathetic music

HAS: High angle shot

LAS: Low angle shot

LM: Leitmotif music

LS: Long shot

NDM: Non-diegetic music

ScE: Sculptural effect

SH: Specular highlight

VO: Voice-over

ZI: Zoom-in

ZO: Zoom-out

LIST OF TABLES

TABLE 1: Frequency of events (bordwell 1985: 79)	54
TABLE 2: Camera positions	64
TABLE 3: Cinematic and literary meaning of camera movements and positions.....	91
TABLE 4: Common visual cinematic techniques with literary meanings.....	92
TABLE 5: The frequency of vo with <i>Emma</i>	154
TABLE 6: Narrative context of cu instances in <i>Emma</i>	158
TABLE 7: CU frequency percentiles of the main characters in <i>Emma</i>	159
TABLE 8: Music in the <i>miramax Emma</i> (1996).....	172
TABLE 9: Non-diegetic music soundtrack in <i>Emma</i> (detailed).....	173
TABLE 10: Rate of <i>lm</i> in <i>Emma</i>	185
TABLE 11: Numerical presentation of <i>dcm</i> in <i>Emma</i>	190
TABLE 12: SH values with the main characters	201
TABLE 13: SCE values with main characters.....	201
TABLE 14: The importance of videos in efl class.....	238
TABLE 15: Approaches to film implementation in class.....	239
TABLE 16: Types of pre-viewing activities.....	243
TABLE 17: Aspects of film analysis	244
TABLE 18: Post-viewing tasks.....	245

LIST OF FIGURES

FIGURE 1: Redrawn from Seymour chatman's model of the elements of narrative .	34
FIGURE 2: Freitag's pyramid (adapted from gustav freytag , 1863)	40
FIGURE 3: Structure of classical cinema scene.....	60
FIGURE 4: Chatman's model of soundtrack	82
FIGURE 5: Chatman's model of visual track	82
FIGURE 6: Chion's types of film music.....	85
FIGURE 7: Comparable structures and functions of the camera and the eye.....	97
FIGURE 8: Types of lighting	101
FIGURE 9: The picnic scene.....	140
FIGURE 10: Harriet attacked by the gypsies	140
FIGURE 11: <i>Emma</i> saved by mr. frank churchill	142
FIGURE 12 : <i>Emma</i> and knightley's discussion in the archery scene.....	143
FIGURE 13: Frame (00:21:22), (00:21:25):cu of knightley and <i>Emma</i> propelling an arrow in the archery scene	143
FIGURE 14: Cu of <i>Emma</i> in the archery scene.....	144
FIGURE 15: Letters and diaries shots	146
FIGURE 16: The universe according to <i>Emma</i>	147
FIGURE 17: Highbury families through <i>Emma's</i> lenses.....	148
FIGURE 18: <i>Emma's</i> globe	149
FIGURE 19: Temporal transition editing.....	150
FIGURE 20: Temporal spacial (verbal) ce transition.....	150
FIGURE 21: Temporal spacial (verbal) ce transition.....	151
FIGURE 22: A vo instance in <i>Emma</i>	152
FIGURE 23: A vo instance in <i>Emma</i>	153
FIGURE 24: Graphical presentation of vo distribution among characters	154
FIGURE 25: Vo throughout plot progression	155
FIGURE 26: Graphic presentation of cu frequency	159
FIGURE 27: Graphic presentation of cu frequency through plot progression.....	161
FIGURE 21: Jane fairfax arrival	170
FIGURE 21: Diegetic music in <i>Emma</i> at the coles' party	171
FIGURE 30: Chronogram 1: exposition phase in <i>Emma</i> plot.....	176
FIGURE 31: Chronogram of rising action	178

FIGURE 32: Chronogram rising action part 2	180
FIGURE 33: Chronogram .. climax of the story in <i>Emma</i>	181
FIGURE 34: Chronogram of resolution and denouement phase.....	182
FIGURE 35: Music and <i>Emma's</i> mood	183
FIGURE 36: Empathetic music instance in <i>Emma</i>	183
FIGURE 37: Intervention of empathetic music throughout the film.....	184
FIGURE 38: LM along plot progression.....	185
FIGURE 39: Sewing scene.....	186
FIGURE 40: Real vs flashback charity scene	187
FIGURE 41: Two music versions of the charity scene	188
FIGURE 42: Harriet's mind erasure metaphor	188
FIGURE 43: Ironic dcm with Mrs.Elton's visit.....	189
FIGURE 44: Numerical presentation of dcm in <i>Emma</i>	190
FIGURE 45: Frame of SH	193
FIGURE 46: Frame of SH with a Candle.....	193
FIGURE 47: Frame of sh with sun rays	194
FIGURE 48: Frame (00:02:53) SCE <i>Emma</i>	195
FIGURE 49: Frame (00:08:58) in the woodhouse's party.....	195
FIGURE 50: Frame (00:27:38) <i>Emma</i> and Harriet	196
FIGURE 51: Frame (01:26:07), (01:25:54) SCE in the strawberry picnic party	196
FIGURE 52: Frame (01:30:45) post-strawberry part scene	197
FIGURE 53: Frame (01:34:02) and (01:38:51) SCE of lighting: <i>Emma</i> with Mrs. Weston.	197
FIGURE 54: Frame vo with sce scene of <i>Emma's</i> confessions.....	198
FIGURE 55: Frame (01:05:26), (01:05:37).....	198
FIGURE 56: Camera movement and light projection on <i>Emma's</i> face.....	199
FIGURE 57: <i>Emma</i> the greek goddess.....	200
FIGURE 58: SCE through the plot progression	202
FIGURE 59: SH through plot progression	202
FIGURE 60: SH and sce in <i>Emma</i>	203
FIGURE 61: The ghost appearance in <i>Hamlet</i>	210
FIGURE 62: <i>Hamlet</i> in the ghost scene	211
FIGURE 63: <i>Hamlet</i> in soliloquy (01:21:18).....	212
FIGURE 64: The ghost of <i>Hamlet's</i> Father	214

FIGURE 65: Zoom-in (ZI) shot approaching the face of the ghost Father	214
FIGURE 66: A ZI of the Father ghost.....	215
FIGURE 67: The father ghost extending his hand to <i>hamlet</i> seeking help	215
FIGURE 68: ZI of <i>Hamlet's</i> appearance in the wedding.....	216
FIGURE 69: Camera ZI of <i>Hamlet</i>	216
FIGURE 70: HA shot of <i>Hamlet</i>	217
FIGURE 71: CU shot of <i>Hamlet's</i> face while furious	218
FIGURE 72: A has of <i>Hamlet's</i> state of confusion	219
FIGURE 73: CU of <i>Hamlet</i> in his famous soliloquy.....	219
FIGURE 74: <i>Hamlet's</i> confused emotions of anger and sadness	220
FIGURE 75: <i>Hamlet</i> and the Skull.....	222
FIGURE 76: <i>Hamlet</i> and death theme.....	224
FIGURE 77: Ophelia's depression.....	225
FIGURE 78: The Ghost of christmas past.....	228
FIGURE 79: Christmas ghost of the present.....	229
FIGURE 80: Christmas in the streets	230
FIGURE 81: Christmas atmosphere	231
FIGURE 82: A tableau vivant shot from <i>Scrooge</i>	232
FIGURE 83: Some of <i>Scrooge's</i> aspects of miserliness.....	233
FIGURE 84: <i>Scrooge's</i> life: a patchwork of darkness and loneliness	234
FIGURE 85: Disambiguation In <i>Emma</i>	246
FIGURE 86: Disambiguation In <i>Hamlet</i>	247
FIGURE 87: Disambiguation In <i>Scrooge</i>	248
FIGURE 88: LAP main menu page (screenshots from LAP)	249
FIGURE 89: Introducing Lap to the users (screenshots from LAP)	250
FIGURE 90: List of literary texts (screenshots from LAP).....	251
FIGURE 91: Literary texts included in lap and their literary periods	251

CONTENTS

Dedications	I
Acknowledgments	II
Abstract.....	III
List of Abbreviations	IV
List of Tables	V
List of Figures.....	VI

General Introduction

Scope of the Study	2
Rationale	2
Objectives of the Study.....	3
Research Questions.....	4
Hypotheses.....	4
Research Methodology	5
Structure of the Thesis	7

PART ONE: THEORETICAL OVERVIEW

Chapter One: Adaptation: A Theoretical Background

1.1 Introduction.....	11
1.2 Film Adaptation Defined	11
1.3 Adaptation and the Literary Canon.....	12
1.4 The Relationship between Literature and Film.....	13
1.5 Adaptation of Literature to Cinema	14
1.5.1 First Opinions	15
1.5.2 Bluestone and the Debate over Fidelity to the Original.....	16
1.5.3 Recent Theories: Narratological Models	18
1. 6 Conclusion	25

Chapter Two: Narrative from Novel to Film

2.1 Introduction.....	28
2.2 Narratology and Film.....	28
2.2.1 Narrative	31
2.2.2 Story.....	36
2.2.3 Plot.....	38
2.2.4 Story and Plot Relations	41
2.2.5. Point of View.....	42
2.2.6 Presentation of Time.....	46
2.2.6.1 General Temporal Relations	47
2.2.6.2 Temporal Relations and Causality.....	49
2.2.6.3 Temporal Deadlines.....	49
2.2.6.4 Order of Events.....	49
2.2.6.4.1 General Order of Events	50
2.2.6.4.2 Temporal Gaps.....	50
2.2.6.4.3 Flashbacks.....	52
2.2.6.4.4 Flashforwards.....	52
2.2.6.4.5 Frequency of Events	53
2.2.6.4.6 Duration of Events	54
2.2.6.4.7 Relations between Story Time, Plot Time, and Screen Time.....	55
2.2.7 Presentation of Space.....	56
2.2.7.1 Shot Space.....	58
2.2.7.1.1 Topographic Relations.....	58
2.2.7.1.2 Compositional Strategies	58
2.2.7.1.3 Establishing Shots.....	59
2.2.7.1.4 Re-establishing Shots.....	60
2.2.7.2 Editing Space	61

2.2.7.2.1 Continuity Editing.....	61
2.2.7.2.2 Match Cuts.....	62
2.2.7.2.3 Graphic Matches.....	62
2.2.7.2.4 Eye-line Matches.....	62
2.2.7.2.5 Shot/Reverse Shot.....	63
2.2.7.2.6 Camera Positions and Movements.....	63
2.3 Conclusion.....	65

Chapter Three: Narrative as a Semiotic System and Cultural Product

Cine-semiotics of a Chameleon-like Structure

3.1 Introduction.....	68
3.2 Film: An Artistic Expression.....	68
3.3 The Film Industry.....	70
3.3.1 Film Genres.....	70
3.4 Film vs Cinema and Movies.....	71
3.5 The Language of Film.....	72
3.5.1 Time and Space Relationships in Film.....	74
3.5.1.1 Space Relationships: Shots and Frames.....	74
3.5.1.2 Time Relationships: Film Editing.....	76
3.5.2 Editing: Film's Syntax.....	77
3.5.2.1 Film Makers' Definitions.....	78
3.6 Film Language Levels: The Auditory Level.....	78
3.6.1 Music as a Narrative Component.....	79
3.6.2 Michel Chion's Model.....	83
3.6.3 Leitmotif.....	85
3.6.4 Musical Grammar Universals.....	87
3.7 Film Language Levels: The Visual.....	88
3.7.1 Camera Positions and Movements.....	88

3.7.2 Close-ups in Focus: Semiotic Insights.....	90
3.7.3 Special Effects	92
3.7.4 Lighting.....	93
3.7.4.1 Light: A Painter's Brush.....	95
3.7.4.2 Camera vs. Eye Analogy: The Camera-Eye	96
3.8 Film and Culture	101
3.8.1 Relationships between Film and Culture	101
3.9 Narrative Comprehension from Literature to Film.....	103
3.9.1 Narrative Comprehension	103
3.9.2 Readers and Reception in Literature.....	104
3.9.3 Viewers and Film Reception.....	107
3.9.4 Cognitive approaches.....	109
3.10 Conclusion	113

PART TWO: PRACTICAL CONSIDERATIONS

Chapter Four: *Emma* from Text to Celluloid

4.1 Introduction.....	116
4.2 Textual <i>Emma</i>	117
4.2.1 Narrative Viewpoint and the Implied Reader	117
4.2.1.1 Direct Narratorial Comments.....	118
4.2.1.2 Indirect Narratorial Comments	125
4.2.1.3 Irony.....	130
4.3 Filmic <i>Emma</i>	136
4.3.1 The Miramax <i>Emma</i>	136
4.3.2 Austenmania and Jane Austen's <i>Emma</i> Adapted.....	137
4.3.3 Jane Austen: A Cultural Phenomenon	139
4.3.4 Transfer of the Story in Miramax <i>Emma</i>	139
4.3.4.1 Additions for a Feminist End.....	143

4.3.5 The Challenge in Adapting Enunciation.....	144
4.3.5.1 Mimesis in Emma	145
4.3.5.2 Letters and Diaries: A Cinematic Solution.....	145
4.3.6 Narration and Narrators	146
4.3.7 Editing: Temporal and Spatial Transitions	149
4.3.8 Mapping Voice-over and Close-ups in <i>Emma</i>	152
4.3.8.1. A Cine-semiotic Approach to Voice-over in <i>Emma</i>	152
4.3.8.1.1 Numerical and Graphic Presentation of VO in Emma Graphic presentation of Voice-over	153
4.3.8.1.2 Discussion and Interpretation of the Results	155
4.3.8.2 A Cine-semiotic Approach to Close-ups in <i>Emma</i>	156
4.3.8.2.1 Close-ups in Douglas McGrath's <i>Emma</i>	156
4.3.8.2.2 Discussion and Interpretation	160
4.4 Conclusion	162

Chapter Five: Light on the Dark Spots: Music and Lighting in *Emma*

5.1 Introduction.....	165
5.2 Music Directors and Composers Interviewed:.....	167
5.3 Setting the Mood in <i>Emma</i> : Music to Trigger Emotions.....	168
5.4 Douglas McGrath's <i>Emma</i>	168
5.5 Diegetic Vs Non-Diegetic Music Distribution in Emma.....	169
5.5.1 Diegetic Music	169
5.5.2 Non-diegetic Music <i>in Emma</i>	173
5.6 Exploration and Analysis of Music Chronogram Blocks in Emma.....	174
5.6.1 Exposition Phase.....	175
5.6.2 Rising Action Phase.....	177
5.6.3 Climax Phase	181
5.6.4 Denouement Phase.....	182

5.7 Empathetic Music (EM).....	182
5.7.1 Music Mimics Emma's Mood.....	183
5.7.2 Leitmotif Music (Henceforth LM).....	184
5.7.3 Tracking Leitmotif in <i>Emma</i>	184
5.7.4 Graphic Presentation of Leitmotif Intervention.....	185
5.7.5 Discussion and Interpretations.....	186
5.8 Didactic Contrapuntal Music (Henceforth DCM)	186
5.8.1 The Sewing Scene:.....	186
5.8.2 The Charity Scene:.....	187
5.8.3 Harriet's Mind Erasure Metaphor	188
5.8.4 Mrs. Elton's Visit	188
5.8.5 Numerical and Graphic Presentation DCM	189
5.8.6 Discussion and Interpretations.....	190
5.9 Role of Lighting in <i>Emma</i>	192
5.9.1. <i>Emma</i> : A Painting with Light	192
5.9.1.1 Specular Highlight (Henceforth SH)	193
5.9.1.2 Sculptural Effect (Henceforth SCE)	194
5.9.1.3 Emma: A Greek Goddess	199
5.9.1.4 Numerical Presentation of SH and SCE in <i>Emma</i>	200
5.9.1.5 Graphic Presentation of SCE and SH	201
5.9.1.6 Discussion and Interpretation	203
5.10 Conclusion	204

Chapter Six: Hamlet and Christmas Carol:

Disambiguation through the Silver Screen

6.1 Introduction.....	206
6.2 <i>Hamlet</i> : From Stage to Screen.....	207
6.2.1 A Revenge Play	207

6.2.2 <i>Hamlet</i> Adapted	208
6.2.3 Kenneth Branagh's Version.....	208
6.2.4 Interaction between Hamlet and the Ghost.....	210
6.2.5 Demon or Father: Narrative Comprehension Deficit	212
6.2.6 Character Complexity Depicted through Camera and Light	214
6.2.6.1 Zoom and Narrative Subjectivity.....	214
6.2.6.2 Claustrophobia through Camera Angles.....	216
6.2.6.3 Mystery and the Character's Fragmented Psyche	218
6.2.6.4 Darkness and Obscurity: The Gothic in <i>Hamlet</i>	223
6.3 Adapting Dickens	226
6.3.1 Dickens and Popular Culture	227
6.3.2 <i>Christmas Carol</i> Becoming Scrooge	227
6.3.2.1 The Ghost of Christmas Past	228
6.3.2.2 The Ghost of Christmas Present	229
6.3.2.3 The Ghost of Christmas Yet to Come.....	229
6.3.3 Christmas and the English Culture	230
6.3.4 Ronald Neame's <i>Tableau vivant</i> in <i>Scrooge</i>	231
6.3.5 Light vs Obscurity: Miserliness and Generosity in <i>Scrooge</i>	232
6.4 Conclusion	234

Chapter Seven: Pedagogical Implications

Cinema at the Service of Literature in the EFL Class

7.1 Introduction.....	237
7.2 Presentation of Films in Class	238
7.2.1 The Sandwich Approach.....	239
7.2.1.1 Drawbacks	240
7.2.1.2 Methodology	240
7.3 Sources.....	241

7.4 Activities.....	241
7.5 Film and Lesson Planning.....	242
7.6 Pre-While-Post Model	242
7.6.1 The Pre-viewing Phase	242
7.6.2 While-viewing Stage.....	243
7.6.2.1 Analysis	243
7.6.2.2 Analysis Activities.....	244
7.6.2.3 Post-viewing Stage	245
7.7 Cinema at the Service of Literature in the EFL Context	246
7.7.1 Disambiguation and the Narrative Complexity	246
7.7.2 Disambiguation and Literary Theory.....	246
7.7.3 Disambiguation and Intercultural Competence	247
7.8 Literary Analysis Portal in the EFL Class of Literature	248
7.8.1 List of Literary Texts	250
7.9 LAP and the PWP Viewing Model.....	252
7.10 Proposed Activities for the Class of Literature.....	252
7.11 Conclusion	252
General Conclusion.....	254
Bibliography.....	260
Glossary	292
Appendices.....	311
Appendix 1: Digital Audio Files in the Compact Disk	
Appendix 2: Digital Video Files in the Compact Disk	
Appendix 3: Emma Movie Poster	
Appendix 4: Scrooge Movie Poster	
Appendix 5: Hamlet Movie poster (1996)	
Appendix 6: Complete interaction between Hamlet and the Father's Ghost	
Appendix 7: <i>Emma</i> (1996) (Miramax Production): Filmography	

Appendix 8: Ronald Neame's Version of *Christmas Carol* (Scrooge)

Appendix 9: Kenneth Branagh's Version of William Shakespeare's Hamlet

Appendix 10: Film Adaptations Based on Jane Austen's Novels

Appendix 11: Film Adaptations Based on Shakespeare's Plays

Appendix 12: Film Adaptations Based on Charles Dickens's Novels

General Introduction

Scope of the Study.....2

Rationale.....2

Objectives of the Study.....3

Research Questions.....4

Hypotheses.....4

Research Methodology5

Structure of the Thesis7

Scope of the Study

"The time has come for a semiotics of the cinema"¹; a sentence that began the whole field of study by the French film theorist Christian Metz (1964), who was the first to apply Saussure's theories of semiotics to film. Film narratology is the most recent trend of semiotic studies which marked notable advances in arts criticism.

A central but deceptively simple term in the study of narrative is *text*, which is often used to reference the specific work being analysed, regardless of medium; a text could be a book, a film, a video game, or a pop song. However, as posited by cultural critic Roland Barthes, the concept of text has important differences from the idea of a *work* of art or culture.²

Treating a film as a text considers that its meaning only comes to life through the practice of viewing and thinking about it, and that any critical understanding must be lodged in its contexts of production, reception, and broader cultural circulation.

Narrative theory takes a different approach to studying meaning: instead of asking "What does this film mean?," it asks "How does this film mean?" Such an approach considers how meanings are constructed and conveyed via the design and structure of films and other texts, with primary attention to the patterns of storytelling.

Rationale

The actual study falls under the scope of comparative literature, though our interest in the topic originates from a pedagogical context. During the researcher's ten years modest experience in teaching English literature for both graduate and post-graduate levels, it has been observed and with some diachronic view that learners in EFL context find difficulties in understanding complex literary texts for many reasons depending on the type of complexity each text represents and the reasons can be summarized as follows:

1. The complexity of style mainly for a learner who is already struggling with the *comprehension* of the language itself; some narrative styles mingle the narrator's voice with the character's voice as is the case in Free Indirect Style with all its types which is used by writers to provide readers with a smooth access to the mind of characters.

¹ Christian Metz (1964:91)

² Roland Barthes, "From Work to Text," in *Image-Music-Text*, trans. Stephen Heath (London: Macmillan, 1978), 155–64.

2. Some literary theoretical concepts proved to be better grasped and assimilated when they are visualized through the film medium, while they were representing difficulties in the comprehension of the story and an ambiguity in the plot constituents and examples in the English literature are many.
3. *Cultural* ambiguity which in most of the times misleads the reader. The culture of the text he is reading is different from his and some narrative aspects and storyline events tend to be ambiguous or misinterpreted and thus diverting the reader from the real meaning of the literary text in hands. Some cultural formulas are important cues to understand the literary discourse and constitute an *Iceberg* which blocks its comprehension and constitutes ambiguity for the reader.

It was observed that there is an improvement in the process of narrative comprehension due to the increasing interest in multimedia and the huge spread of film culture. Learners use films as a background whenever they are requested to read and prepare a literary text for analysis. Before relating this fact to their laziness and reluctance to read directly, the researcher weighed up the results of this practice on the comprehension of students to the literary texts which were less assimilated with previous generations, and Eureka! Film adaptations could increase the understanding of literary texts, which for a long time were difficult to handle and comprehend in addition to the difficulty of the English language itself. These observations and the eagerness of the researcher to contribute to the existing literature and highlight the gaps in the existing theoretical accounts as far as narrative comprehension is concerned were motivating factors to conduct the actual study.

Objectives of the Study

Motivated by the richness and vividness of the audio-visual discourse. It is aimed to explore the potentialities of the video form of discourse. The change from the past centuries to the 21st century social context will offer richer interpretations, and provide better grounds while investigating the reception of the films of our corpus within the cine-semiotic sphere.

After recording the aforementioned observations concerning the nature of difficulties hindering the process of comprehension by the reader, and far from academia, this study was conducted with an intention and attempt to provide some

solutions to the problem of complexity and ambiguity of some literary texts for readers in general (academic and non-academic) since, as mentioned before, the aim is the general reader of literature "implied reader" .

According to our observation based on previous knowledge and actual experience of using film adaptations in the literature class, there are some aspects of the film that are linked to the process of comprehension, still, have poorly been dealt with as far as film discourse is concerned, and received less critical appraisal. This gap in the literature was another motive for the actual study.

It is aimed to exploit the findings of this investigation and add some significance to them by providing some pedagogical implications to end up this piece of research by proposing an online model which might assist teachers of English literature and provide them with a helping hand to overcome the difficulties of their learners in understanding and analysing literary texts.

Research Questions

Guided by the three observations stated in the rationale of this study and in an attempt to achieve the objectives, the following questions are formulated:

Question 1: How did the dynamics of narrative comprehension transfer from the literary text to the film adaptation?

Question 2: How are point of view and subjectivity portrayed in cinema?

Question 3: How can a visualization of literary theory help to a better assimilation and comprehension by the reader?

Question 4: Which solutions have been brought about by the film to break the cultural Iceberg and bridge the original with the foreign culture by the reader?

Hypotheses

The film director used some cinematic techniques to transfer narrative point of view from the literary text to the film. The point is that the multi-modal and non-linear nature of film discourse was behind some of the cinematic decisions made to replace the literary devices and theories and a cine-semiotic approach was required to identify these solutions. The following hypotheses are formulated:

Hypothesis 1: The technique of Voice-over (VO) and Close-up (CU) are assumed to be the film alternatives used by the director (Douglas McGrath) to the literary narrative presentation of thought by which the author (Jane Austen) provides the reader an access to the consciousness of the character Emma.

Hypothesis 2: Lighting and music are two important components of cinematography which have long been obscured and apart from the fact that they do belong to narrative as a process, they are not yet given due importance in academia apart from few contributions. It is hypothesized that subjectivity in the film *Emma* was channeled via the following cinematographic solutions:

- 1) Visual Track: Lighting
 - A. Specular Highlight (SH)
 - B. Sculptural Effect (SCE)
- 2) Auditory Track: Music
 - A. Leitmotif Music (LM)
 - B. Didactic Contrapuntal Music (DCM)

Hypothesis 3: It is assumed that some literary concepts and theories are too abstract for learners to comprehend through literary texts alone. When visualized, these theories and concepts become closer to the grasp of any kind of audience. Camera low angles (LA) and zooming (Zoom-in and Zoom-out) are the cinematic techniques used by Kenneth Branagh in *Hamlet* to highlight and create a gothic atmosphere in the story as a reflection of Hamlet's psychological state.

Hypothesis 4: It is hypothesized that film as a cultural artifact is the richest authentic tool to provide a Tableau Vivant of the target culture and break as such the cultural iceberg in favour of a better comprehension of the diegesis which are culture-bound. In Ronald Neame's *Scrooge*, Christmas beliefs and practices were depicted through camera positions and movements like ZI and ZO and light which works as a metaphor in this film adaptation.

Research Methodology

In order to verify the provided hypotheses, the present research adopts some eclecticism to approach the proposed corpus through the lenses of cine-semiotics and film narratology through David Bordwell's model of film semiotics as well as Michel Chion's theory of music semiotics, aiming to come up at the end with our own model

to depict narrative subjectivity through more objective research tools. Seymour Chatman's film narratology theory constituted the background for the transfer of narrative from literature to film. The depiction of subjectivity needed some objectivity and more scientificness in dealing with a corpus that is by nature complex, subtle and impressionistic. Partly quantitative, the analysis aims to depict the rate and frequency of the cinematic devices in question and its significance. The other facet of analysis relies on mapping the gothic elements in Kenneth Branagh's *Hamlet* and identifying the cultural components in *Scrooge* and in both, adopting Bordwell's model of camera as "an eye" to identify the alternatives of each discussed aspect, theory and component problematized in the section of research questions and their journey from the literary to the filmic mode; a cine-semiotic approach to analyse the data and identify the alternatives of subjectivity components in the journey from the written to the audio-visual mode.

In broader terms, this dissertation is a cross-disciplinary study of a discourse which incorporates music, theatre, cinema, literature, and cultural studies, as well as associated theories where appropriate.

The actual study was conducted on a corpus of three cinematic adaptations to three literary masterpieces in the history of English literature. The choice was made on the grounds of representativeness, as the three texts represent their historical periods and are also portraits of the characteristics of three major literary movements; Jane Austen represents the British Romantic literature, Charles Dickens representing the Victorian Realistic literature and Shakespeare is the icon of the renaissance literature in Britain. There was a difficulty in deciding which version of the adaptation to choose as each one of the literary texts has been adapted by different directors in different countries. The researcher leaned to the most faithful adopting Geoffrey Wagner's (1975) typology of faithfulness in adapted literature. Jane Austen's *Emma* adapted to the cinema by the American director and actor Douglas McGrath has been given more space in this investigation as *Emma* is a novel which itself represents the artistic maturity of the author. *Emma* embodies the utmost complexity in terms of narrative voice and causes ambiguity as far as narrative comprehension is concerned. The second adaptation is William Shakespeare's play *Hamlet* brought to cinema by Kenneth Branagh, a play which despite its complexities at the level of language and style as well as

characterization it was adapted hundreds of times throughout all the world. The third adaptation was Ronald Neame's *Scrooge* based on Charles Dickens's *Christmas Carol*.

Structure of the Thesis

The actual thesis has two parts: theoretical and practical. The theoretical part comprises three chapters in which the first chapter reviews the existing literature concerning adaptation as a process and a re-reading of the original literary text. The second chapter elaborates on the theoretical debate resulting from the movement of narrative theory from the verbal linear form of the novel to the audio-visual non-linear and multi-modal form of the film. The third chapter elaborates on the richness and multi-dimensionality of the film medium while discussing its chameleon-like nature³ in the cinematic apparatus; a tripartite description of film as a narrative and part of the narrative realm, as a sign system that necessitates some exploration to reveal its semiotic potentialities and as a cultural authentic product, which represents a *tableau vivant* and mirrors faithfully the culture of its origin.

The second part of the thesis constitutes the practical side made up of four chapters in which the chosen corpus was investigated to confirm the suggested hypotheses. A careful attention was allotted to Douglas McGrath's film adaptation *Emma* as to discuss the transfer of the story with its mimetic and diegetic components from the novel text to the film based on a cine-semiotic approach of the cinematic techniques intervening in the process of narrative comprehension by the viewer. In a fifth chapter, which further investigates the cinematic techniques of music and lighting which according to us do contribute to the process of narrative comprehension and they need to be enlightened as they received less or nearly no interest and critical appraisal in academia, the reason why we entitled the chapter "Light on the Dark Spots" as this analysis attempts to shed light on some obscured neglected aspects of the film narrative apart from some very rare studies. In this chapter, a statistic look at the music genres intervention in *Emma* (Empathetic and Didactic contrapuntal music) in addition to the photographic techniques of lighting (Specular Highlight and Sculptural effect) which are believed to have contributed to the process of narrative comprehension in the film. The sixth chapter investigates the two other film adaptations; Ronald Neame's adaptation of Charles Dickens's Novel *Christmas Carol* which is *Scrooge* which is

³ Analogy made on the basis that a chameleon changes the colour of skin

believed to be rich in terms of cultural representation of the English society and can be the suitable choice to discuss the Culture Iceberg. The second film is William Shakespeare's masterpiece play *Hamlet* to discuss the transfer of the literary theory of Gothicism and how was its portrayal in the film medium.

In the seventh chapter, the researcher invested with the findings of the actual study and employed them in a pedagogical context, proposing an online model (LAP) which is believed to give a helping hand and assist teachers of EFL literature overcome the difficulties they encounter to improve the learners' deficit to analyse and appreciate the literary text in their English literature course. LAP is the researcher's contribution which is an amalgamation of literature and film adaptations based on literary texts to disambiguate, and improve the level of narrative comprehension on the part of learners.

PART ONE: THEORETICAL OVERVIEW

Chapter One

Adaptation: A Theoretical Background

1.1 Introduction.....	11
1.2 Film Adaptation Defined.....	11
1.3 Adaptation and the Literary Canon.....	12
1.4 The Relationship between Literature and Film	13
1.5 Adaptation of Literature to Cinema	14
1.5.1 First Opinions.....	15
1.5.2 Bluestone and the Debate over Fidelity to the Original	16
1.5.3 Recent Theories: Narratological Models	18
1. 6 Conclusion	25

1.1 Introduction

The percentage of feature films adapted from literary sources is staggering. By some estimates, for example, no less than half of all Hollywood films ever produced are adaptations. Films adapted from successful literary sources, referred to as “pre-sold” in industry parlance, have obvious commercial advantage for producers. Accordingly, film studies has had an abiding interest in adaptation because of its centrality as an industrial strategy and practice. Studying adaptation also highlights important questions of medium specificity, that is, the aesthetic differences between media, their relative strengths and weaknesses: what each medium can do well and poorly

This chapter aims to provide a review of the most relevant theories on film adaptation. After a brief reflection on the relationship between literature and cinema, we will have a look at the different approaches to the study of adaptations of literary works, beginning with the earliest opinions, such as that offered by Virginia Woolf in the 1920s. We will refer to the pioneering work of Bluestone in order to later dwell on the so-called analysis of fidelity to the original. Finally, we will focus on the most recent theories: the narratological models and the analysis of adaptation as intertextual dialogism.

1.2 Film Adaptation Defined

The term *film adaptation* refers to the transformation of a written work, in whole or in part, into a film (McFarlane 1996, Stam 2005, Surkamp 2009). This type of transformation usually involves elisions and interpolations, and has been a ubiquitous practice of film-making from the earliest days of cinema (Branigan 1992, Cartmell 2012, Hutcheon 2006). “Since the beginning of cinema, adaptations have been a staple of the business of film. Among the earliest films were adaptations of literary works” (Cartmell 2012: 2). This trend has continued: “Film-makers’ reasons for this continuing phenomenon [of ransacking literature for source material] appear to move between the poles of crass commercialism and high-minded respect for literary works” (McFarlane 1996: 7). Whatever the main reason is – adaptations are everywhere today. A literary source can also be transferred to other genres or media such as a stage play or even a video game, which is called *literary adaptation*.

A widespread type of film adaptation is using a novel as the basis of a feature film. Yet other genres of fiction – and non-fiction – can also be adapted into short or feature

length films. Often plays are used as sources, and William Shakespeare might be called the most popular screenwriter in Hollywood.

1.3 Adaptation and the Literary Canon

The creative practice of layering as a way of enriching narrative whilst also paying homage to the literature and ideas that precede it is one that writers have engaged in for centuries. For some, such layering has a more political bent: feminist critic Adrienne Rich (1972), writing during the height of feminist thought in the seventies, argues that this referencing of earlier texts functions as a means to countering the ideas and the status of precursor texts. The act of ‘revision’, of ‘looking back, of seeing with fresh eyes’ enables the writer to ‘enter an old text from a new critical direction’ (Ibid:18) and thus to challenge the ideas embedded within it.

Sanders notes, however, that by engaging with works from the canon, such ‘counter-discourses’ inevitably ‘re-inscribe the canon’: writerly acts of ‘re-vision’ *may* challenge the canon but they also serve to acknowledge its status, even if they do so in ‘new and critical ways’ (ibid:105).

As we shall see when we explore texts that take, for example, a very different narrative viewpoint or place the narrative within another socio-cultural context or media platform, adapters prompt us not only to engage with ideas embedded in their own text but to question those found in its literary forerunner. Susana Onega and Christian Gutleben (2004) argue that what is at work in textual transitions that set themselves up in relation to canonical texts from the Victorian era, is a ‘double process’ termed ‘refraction’ – a process ‘involving the ways in which a text exploits and integrates both the reflections of a previous text and the new light shed on the original work by its rewriting’ (ibid:7). Rather than focusing on textual interactions in general and intertextuality in particular, ‘refraction involves the assumption of a dialectic relation between the canonical and the postmodernist texts’ they inspire (ibid:8).

Instead of exploring the intertextuality of such writings in an attempt to understand the relationship between the ‘new products and the old codes’ embedded in the canonical text, Onega and Gutleben urge us to view neither as the ‘source’ text, placing the emphasis on the way in which *each* text ‘sheds light on the other’ and thus ‘obliterating] hierarchical or evaluative distinction between the two related texts – however canonical one of them might be’ (ibid:9). If we adopt a similar approach to the study of adaptation in general, viewing one text as a ‘reading prism’ for another, tired

debates of an evaluative nature dissipate. Moreover, as Leitch (2007) astutely observes, 'every text', whether canonical or populist, 'offers itself as an invitation to be rewritten' (ibid:16).

1.4 The Relationship between Literature and Film

The relationship between cinema and literature has been a subject of debate and controversy since the beginnings of cinematographic art. As Beja (1979: 51) points out, since cinema emerged as an art of storytelling, there has been a tendency to associate it with literature both by filmmakers, writers and critics as well as by the public.

In this same line, Rifkin recalls that many of the first filmmakers recognized the potential relationship between the two arts, film and novel, when looking for works of literature as a source of screenplays. However, the filmmakers were not the only ones, he adds, in recognizing the relationship between film and literature as the spectators themselves tended to compare even documentaries with literature. The anecdote of terror is known that the first spectators of the screening of the film of the Lumière "L'arrivée d' un train en gare de la Ciotat" (1895), when seeing the train rushing on them. Certainly, Russian viewers almost automatically linked it to the closest literary parallel, the end of Tolstoy's novel, *Anna Karenina* (Rifkin, 1994: 3).

Two compelling quotes in the studies of the relationship between cinema and literature are the words of novelist Joseph Conrad and film director D.W. Griffith, who offer an obvious parallel:

'The task I'm trying to achieve above all is to make you see', Griffith is reported to have said in 1913 when outlining his aims as a film-maker. Sixteen years earlier Conrad has stated: 'My task...is by the power of the written word, to make you hear, to make you feel— it is before all, to make you see.' (Giddings et al, 1990:1)

On the other hand, in the year 1945, Herbert Read emphasized that the distinctive quality of the art of writing was reduced to one word: visual. For this author the good literature was to transmit images through words, to make the mind see. He added that this definition was applicable to what should be a good film (Giddings, et al., 1990: 1). In short, all these authors use a visual metaphor to refer to the same process. A process shared by literature and cinema and in which there is the possibility of relating and

comparing both media: "to make the mind see", "to transmit images", for which it is necessary to make the minds of readers and spectators understand Some 'images', a particular vision of reality, that is, a story that is presented and narrated. Although Sharing the same function, the methods that both media use for the production and reception of the stories they transmit are different.

1.5 Adaptation of Literature to Cinema

The adaptation of literary works to the cinema constitutes an interesting field of study to understand the relations between the two media. Since the beginnings of cinema, a medium with only one hundred years of existence, the film industry has sought material to take to the screen in published works of literature.

As McFarlane points out, as soon as film began to be considered a narrative entertainment the idea of "looting" literature in search of narrative material was put into practice and the process has continued unabated since. The reasons behind this continuing phenomenon seem to move between the extremes of commercialism and the noble respect for literary works. There is undoubtedly the attraction of a title already sold, the expectation that respectability or popularity achieved in one medium can infect the work created in another (McFarlane, 1996: 7).

Giddings, Keith, and Wensley (1990) argue that a definitive answer can not be given to explain the phenomenon of adaptation and its effect on the appreciation of the original work. It is not possible to give definitive answers because adaptations are carried out for many reasons ranging from the attempt to reproduce a novel as faithfully as possible until the use of the source simply as a stimulus for the film. Returning to McFarlane, this critic thinks that the audience also contributes to the phenomenon of adaptations because despite the fact that on many occasions the spectators complain of violation of the original, "they have continued to want to see what the books" look like "(1996: 7). In Beja's opinion, perhaps as readers we all share the same desire that explains why the adaptations are carried out: "the simple, even crude desire to see, as it were, what the books look like. In the beginning is the Word, but we wish to see it made flesh "(Beja 1979: 79).

Regardless of the motive behind adaptation from novel to film, of which there is no doubt that it is a phenomenon that has aroused the interest of many authors and from the most varied perspectives. The main objectives of some of the studies on the subject

published in recent decades have been the narrative process (Fleishman 1992), the point of view (Chatman, 1980) the practice of adaptation (Giddings, 1990), filmic and literary semiotics (Rifkin 1994), the common elements of both systems and their realizations (Chatman 1978, 1990), or general relations between literature and cinema (Morrisette 1985), and more recently the possibilities of translating common elements and adapting specific elements (McFarlane 1996).

In the following discussion, we offer a review of the most relevant theories in the field of adaptation studies, beginning with the first manifestations offered by Virginia Woolf in the 1920s, going through Bluestone's work, and then stopping in the so-called analysis of Fidelity to the original. Finally, we will focus on the most recent theories: the narratological models and the analysis of adaptation as an example of intertextuality.

1.5.1 First Opinions

One of the first opinions on adaptations was found in an essay written in 1926 by Virginia Woolf. In her explanation of the film experience, Woolf reflects on the fact that viewers come to see that the images they see on the screen are real and about the capacity of the cinema to make spectators forget the insignificance of Everyday existence. The British writer draws attention to the way in which literature becomes a prey on which the cinema falls like a bird, with disastrous results. To support her ideas, she mentions the adaptation of Tolstoy's novel *Anna Karenina* (Woolf, 1926) and adds that only when we stop trying to connect the images with the book do we discover in some accidental scene what cinema could do for itself if we let it exploit its own resources. For this author, the cinema must stop being a parasite of literature because through the images we can express thoughts or emotions sometimes even better than by means of words. Woolf concludes by saying that if much of our thinking and feeling is connected with vision, some residue of visual emotion that does not serve the painter or poet must be waiting for the cinema (Woolf 1926: 168-171). In the mid-1920s, it was not clear how the film would get all this, but it was already apparent that with the film technique the viewer could discover an unknown and unexpected beauty.

Some of Woolf's ratings are still applicable to current cinema. For example, the power of cinema to catch the minds of viewers or the realism of filmic images. Her views on adaptations of literary works to the cinema hide a series of useful observations

for those wishing to make an adaptation. In fact, Woolf's ideas point to something that is going to be constant in the critique of adaptations: the debate about fidelity to the original. The position of Woolf is that the cinema must look for new symbols to express the thought and the feeling of different form as it does in the verbal language of a literary work.

1.5.2 Bluestone and the Debate over Fidelity to the Original

The evolution of the study of adaptation and the current dilemmas related to this study have been analysed by Whelehan (1999: 3), who first points out the bias still existing in the academic world regarding adaptation studies. He noted that, although the study of adaptations of literary works to film and television is becoming increasingly common and accepted as part of studies of English and / or media studies in university education, it is still surrounded by prejudices about what such a study can bring about the impact it may have on the value and place occupied by the literary original and about the kind of critical approach that such a study requires.

In spite of these limitations, Whelehan recalls that although the critical literature on adaptation is not very extensive, there has been a continuous stream of publications devoted to its study since the 1960s, when Béla Balázs, considered the first film theorist who addresses the issue of adaptation directly, made explicit many of the implicit ideas in early formalist thinking.

It is only in 1957 that started the first large-scale academic study on film adaptations by the American theorist George Bluestone. In his book *Novels into Film*, he emphasizes the fundamental difference between novel and film: the novel is a linguistic medium, while the film is essentially a visual medium. He added that these two media have different origins, different audience, and different modes of production.

The novel in general terms, has been supported by a small audience and is the work of an individual writer and has remained relatively free of rigid censorship. On the other hand, the film has been supported by a mass audience, is the product of a collaboration in industrial conditions and suffered from censorship (Bluestone, 1957: VIII). This pioneering work already indicates a dominant tendency in adaptation studies: the focus on adapting novels, ignoring other literary genres.

In spite of the limitations of Bluestone's work, it offers one of the first criticisms of a traditional approach to the study of adaptation that for a long time limited and negatively conditioned the analysis of the study of adaptations. As Bluestone points out, there are a number of typical opinions and reviews commonly heard among those who have attended the screening of an adaptation: "The film is true to the spirit of the original"; "It's unbelievable how he broke the novel"; "It eliminates key passages, but it's a good movie"; "Thank God they changed the ending." In the opinion Bluestone, such assertions about an adaptation take for granted that there is a content that is separable (of form) and can be reproduced. Claims of this kind are produced by a lack of recognition that changes are likely from the moment we move from a set of fluid but relatively homogeneous convention to another. In other words, changes are inevitable when we leave the linguistic milieu and replace it with the visual medium (Bluestone, 1957: 5).

The assumptions on which the analysis of fidelity is based, which is criticized not only by Bluestone but by most recent studies on adaptation are summarized in an article by Daniela Berghahn (1996). In the first place, this type of analysis presupposes that the proper relationship between literary and film texts is a faithful transformation relationship. However, Berghahn points out that this type of transformation does not always occur in an adaptation, but is only observed in those cases in which the one who carries out the adaptation follows the first of the two approaches which according to Morris Beja (1979:82) can be followed in this process.

This first approach aims to preserve the integrity of the original work. However, an adaptation may respond to a second approach that allows the original to create in a different medium a new work of art with its own integrity. Therefore, Berghahn thinks that the typical question of the analysis of fidelity (is the film Faithful to the letter or the spirit of his literary source?), Can only be responded in those cases where it is evident that the filmmaker follows the first approach, something that is not easy to define (Berghahn, 1996: 72).

The second problem of this type of analysis refers to the fact that it does not recognize the lack of objective basis to verify that a cinematographic adaptation faithfully translates to the screen the spirit of its literary source. This lack of objectivity is due to the fact that the basis of the comparison consists of two subjective mental

constructions: the filmmaker's reading of the text and the critic's reading, which generally do not usually coincide. Finally, a third factor implicit in the discourse of fidelity or, as it has also been called, the approach of adaptation as *betrayal*, is its pro-literary bias, something that is especially observed in relation to the adaptation of literary classics (Berghahn, 1996: 73).

The validity of the fidelity analysis is also questioned by the views of Helman and Osadnik (1996: 648). These authors claim that as film viewers we enjoy films by directors who use literary material in different ways, such as *Throne in Blood* by Kurosawa or *Death in Venice* by Visconti. They add that we enjoy them not because their directors follow certain accepted rules of adaptation or because they violate them. Films are successful not because of the particular attitude of their directors towards literature, but because of their quality and / or value as independent works. Sometimes the directors abandon any attempt to be faithful to the original work or distort the original by creating works of art so surprising and interesting that the viewer accepts all his decisions and does not require fidelity to the original (Helman and Osadnik, 1996: 650).

The attempt to overcome the limitations of the analysis of fidelity will be a constant in many of the studies on adaptation that emerge in the years following the publication of Bluestone's book. In the following sections, we analyse some of the most influential proposals on the analysis of adaptations in recent decades.

1.5.3 Recent Theories: Narratological Models

Despite criticisms of the analysis of fidelity, its influence will continue to be evident in studies on adaptation. It is not surprising, therefore, that in 1974 Wolfgang Iser offers an opinion on the adaptations of novels to the cinema that illustrates an attitude for a time maintained in the studies of filmic adaptations and that is very close to the analysis of fidelity to the original: The accusation that they filled too many aspects that were left undetermined in the novels. In Iser's words, with a literary text we can imagine things that are not in it; The written part of the text gives us the opportunity to imagine things. Without the elements of indeterminacy, that is, the gaps found in the texts, we could not use our imagination. He added that the experience that many people have when they see a film based on a novel serves as evidence (Iser, 1974: 283).

Iser's assertions about adaptation capture an opinion that has been debated in recent studies on the subject. For example, Chatman (1990: 162-163) points out that the fact that films are visually explicit does not mean that they are not indeterminate at the level of story, as is the case of ellipsis. The assessment of an adaptation should not be based on criteria such as those maintained by Iser but, as Chatman asserts, for reasons of narratological interest. In other words, Chatman is referring to the fact that novel and film are two different media that update the same story using different narrative procedures, and that the problem facing any adaptation is to find solutions for those Procedures or aspects of literary narrative that are difficult to transfer to the cinema.

The current focus in this review of literature is on two proposals that, like Chatman's, base their consideration of adaptations on criteria of narrative interest. The procedure consists of analysing and evaluating the solutions that the film presents for those aspects of the written narrative that are difficult to transfer to the cinema and which are therefore the main problem facing any adaptation.

One of the major works that analyses the way to adapt literary narrative to the film medium is that of Rifkin (1994), who focuses mainly on showing how the transference and transformation of the narrator's discourse takes place in his adaptation to the big screen, He also accounted for the elements added to the original or omitted from it in the film. Rifkin draws attention to the fact that critics have not been willing to evaluate the film versions of works of literature. Although Bluestone addressed the issue, his analysis of adaptations is problematic because he lacks a systematic proposal for comparison, so his criteria for analysis are not precise. This assessment of Bluestone's work led Rifkin to assert that one of the problems for adaptation studies is that critics have been unable to agree on parameters with which to perform a systematic and verifiable analysis of films based on a literary work. However, the author recalls that one of the possible consensus approaches to adaptation is that the film version of a literary text is a "translation" of an act of communication in a "language" to an act of communication in another "Language", and that the concept of translation from a fictional text to a filmic text can be very productive for the study of the transference process, however, there is the problem that it does not allow changes in structures and paradigms that create sign systems in texts of art (Rifkin, 1994: 9).

Another approach to which Rifkin refers is that introduced by Lotman (1973) for whom, adaptation is a "transcoding". Film adaptation is understood as a recoding of a type of communication act performed by an addresser who uses certain codes and sign systems to reach a second type of communication with its own codes and systems (Lotman, 1973: 35)

A very important aspect of the transcoding process from novel to film as explained by Rifkin relates to the transfer of narrator from the text medium to the film medium. The filmmaker should attempt to pass the discourse of narrator who is in the literary text using expressive materials and systems according to the film narrative codes.

One of the main challenges facing the process of transcoding from a literary text to film is to find ways of expressing the information derived from the literary narrator's discourse, the fact that paved the path for a typology of film adaptations as introduced by McFarlane (1996).

McFarlane (1996) proposes a systematic method for the analysis of adaptations based on the distinction between those aspects common to both media and that are transferable, the elements which belong to story or narrative, and the enunciative elements that pertain to each medium and that require adaptation.

McFarlane (1996: 10) considers the adaptation as an exponent of the convergence between diverse artistic manifestations of a culture. It is therefore a question of investing the vision of adaptation as a reduction to be considered as artistic and cultural enrichment. The work of this author, like most studies on adaptation, focuses on the analysis of the translation of novels to the big screen.

In the group of transferable narrative elements, McFarlane includes the cardinal functions of the novel narrative actions (which can open different alternatives with direct consequences for the later development of the story, which create moments of complication in the narrative and the reader Recognize the possibility of such alternative consequences), the main functions of the characters and the mythical and psychological models, McFarlane adds that these are different systems of signification and enunciation. Transferable elements can be omitted or reordered, and the film can add narrative elements which do not figure out in the novel. However, even if the film is faithful to the fundamental narrative aspects, it can provoke an affective-intellectual

experience different from the reading of the novel, because it deals with two different semiotic systems, that is to say, two different utterances off the same story: the novel is a system of verbal signs and the cinema is a system containing visual, auditory and verbal signs (McFarlane, 1996: 23-26).

In general, models for the study of adaptations that, like those of Chatman, Rifkin and McFarlane, can be included in the line of narratology. All of them offer a methodology applicable to specific cases and are useful in comparative studies of novel and cinema. The value of these narratological models is pointed out by Whelehan (1999). This latter believes that while attempts to judge the authenticity or textual fidelity of an adaptation are an inexact science accompanied by value judgments about the relative artistic value of cinema and literature, the practice of comparing narrative strategies to establish key changes in the transition process can be quite fruitful. For Whelehan, the advantage of a narratological approach is that it overcomes the question of fidelity since it recognizes that the different conditions within which fiction and film narrative are situated depend on the need to 'violate' the original text (Whelehan, 1999: 9-11).

However, Whelehan adds that McFarlane's approach presents some problems. Some of the codes that for McFarlane are part of the extra-cinematographic aspects of cinema are problematic in their interpretation and application. For example, the 'cultural code' that McFarlane defines as that which encompasses all information related to how people live, or lived, at particular times and places, raises questions about the relation of the viewer to the film he has been viewing, the possible change of status of the film in the history of cinema (it can become a classic some time later, or it can become a cult film) and other broader factors that make its model become complicated (Whelehan, 1999: 11).

Berghahn (1996) proposed a theoretical approach with which the analysis of adaptations can be carried out in a much more adequate and precise way than the model proposed by fidelity claimers based on the use of certain structuralist concepts, as is the case in narratological models. The application of critical categories such as story and discourse to the analysis of film adaptation and its literary source offers the opportunity to compare the different possibilities of codification in the two media of a given narrative.

Another investigation in adaptations is that of Wheeler and Berghahn who value the contribution of narratology, but what also points out to the need to go beyond the merely narratological questions is the claim of Naremore (2000). Naremore first explains the reasons why the study of adaptation has for many years been one of the fields of "less sophisticated" cinema studies. One of the main reasons that Robert B. Ray points out in this same volume edited by Naremore is institutional: most of the programs on cinema in the academy are linked to departments of literature, where the study of adaptation is used as another tool of teaching literature. Naremore states that even when academic study on the subject is not directly concerned with the artistic appropriateness or fidelity of a given film to its source, this study is usually implicitly respectful to the original text (Naremore, 2000: 2).

Since the 1960s, academic study on adaptation has gained sophistication by the important theoretical writings on literature and film, including Roland Barthes's structuralist and post-structuralist poetics, Gerard Genette's narratology, and Bordwell's and Thompson's neo-formalism.

In Naremore's view, however, The specific notion of structuralist concepts for the analysis of Berghahn's structuralist concepts in the analysis of adaptations suggests that an ideological perspective can be coupled with Christopher Orr's (1984) statement that a filmic adaptation is (a) product of the culture which creates it and therefore an expression of the ideological operating forces in that culture in a determined historical moment, the reason why the deliberate divergences are of special interest since they provide clues about the implicit ideology in the filmic text. These divergences or lack of fidelity are to be seen as signs of the ideological and artistic position that the filmmaker has adopted in his reading and reinterpretation of the original text (Berghahn, 1996: 74).

In the opinions of Bergham and Whelehan, we have seen the positive of the narratological models but also the need to complete these analyses with other types of considerations which go beyond the strictly narrative ones. We will review other works devoted to the study of adaptations and follow theoretical and methodological guidelines that may be complementary or alternative.

Bakhtin's model of dialogic was elaborated in the article of Robert Stam that Naremore includes in his collection. Stam emphasizes the infinite and limitless

possibilities generated by all the discursive practices of a culture and the whole matrix of communicative utterances within which the artistic text is placed. This author goes beyond formalism and beyond simple attempts to compare "originals" with "transformations". His theory makes the study of adaptation closer to contemporary theory and contemporary filmmaking practices (Naremore, 2000: 12).

Stam's article, *Beyond Fidelity: The Dialogics of Adaptation* (2000) begins by explaining that the language of criticism about film adaptation of novels has often been deeply moralistic, something that can be seen in numerous terms used to describe the relationship of adaptations with respect to the original. Terms such as infidelity, betrayal, deformation, rape, vulgarization and profanation are all loaded with a specific negativity. The author acknowledges that the notion of fidelity of an adaptation to the novel on which it is based has its share of truth, since when we say that an adaptation has not been faithful to the original, we express our disappointment at an adaptation and that terms like infidelity or betrayal serve to translate our feelings into an adaptation that has not been worthy of the love we profess for the novel (Stam, 2000: 54-55). However, this should not lead us to consider "fidelity" as an exclusive methodological principle, since in Stam's opinion the notion of fidelity is problematic for several reasons.

In the first place, the possibility of strict fidelity to the original must be questioned since it can be argued that an adaptation is automatically different and original due to the change of medium. In addition, the fidelity demand ignores the processes that take place during the production of a film. For example, a film differs from a novel in cost and modes of production. A novel is usually produced by a single individual while a film is almost always a project in which many people collaborate. On the other hand, while novels are not usually affected by budget issues, films are immersed in material and financial contingencies (Stam, 2000: 55-56).

Finally, Stam considers that the notion of "fidelity" is essentialist in relation to the two means involved. First, this notion assumes that the novel contains a hidden essence that can be extracted and can be communicated in the adaptation. However, there is no such transferable essence but a novelistic text is formed by a series of verbal signs that can generate many possible readings. The literary text is an open structure: "the text feeds on and is fed into infinitely per- mutating intertext, which is seen through ever-

shifting grids of interpretation." and this process is complicated by the passage of time and the change of context and place, since the longer the time span, the less reverence towards the source text and the greater the possibility that the text will be reinterpreted through the values of the present (Stam, 2000: 57).

If fidelity is an inadequate trope to study an adaptation, we should look for other more suitable tropes. Stam recalls that the theory of adaptation has a broad constellation of tropes ("translation, reading, dialogisation, transmutation, transfiguration, and signifying"), each of which sheds light on a different dimension of adaptation. Stam focus was on the consideration of adaptation as Intertextual dialogism. The novel source is considered to be a locution produced in a medium and in a historical context which is subsequently transformed into another equally situated utterance that occurs in a different context and in a different medium. The source text is a dense complex of information, a series of verbal indications that the film can follow, enlarge, ignore, subvert or transform in the course of the process of adaptation. The film adaptation of a novel carries out these transformations following the norms of a different medium (Stam, 2000: 68-69).

Finally, Stam points out that the study on adaptation must cease to be concerned with the notion of fidelity to the original and should pay more attention to the dialogic response, ie to readings, critiques and rewritings of previous material. This would bring about a criticism that not only took into account but also appreciated the differences between the means of representation (Stam, 2000: 75-76).

Stam's views take us back to Naremore, who claims that we live in a world saturated by the media, a world full of references and loans from movies, books and any form of representation: books become movies, but movies turn into novels, published scripts, Broadway musicals, television shows, remakes, etc. For this reason, the author believes that the study of adaptation needs to be linked to the study of recycling new versions and re-telling the story at the time of reproduction and the study of adaptation would cease to be at the margins at move to the center of contemporary media studies (Naremore, 2000: 15).

Most critical views explained in the literature review whether taking the purists' stand (those who defend the majesty of literature over film), or the opposing camp of film enthusiasts were not attributing the appropriate value to the film readers

“spectators” response. Instead of speaking of fidelity to the source text, it is believed that adapting the source text to the reader’s “spectator’s” expectations keeping the spirit of the original text are tasks which were not given much importance

1. 6 Conclusion

Throughout this chapter, we have carried out a review of the most relevant theories on cinematic adaptation, from the first manifestations made by Virginia Woolf in the 1920s to the more recent theories that analyse adaptations as examples of intertextuality. It is these last approaches which, in our opinion, represent a way of extending and enriching a field of study that for a long time was limited by considerations that ascribed a value higher than the original work. The new theories on adaptation provide to approach a film adaptation based on a literary work, renewed energies and new lenses to view the phenomenon of the translation to the cinema of literary works of all the genres.

Chapter Two

Narrative from Novel to Film

2.1 Introduction.....	28
2.2 Narratology and Film	28
2.2.1 Narrative.....	31
2.2.2 Story	36
2.2.3 Plot.....	38
2.2.4 Story and Plot Relations.....	41
2.2.5. Point of View	42
2.2.6 Presentation of Time.....	46
2.2.6.1 General Temporal Relations.....	47
2.2.6.2 Temporal Relations and Causality.....	49
2.2.6.3 Temporal Deadlines.....	49
2.2.6.4 Order of Events	49
2.2.6.4.1 General Order of Events	50
2.2.6.4.2 Temporal Gaps.....	50
2.2.6.4.3 Flashbacks	52
2.2.6.4.4 Flashforwards.....	52
2.2.6.4.5 Frequency of Events	53
2.2.6.4.6 Duration of Events	54
2.2.6.4.7 Relations between Story Time, Plot Time, and Screen Time.....	55
2.2.7 Presentation of Space.....	56
2.2.7.1 Shot Space.....	58
2.2.7.1.1 Topographic Relations	58
2.2.7.1.2 Compositional Strategies.....	58

2.2.7.1.3 Establishing Shots	59
2.2.7.1.4 Re-establishing Shots.....	60
2.2.7.2 Editing Space.....	61
2.2.7.2.1 Continuity Editing	61
2.2.7.2.2 Match Cuts	62
2.2.7.2.3 Graphic Matches.....	62
2.2.7.2.4 Eye-line Matches	62
2.2.7.2.5 Shot/Reverse Shot	63
2.2.7.2.6 Camera Positions and Movements	63
2.3 Conclusion	65

At the risk of offending literary people, it must be recognized that the language of film is vastly more complicated than the verbal language. After all, words are only one component of the total film message, and not the most important one at that. . . . In the film, which operates in time and space simultaneously, spoken words, written words, compositions, angles, lighting, histrionics, music, background sounds, montages--many content elements wash over the viewer, and the message flows on steadily, out of the control of the receiver. (Whitaker Rod, 1970: pp 6-7)

2.1 Introduction

Narratives are not mere artistic products, they are a phenomenon common to many aspects of our lives such as everyday events we tell each other, our cultural and personal backgrounds, news and more. From childhood, we become part of the universal activity of narrating to tell stories, gradually, this activity becomes an important aspect to our lives, stories are all around us because they are fundamental to human beings to express and understand the different experiences of life.

The following review provides some insights into the current debate over film as a narrative form. A conceptual framework is provided covering the aspects of spatial and temporal presentation in the film medium weighing up the role of camera in establishing space and time in the film.

2.2 Narratology and Film

Narratology as a discipline has been a point of interest for many researchers who have accounted for some key concepts that have shaped the field as a whole. For Todorov (1969), narratology is "the science of narrative"(ibid: 10), in addition to the notion of temporality in Todorov's definition, Greimas and Courtés (1982) added an important element in narrative and explain it as a "discourse of figurative character (involving personages which accomplish actions)."(Ibid:203).

It can be observed that both definitions neglected some other important aspects as far as narrative is concerned. Some modern attempts to define narrative have put an emphasis on its nature, value and universality. For Barthes (1966), narratives could be of different genres, and most importantly they can be articulated by various means: oral, written, fixed or moving images, paintings, and so on. "caring nothing for the division between 'good' and 'bad literature: narrative is international, trans-historical and trans-cultural. It is simply there, like life itself"(Ibid:01).

Onega and García Landa (1996:1) explain that etymologically the term narratology means the science of narrative and added that this term was popularized by structuralist critics as Gérard Genette, Mieke Bal, and Gerald Prince in the 70's, which resulted in the fact that the definition of narratology has been limited to the structural analysis of narrative. However, the post-structuralist reaction of the 80's and 90's against the scientific pretensions and taxonomic structuralist narratology has resulted in the abandonment of early structuralist approaches. A positive effect of this reaction has been the opening of new lines of development for narratology in studies of gender, psychoanalysis, reader response and ideological critique. For this reason, narratology now appears to be returning to its etymological sense, "a multidisciplinary study of narrative which negotiates and incorporates the insights of many other critical discourses that involve narrative forms of representation." (Onega and Landa, 1996:1)

Chatman (1978) stresses the importance of narrative studies as a fundamental part in literary theory starting from Aristotle:

Among the many pressing needs of literary theory –poetics in the broad sense– is a reasoned account of the structure of narrative, the elements of storytelling, their combination and articulation. The task is delineated by Aristotle, but delineated only; the *Poetics* opens more questions than it answers. (Chatman, 1978:15)

Chatman recalls the French origin of the word narratology, and criticizes the tendency to focus on the verbal medium in the study of narrative, neglecting as such its other different manifestations: people consume stories daily through movies, comics, paintings and sculptures, dance and music. (Chatman, 1978:9).

Deleyto (1991) also stresses the importance of not reducing the narrative to the verbal medium, especially when you consider that at present other means of communication have become the major transmitters of stories:

Narratology is the study of narrative texts in general, not only novels. There are other ways of presenting a story, from the narrative poem to the cartoon strip. Some of them, do not use the written or spoken word as their only means of expression. Indeed, in some cases, spoken or written language is not used at all, as is the case of some paintings which clearly convey a narrative, or in certain silent films. It is through cinema, television and video, and not through novels that most stories are "told" nowadays. For a

narrative theory to be consistent and complete, it must work when applied to the study of film narrative. (Deleyto, 1991:161-162)

The diversity of objectives in narrative studies has also been discussed by Giannetti (1996) who explains that narratology includes the study of numerous aspects of narrative texts:

Scholars in modern times have also studied narrative forms, with most of the focus devoted to literature, film, and drama. Narratology, as this new interdisciplinary field was called in the 1980s, is a study of how stories work, how we make sense of the raw materials of a narrative, how we fit them together to form a coherent whole. It is also the study of different narrative structures, storytelling strategies, aesthetic conventions, types of stories (genres), and their symbolic implications. (Giannetti, 1996:320)

Branigan (1984, 1992) is one of the critics who have devoted themselves to the study of film narrative. He argues that narrative should be treated as a mode of thinking, as one of the fundamental forms that humans possess to think about the world and organize their experience:

Narrative has existed in every known human society. Like metaphor, it seems to be everywhere: sometimes active and obvious, at other times fragmentary, dormant, and tacit. We encounter it not just in novels and conversation but also as we look around a room, wonder about an event, or think about what to do next (...) Making narratives is a strategy for making our world of experiences and desires intelligible. It is a fundamental way of organizing data. (Branigan, 1992:1)

The breadth of the field of study of narratology, the variety of theories and terminologies used to refer to the same object of study of narrative texts have been summarized by Chatman (1990) in the following words with allusion to Henry James⁴: “Clearly the house of narratology, like the house of fiction itself, has many mansions.” (Ibid:5)

⁴ In his essay "The House of Fiction"(...) (qtd in Stevick, Philip, 1967, *The Theory of the Novel*, Henry James refers to fiction with the following words: "The house of fiction has in short not one window, but a million –a number of possible windows not to be reckoned, rather; every one of which has been pierced, or is still pierceable, in its vast front, by the need of the individual vision and by the pressure of the individual will (...) The spreading field, the human scene, is the “choice of subject”; the pierced aperture, either broad or balconied or slit-like and low-browed, is the “literary form”; but they are, singly or together, as nothing without the posted presence of the watcher –without, in other words, the consciousness of the artist". (In Stevick, P., 1967: 58)

2.2.1 Narrative

Hardy (1975) notes the importance of storytelling in our lives. For her, nature and art are what makes us storytellers, day and night we elaborate fictions and chronicles, "calling some of them daydreams or dreams, some of them nightmares, some of them truth, records, reports, and plans "(ibid: vii). She adds that narrative imagination is a possession that humans have in common, it separates us from the animals and allows us to band together, build towns, create laws and invent arts (ibid: vii). Later, Hardy argues that narratives such as drama, poetry or dancing, can not be considered simply an aesthetic invention used by artists in order to control, manipulate, sort and investigate the experiences of life that we tend to separate from art, but must be considered a primary act of the human mind that is transferred from life to art (ibid: 4).

Another author who considers narrative as a primary form which becomes significant to the human experience is Polkinghorne. He defines narrative as a process or cognitive schema which organizes human experiences in temporary significant episodes (1988:1-3). For Polkinghorne, the human existence consists of a stratified system of domains actually organized in different forms. These domains correspond to the three basic structures of reality: matter, life and consciousness. Narrative meaning is one of the processes of mental domain, and its function is to organize the elements of consciousness in significant episodes. In his analysis of the narrative expression (ibid:14), the author states that the products of the narrative schemes are omnipresent in our lives, as they fill its cultural and social aspects.

We create narrative descriptions of our past actions for ourselves and for others. At the level of reception, we encounter constantly stories during our conversations and meetings, and in the context of audio-visual media. We enjoy listening to fairy tales in childhood, and we read and discuss stories at school. We read novels and watch films, and we spend hours in front of the television series. Polkinghorne concluded his presentation of the importance of narrative with a quote about the centrality of narrative in the lives of people, a quote taken from the beginning of Roland Barthes's *"Introduction to the Structural Analysis of Narrative"* (1975):

The narratives of the world are without number. In the first place the word "narrative" covers an enormous variety of genres which are themselves divided up between different subjects, as if any material was suitable for the composition of the narrative: the narrative may incorporate articulate language, spoken or written; pictures, still or moving; gestures and the

ordered arrangement of all the ingredients: it is present in myth, legend, fable, short story, epic, history, tragedy, comedy, pantomime, painting,... stained glass windows, cinema, comic strips, journalism, conversation. In addition, under this almost infinite number of forms, the narrative is present at all times, in all places, in all societies; the history of narrative begins with the history of mankind; there does not exist, and never has existed, a people without narratives. (Barthes, 1975 qtd in Polkinghorne, 1988:14)

The omnipresent characteristic and fascinating nature of narrative has also been highlighted by Toolan (2012) for whom the narrative is everywhere and playing different roles and having countless functions in the human interaction. For him all that can be seen and referred to as a narrative is a narrative with a beginning, end, characters, setting, drama (difficulties or conflicts resolved), suspense, enigma, "human interest" and a "moral", and adds that such narratives help us understand the world around us: "Making, apprehending, and storing a narrative is a making-sense of things which may also help make sense of other things. " (1988: xiii).

Narrative, generally speaking, is the recounting of a series of causally related events. Various narratologists, however, approach the problem from different standpoints. Gerald Prince explains that narrative is a kind of knowledge: etymologically derived from the Latin *gnarus* or "knowing", it is a way of coming to grips with the meaning of events, of perceiving the transformative effects of an action, and of grasping the role of time in human affairs:

It does not simply mirror what happens; it explores and devises what can happen. It does not merely recount changes of state, it constitutes and interprets them as signifying parts of signifying wholes.... Most crucially, perhaps...by discovering meaningful designs in temporal series...narrative deciphers time...and illuminates temporality and humans as temporal beings.

(Prince, 1987:60)

From a linguistic point of view, he defines narrative as:

The recounting (as product and process, object and act, structure and structuration) of one or more real or fictitious events communicated by one, two or several (more or less overt) narrators to one, two, or several (more or less overt) narrates (Prince, 1987: 58)

Prince emphasises 'recounting' which involves the narrator and the narratee. His definition, however, may be confused with a definition of a mere report.

In order to distinguish narrative from the mere recounting of a series of situations and events, other narratologists have considered other elements as necessary components for a narrative such as Danto (1965), Greimas (1966), and Todorov (1978) who have argued that narrative must have a continuous subject and constitute a whole.

Rimmon-Kenan (1983), for example, has defined narrative as the recounting of at least two real or fictive events (or one situation and one event), he stresses the temporal nature of narrative: "temporal succession is sufficient as a minimal requirement for a group of events to form a story...causality can often be projected onto temporality" (Rimmon-Kenan, 1983:19), in this way, we might consider a cooking recipe, which involves temporal duration and progression, as a narrative or a story; but we normally do not. This shows that temporal relations alone are not sufficient to construct a narrative (see also Branigan 1992: 4).

For Labov and Rimmon-Kenan, a narrative consists of at least two recounted events neither of which logically presupposes or entails the other. Rimmon-Kenan also defines narrative by the use of another term 'narration' where she states that by narrative fiction she means "*the narration of a succession of fictional events*" (1983: 2).

Danto, Greimas and Todorov consider that narrative must have a continuous subject, they also stress the wholeness of narrative and its movement towards an end or goal. Yet, they ignore the different systems at work in a narrative, such as time and space. These narratologists, from Prince to Todorov, share the opinion that narrative is a recounting, which clearly shows their linguistic approach.

Susana Onega and Jose Angel Garcia Landa, on the other hand, approach narrative from a semiotic point of view. For them, a narrative is "*the semiotic representation of a series of events meaningfully connected in a temporal and causal way*" (Onega& Landa, 1996:3). This approach is obviously different from the linguistic view which emphasizes recounting and temporal relations, while the semiotic one stresses presentation, temporal and causal relations among the events. Both approaches, however, overlook the spatial relation between events, although this is as important as causal and temporal connections.

Chatman (1978) states that "Narratives are Communications, thus easily envisaged as the movement of arrows from left to right, from author to audience" (ibid: 31). For him, narrative is a whole constituted of elements, events and existents, forming as such a sequential composite as illustrated in the diagram in figure (ibid: 19). Chatman's model of narrative elements is considered the most appropriate compared to other models

which either do not take into consideration the film medium or neglect its discursive aspect.

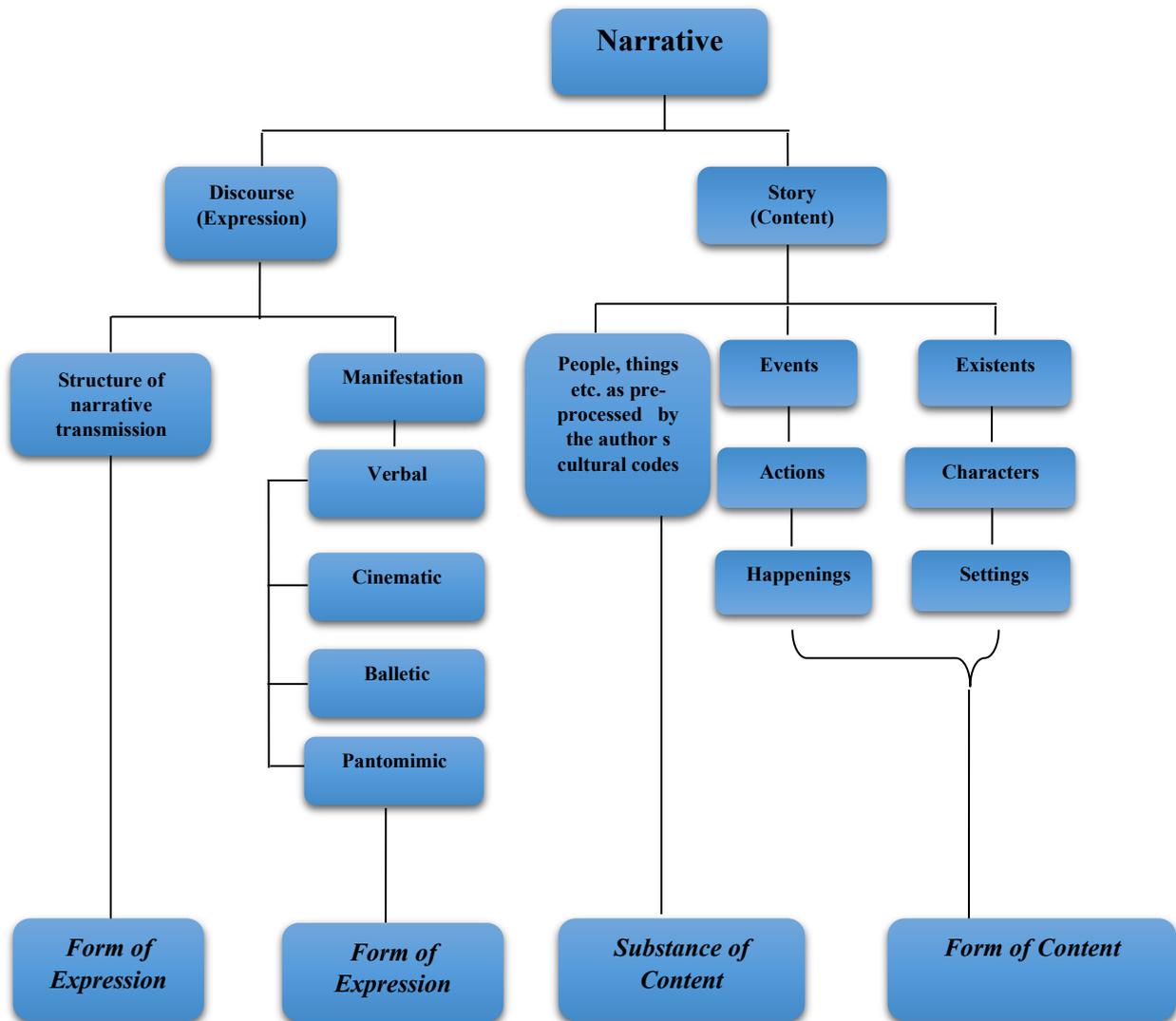


Figure 1 : Redrawn from Seymour Chatman's Model of the Elements of Narrative

Regardless of the medium, a narrative incorporates an act of narrating an event and an implied audience. The issue of the addressee – whether a real person or a fictional narratee – becomes even more crucial when one comes to discuss narration. The value and universality of storytelling has been discussed by numerous theorists who study narrative. Turner (1988) states that the reason for the great interest that awakens narrative is its universality:

Some societies May have no equivalent to the novel, but all societies tell stories. Storytelling can take many forms -myths, legends, ballads, folk-

tales, rituals, dance, histories, novels, jokes, drama- and can be seen to serve many apparently different social functions -from entertainment to religious instruction. It seems that story-telling is part of our cultural experience, inseparable from and intrinsic to it. (Turner, 1988:67)

Turner notes that the universal nature of the narrative can be explained if we consider the property of the mind equal to language, and if we accept that narrative has an important social function that is essential for human communities:

What is clear is that the world 'comes to us' in the shape of stories. From the earliest days of our childhood, our world is presented to us through stories told to us by our parents, read to us from books, reported to us by friends, overheard in conversations, shared among groups at school, circulated around the playground. This is not to say that all our stories explain the world. rather, story provides us with an easy unconscious, and involving way of constructing our world; narrative can be described as a means of 'making sense' of our social world, and sharing that 'sense' with others. Its universality underlies its intrinsic place in human communication. (Turner, 1988:68)

Bordwell and Thompson (1979) also emphasize the universality of narrative and present it as a fundamental way of representing experience, to understand the world:

Stories surround us. In childhood we learn fairy tales and myths. As we grow up, we read short stories, novels, history, and biography. Religion, philosophy, and science often present their doctrines through exemplary stories: the Judeo-Christian tradition's Bible and Torah are huge collections of narratives, while a scientific discovery is often presented as a tale of an experimenter's trials and breakthroughs. Plays tell stories, as do films, television shows, comic books, paintings, dance, and many other culture phenomena. Much of our conversation is taken up with stories of one sort or another - recalling an event from the past or telling a joke (...) We cannot escape even by going to sleep since we often experience our dreams in the shape of stories. Perhaps narrative is a fundamental way that humans make sense of the world. (Bordwell &Thompson, 1979:89)

Branigan (1992) argues that narrative should be treated as a mode of thinking, as one of the fundamental forms that humans possess to think about the world and organize their experience:

Narrative has existed in every known human society. Like metaphor, it seems to be everywhere: sometimes active and obvious, at other times fragmentary, dormant, and tacit. We encounter it not just in novels and

conversation but also as we look around a room, wonder about an event, or think about what to do next (...) Making narratives is a strategy for making our world of experiences and desires intelligible. It is a fundamental way of organizing data. (Branigan, 1992:1)

Thus, narrative and storytelling is viewed, especially by those theorists who follow the line of cognitive psychology, as a mode of thinking, a strategy that humans use to express and conceptualize their experience.

2.2.2 Story

A narrative, generally, consists of two main parts: story and plot. Story is the 'content' of narrative while plot is the way in which the content is represented. Like the term narrative, the term story has also been used in very different senses. Onega and Landa (1996) define *fabula* and story - referring to *Robinson Crusoe*- as follows:

The *fabula* is whatever happened to Robinson in his travels and on his island. The *story* is the precise way in which that action is conveyed, the way the *fabula* is arranged into a specific cognitive structure of information.

(Onega & Landa, 1996:06)

It is worth mentioning that they are using Mieke Bal's terminology regarding the three levels of narrative analysis (Bal 1985). In this way, for Bal, Onega and Landa, story is a *fabula* as it is represented through a specific point of view and temporal scheme. In other words, Bal uses *story* for what we usually mean by *plot*. Indeed, she renders story and plot as *fabula* and *story* respectively (1985: 5). The problems with the above definition are:

I) Bal uses the terms to define the levels of narrative analysis and not the narrative itself;
II) the definition overlooks the spatial and causal schemes as the necessary parts of a "precise" way of conveying the *fabula*. Thus, it blurs the functions of "story" and "plot". To avoid such blurring, we will here use story for "what happened to Robinson..."

From a linguistic point of view, Gerald Prince (1986) provides four definitions for the term story:

1. The content plane of narrative as opposed to its expression plane or discourse; the "what" of a narrative as opposed to its "how"...
2. The *fabula* (or basic material arranged into a plot) as opposed to the *syuzhet* or plot.

3. A narrative of events with an emphasis on chronology, as opposed to plot, which is a narrative of events with an emphasis on causality ...
4. A causal sequence of events pertinent to a character or characters seeking to solve a problem or reach a goal. (Prince, 1987: 91)

The differences between these four definitions clearly suggest the present confusion about the term story. However, definition (1) is more suitable for the field of utterances and oral narratives. Definition (2) is based on the distinction Russian Formalists draw between *fabula* and *syuzhet*. We prefer not to use these two terms. Definitions (3) and (4) have some elements, such as an emphasis on chronology and causality, that we will borrow from Prince, only to introduce our own definition of story, which is in line with Bordwell's definition of *fabula*.

For Bordwell (1985), "fabula (story) embodies the action as a chronological, cause-and-effect chain of events occurring within a given duration and a spatial field" (Bordwell, 1985:49). Those events, times, and spaces not included in this pattern, result in logical, temporal, and spatial gaps in the plot. The audience reconstructs the story according to the cues that plot (and style) provides. The story reaches the audience, Bordwell argues, through the plot and style. Bordwell's definition, as mentioned before, is based on the distinction between *fabula* and *syuzhet*.

"The *fabula*", Thomashevsky argues, "*is opposed to the syuzhet [plot], which is built out of the same events, but the syuzhet respects their order in the work and the series of information process which designate them*" (Tomashevsky, 1965: 66-7). In this way, constructing the story through the cues that plot provides is an inferential, step-by-step activity on the part of the viewer.

The story is not produced once the text has been read; rather it is, as Umberto Eco states, "the result of a continuous series of abductions made during the course of the reading" (Eco, 1979: 31).

In theory, plot provides maximum access to the story. In practice, however, there are some digressions in plot that block the story progress for the audience. Some of these (such as delayed information or false clues) may be manipulated deliberately; others originate from the viewers' incompetence, mainly when they cannot follow the cues properly and construct false relations between the events or characters' actions. Consequently, it is possible to say that story (both in fiction and film) is never shown, it is only referred to, through the plot and its elements.

In the actual study, although we rely on Bordwell's *Narration in the Fiction Film*, we will use story and plot instead of *fabula* and *syuzhet*. In Russian Formalists terminology, *fabula* is the basic story material. Victor Shklovsky, for example, defines *fabula* as the "pattern of relationships between characters and the pattern of actions ... in chronological order" (in eco 1981:17). Barry King criticises Bordwell's usage of the terms *fabula* and *syuzhet* arguing that for Russian Formalists the contrast between *fabula* and *syuzhet* was not in fact the same as the contrast between story and plot. He then concludes that *fabula* "both as a spectator construct and a textual process, refers to higher level syntactic operations" while *syuzhet* refers to "causal (plot) and temporal (story) determinations that are embedded in the relationship among actants, events, space and time" (King 1987: 68).

Kristin Thompson, another major figure of the neo-formalist approach, refers to the same confusion, concluding that story and plot (as English translation of the pair *fabula/syuzhet*) also "carry the burden of all the other senses in which non-formalist critics have used them, while *fabula* and *syuzhet* relate only to the Russian Formalists' definitions" (Thompson, 1988: 38). The problem, however, is not just, as Thompson implies, a choice between the 'confusion loaded' pair story/plot and 'simple and pure' terms *fabula/syuzhet*. It seems that nowadays there is also a similar confusion about the Russian terms.

2.2.3 Plot

The notion of plot can be traced back to Aristotle's *Poetics*. For him plot (*mythos*) and action (*praxis*) are logically prior to the other parts of a dramatic text, including character (*ethos*). Aristotle argues that of all the parts of the story, *mythos* is the most important one which he defines as "the combination of the incidents, or things done in the story" (Brooks 1985: 10). The Aristotelian notion of plot dominated the whole field of drama for centuries.

Throughout the history of literature and drama, however, many divergent opinions have occurred, amongst which the works of the Russian Formalists are the most acclaimed, and their ideas have been discussed from various points of view (Eagle 1981; Lemon and Reis 1965). All the different approaches, however, agree that plot is basic for every narrative, and "*constitutes the dynamic whole to which the other parts*

relate the necessary order as opposed to the enabling features of development" (Bradbury 1978:145).

Onega and Landa find the term plot tricky since it has a rich meaning. "*The term plot as used in everyday language*", they argue, "*often designates a story-scheme or an action-scheme, or a structure in between, mixing traits of both.*" (1996: 7-8) Their own definition, based on Mieke Bal's terminology, defines plot as "*a scheme consisting of the structures of action and perception which shape the story.*" (Ibid.) The problem with this definition is that the distinguishing line between *story* (in their usage) and *plot* is blurred. As mentioned earlier, they define *story* as "a *fabula* which has been given a presentational shape: a specific point of view and temporal scheme have been introduced" (1996: 8). What is missing in this definition is a "spatial scheme" which is as important as point of view and temporal scheme for presenting the *fabula* (story). Furthermore, one may argue that the "presentational shape of *fabula* (their definition of story) is indeed "the structures of action and perception" (their definition of plot).

Prince provides two definitions of plot:

1. The main incidents of a narrative; the outline of the situations and events (thought of as distinct from the characters involved in them or the themes illustrated by them)
2. The arrangement of incidents; the situations and events as presented to the receiver.

(1987: 71-2)

Definition (1) confuses story with a general usage of the term plot in everyday language. To avoid the confusion and to introduce a distinct, narrow, and specialised sense of the term I will here emphasise the second definition.

Many critics have adopted Gustav Freytag's (1894) notion of plot which mainly involves the main order of events. Freytag's "pyramid" is best embodied in the structure of tragedy: exposition, rising action, complication, climax, reversal, falling action, and catastrophe. Freytag's use of the term plot is a very narrow one, which typically covers only the logical order of events and does not include the temporal and spatial relations between events.

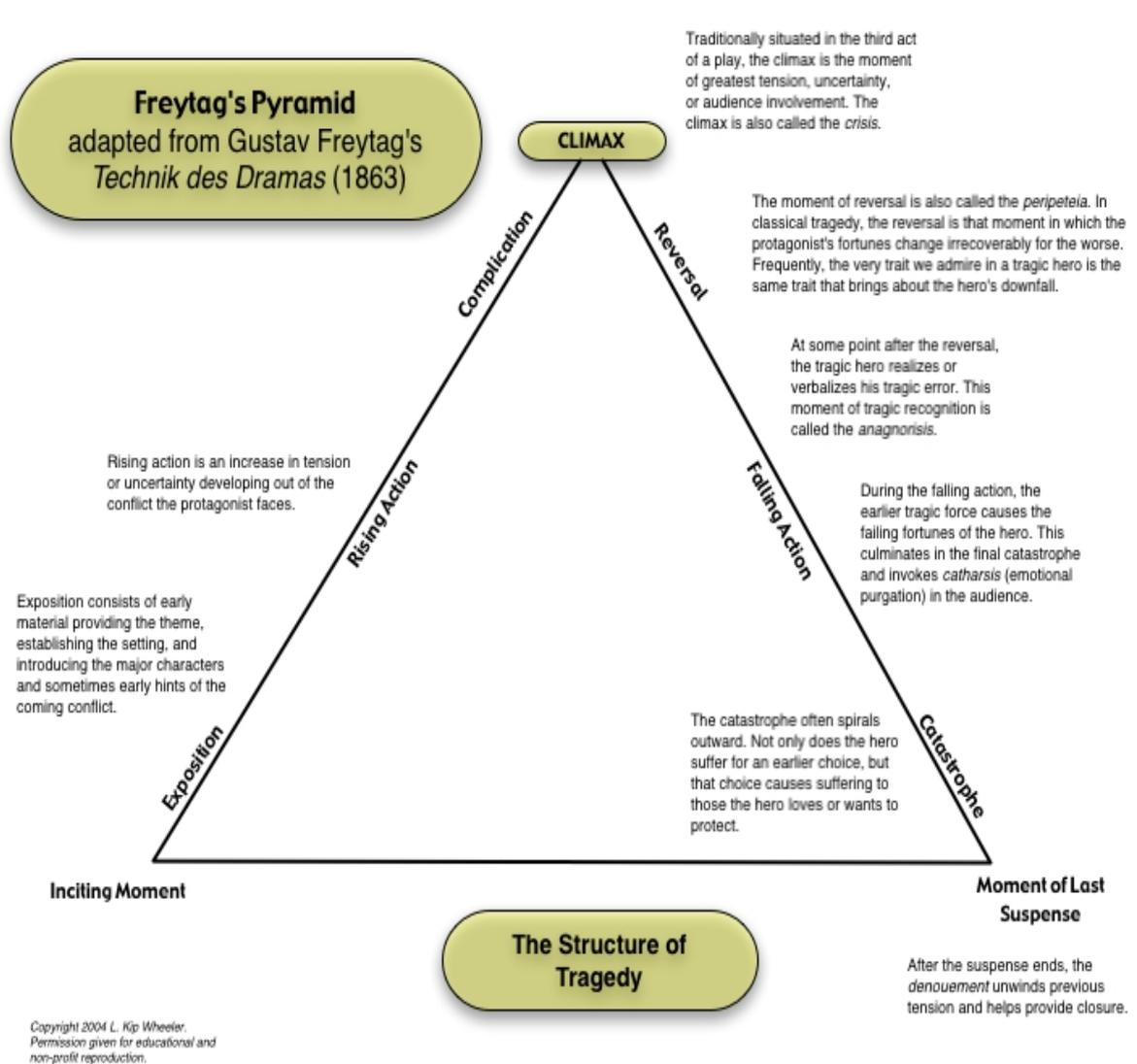


Figure 2: Freitag's Pyramid (Adapted from Gustav Freytag, 1863)

Another source of confusion about the term plot results from the frequent translation into English of the Russian words *fabula* and *syuzhet* as story and plot. Mieke Bal, as mentioned previously, uses *fabula* and *story* with the latter bearing the usual meaning of the term plot.

Linguistic approaches to narratology are another source of new terms in this field. Seymour Chatman, following such French structuralists as Roland Barthes, Tzvetan Todorov, and Gerard Genette, uses the term *discourse* for what we usually mean by plot. He posits a *what* and a *why* for a narrative. He terms the "what" of narrative to be story, and the "why" to be discourse (Chatman, 1978: 9). He thus contrasts story/discourse with the pair story/plot. He even confuses the terms where he writes that "*the events in a story are turned into a plot by its discourse*" (Ibid: 43). It is likely

that he is following Genette who distinguishes between *récit* (narrative), *histoire* (story), and *narration* (narrating). Chatman's definitions, however, only add to the confusion about the term plot. Is plot, in Chatman's notion of the word, the same as discourse? Or is discourse the act of narration which turns the story into the plot?

There is not enough room to discuss another source of confusion about the term plot which results from the access of the French words *récit*, *histoire*, and *narration* into English and other languages. The above paragraphs, however, serve to demonstrate the present confusion about the term.

Malcom Bradbury describes different meanings and usage of the term plot and its varied status in literary criticism. He then adds that, few modern critics have taken up this complex usage, viewing plot as a necessary order of a fiction and contemporary art cinema (Bradbury, 1978: 145-6).

My own definition of the term is a synthesis of the various viewpoints discussed here. Thus, I define plot as: *A construct, or system, which (re)arranges and (re)presents the story events and situations through its elements: logic, and construction of time and space.*

2.2.4 Story and Plot Relations

Traditionally, the distinction between story and plot is related to chronology and causality. As early as 1927, E.M. Forster defines story as "*a narrative of events arranged in time-sequence*", stating that "*plot is also a narrative of events, the emphasis falling on causality*" (Forster, 1963: 93). To clarify, he mentions the old example "*the king died then the queen died*" is a story. "*The king died then the queen died of grief*" is a plot" (Ibid.). In more recent approaches, plot and story are understood as mental constructs derived from the material text (book, film). From a cognitive approach, for example, plot is at one remove from the phenomenal film which presents the data visibly and audibly to the spectator. Story is at a further remove from plot in that it is a mental reconstruction of the events, both those directly presented on the screen and those inferred. In this way, both plot and story are mental constructs based on and derived from the film as projected on the screen: the spectators obtain a scale (plot) for measuring time and space and for establishing a logical connection between the events. In this sense, plot is located between the material film and the mental construct of the story.

The relations between story and plot are conducted through three main systems: logical order, time, and space. In film, these systems are largely constructed through shooting and editing. The order and length of shots, composition, shot size, camera movements, *mise en scène*, colour, and lighting are some of the most significant elements which contribute to the film narrative. Narration in film is a process in which information on events, situations, characters, time, and space is presented to the audience mainly through the controlling stage of film-making, namely montage, which shapes elements into the whole film.

Narrative logic organizes the relations among the events. The relations are usually causal ones: each event is the consequence of another event (or situation), of a character's action, or of generic conventions. The construction of time in narrative has been analysed by Gerard Genette through the terms *order*, *duration*, and *frequency*, terms which have also been used widely in film studies. The construction of space in narrative film is mainly achieved through *shot space*, *editing space*, *sonic space* and *off-screen space*.

2.2.5. Point of View

As noted by Morrissette (1985), point of view or perspective has always been a problematic issue in literature. A narrative, including a picture, always originates from a point of view, which is sometimes multiple or even ambiguous. Each novelistic style is characterized by a series of procedures that allow the novelist to place his characters each in a specific position. With the development of cinema, in which gender issues are mixed with pictorial narrative, cinema witnessed the development of a new vocabulary that is intended to express appropriately the point of view of the camera (and thus the author) for each filmed scene either by close-up, dolly shots, reverse shot etc. Cinema thus becomes a field of experimentation for point of view; a field where the confrontation between visual and narrative serves to clarify many problems that previously were associated exclusively to novels. (ibid)

It is convenient to point the relationship between "narrative view" and "narrative voice" as Ricoeur (1987) describes as supportive and indistinguishable:

In summary, the two notions of view and voice are so supportive that are indistinguishable (...) It is, rather, a single function considered under the angle two different issues. The view answers the question: Since where it perceives what is shown by the fact be told? So, where from we talk? The voice answers

the question: Who is here? (...) The only remaining difference between voice and point of view: the view from a problem of composition (...), therefore, is still within the research field narrative configuration, the voice, however, it is now to the problems communication to the extent that is directed to a reader, is situated at the point and transition between settings and refiguration, in that the reading mark the intersection between the world of the text and the reader. (Ricoeur, 1987:177-178)

Therefore, Ricoeur (1987) and Fowler (1986) refer to the type of point view offered by Boris Uspenski (1973), who distinguishes various levels of expression of view: ideological (or of the assessments, (to the extent that an ideology is the system that regulates the conceptual vision of the world of the work in whole or in part); phraseological " the speech characteristics, this study marks the primacy of the speech of the narrator or character in such discourse using third or first person "; spatial and temporal level, level of tenses and aspects (grammatical resources), psychologically (the opposition between objective and subjective point of view) (qtd in. Ricoeur, 1987:169-170).

A closely related term to viewpoint is focalization, a term which was introduced by Gérard Genette in his *Narrative Discourse* (1980), as noted by Michael J. Toolan. In the process of telling a story, some perspectives need to be adopted, Genette's term of focalization refers to the point of view from which we see, feel perceive and comprehend things in a narrative:

By this is meant the angle from which things are seen –where ‘seen’ is interpreted in a broad sense, not only (though often most centrally) in terms of visual perception. As Rimmon-Kenan comments (1983:71), this term does not entirely shake off the optical-photographic connotations that have made its Anglo-American equivalent, point of view, problematic. (Toolan, 1988:68)

Rimmon-Kenan provides a typology of what he calls facets of focalization: The most important facets of focalization, according to Rimmon-Kenan, are perceptual facet, psychological facet and ideological facet. The perceptual facet includes two coordinates of space and time. As Messent states, it is “the point in time and space at which the focalizer is situated” (1990:21). The narrator/external focalizer, who is outside of actions of the story often has a panoramic view, or the possibility to yield a

simultaneous focalization of things happening in various places. In internal focalization, however, the focalizer is “a limited observer” (Rimmon-Kenan, 1983: 80) with the possibility to narrate what is exposed to his senses.

Another author that who deals with point of view is Chatman (1978, 1990). When in *Story and Discourse* (1978), explains the importance of not confusing point of view with the narrative voice:

Thus, the crucial difference between “point of view” and narrative voice: point of view is the physical place or ideological situation or practical life-orientation to which narrative events stand in relation. Voice, on the contrary, refers to the speech or overt means through which events and existents are communicated to the audience: point of view does not mean expression; it only means the perspective in terms of which the expression is made. The perspective and the expression need not be lodged in the same person. Many combinations are possible. (Chatman, 1978:153)

Chatman devotes a section to the demonstration of point of view in film, showing how the film medium offers new possibilities for its presentation and handling because this medium has two channels information, visual and auditory, and in the latter there is music and noise in addition to the verbal language (this will be explained from a semiotic perspective in a later section).

Chatman recognizes that there are many meanings of the word point of view (literal and figurative) which have been adapted to language narratology (1990). He then proposes that there are two terms to distinguish the two possible carriers of narrative point of view which are "slant" and "filter":

I propose *slant* to name the narrator’s attitudes and other mental nuances appropriate to the report function of discourse, and *filter* to name the much wider range of mental activity experienced by characters in the story world –perceptions, cognitions, attitudes, emotions, memories, fantasies, and the like. (Chatman, 1990:143)

"Slant" refers to the psychological, sociological and ideological attitudes of the narrator ranging from neutral to the very committed. The term "Slant" is explicitly called a comment and the term "filter" is appropriate to name the functions of the consciousness of the character, such as perception, cognition, emotion, dream, and belong to the world of the story.

The problem of point of view in the film and the various theories that have been devoted to its analysis have been summarized by Stam, Burgoyne and Flitterman-Lewis (1992) in the chapter devoted to film narrative. These authors explain that point of view is generally understood as the perspective view of a character whose gaze dominates a sequence or, in its broadest sense, the overall perspective of the narrator to the characters or events in the diegesis or world of fiction. Viewpoint is one of the most important means of narrative discourse structure and one of the most powerful mechanisms to manipulate the viewer. It is also one of the major areas of difficulty and confusion in film analysis, it has been used to refer to a wide range of functions ranging from the technical sense of "point-of-view shot" to the general meaning of the orientation of the work through the perspective of some character, or the attitude of the narrator, the world view of the author, or the affective response of a viewer.

An influential contribution is the article by Edward Branigan, *The Point-of-View Shot* (1975) followed by *Point of View in the Cinema* (1984) where Branigan conducted a detailed study of the role of perspective in the overall architecture of the film narrative form, exploring the large number of functions covered by this term (Stam et al, 1992: 83-87).

Branigan's models did not draw a clear cut between the different functions of narrative with a different terminology for each function. By contrast, recent narrative theory has attempted to classify the diversity of functions attributed to the term of point of view, using specific vocabulary for each of these functions. This is the case of the term focalization introduced by Gérard Genette (1980) As mentioned above, to distinguish the activity of the narrator's account for the events in the fictional world from the activity of the character whose perception and perspective is used in the narrative to describe the events.

Genette's book *Figures III* which was translated to English as *Narrative Discourse: An essay on Method* (1980) discusses the different levels and narrative techniques among which is focalization (Genette, 1980:185-194) though Genette seems to focus on the verbal medium, Stam et al (1992:88-91) discuss his model and applied to the film medium. For Genette, focalization is divided into two types: internal and external focalization, the first occurs when a narrative is presented from the perspective of a character, with the limitations and restrictions that this might entail. Internal

focalization can be fixed (limited to a single character), Variable (When switching from one character to another within a scene or movie), or multiple (When an event is observed from different perspectives). The other type proposed by Genette is external focalization, which is found in narratives in which our knowledge of the characters is restricted merely to external actions and words without any subjectivity about characters, their thoughts and feelings. This category is questionable and has been criticized, the famous example in literature is the story of Ernest Hemingway's "Hills Like White Elephants" in which the characters are described from the an external perspective.

2.2.6 Presentation of Time

Every event represented in a film takes place in a certain time and occurs in a certain space. This section aims to examine the way in which the story events are represented in time while the next section will deal with the presentation of space in films.

Some film theorists refer to the immediacy of the experience of film viewing as compared to the reading experience. Sesonske (1980) explains that films involve no words on a page, but events seemingly happening simultaneously at present time. This apparent immediacy is a characteristic of filmic space which places the viewer within the space of action. Events in a film are not just shown but also seen from inside this space:

Those French audiences in 1895 who screamed when the train arriving at the Ciotat station moved off the screen toward them, or the New York audiences in 1896 who scrambled aside when the waves broke on Dover beach, were not being stupid or naive; their actions directly and accurately reflect our experience of being within cinema's action space. (Sesonske, 1980:424)

The emergence of sound accentuated the apparent immediacy of film time, as events are not only seen but also heard. To **Sesonske**, this immediacy is only apparent since all space events are mediated by the action of the screen images. However, this author believes that the recorded sound can escape this situation. We can see that the events of the action space are not really immediately present, since, after all, there is a considerable difference between the moving image of the cowboy and actual cowboy (ibid: 425). However impressive it is, what a viewer sees is just a picture and not a man.

Sound, Sesonske concludes, is an important element in determining the tense (or the temporary location) in the films (Sesonske, 1980:425).

To examine the manipulation of time, we will argue that there are different aspects of time in film. These aspects work together at every given moment; but for the sake of analysis we will discuss them separately, examining the following subjects in successive sections:

A) Temporal relations

1. Temporal relations and causality
2. Temporal deadlines

B) Order of events

1. General order of events
2. Temporal gaps
3. Flashbacks
4. Flashforwards

C) Frequency of events

1. General frequency
2. Local frequency

D) Duration of events

1. Relations between story time, plot time and screen time
 - a) Equivalence
 - b) Reduction
 - c) Expansion

2.2.6.1 General Temporal Relations

Watching a film in a movie theatre is a time-bound activity, that is, under normal viewing conditions, we cannot control the way in which the events are presented on the screen. If we feel a scene is very slow or uninteresting, we cannot skip over it. In the same way, we are not able to repeat an interesting scene. Viewers, as far as temporal relations among events are concerned, are controlled by the physical length of the film presented by, and through, the projector.

To the best of our knowledge, all theorists of narration in film - Bordwell, Branigan, Chatman, for example - have built their discussion of temporal relations on the basis that the viewer is not in command of the temporal dimension of the work, differently

from a book reader who is in control of this temporal aspect; it would be extremely difficult to articulate a discussion of time in film based on the hypothesis that the audience is in control of the duration, order and frequency of events presented on the small screen of TV or watching a film on a VCR.

The presentation of time in fiction has always been a major concern for narratologists - from Aristotle to the present - who have discussed the matter from a variety of different perspectives: formal, cultural, political, philosophical, social, psychological, and so on. In film, the issue has been discussed by theorists and writers such as David Bordwell 1985, 1990; Edward Branigan 1984, 1992; and Seymour Chatman 1978, 1990, among others.

Unlike fiction narratologists, however, film theorists have usually concentrated on more pragmatic rather than theoretical aspects of the representation of time in film. Discussion of temporal relations among events in a film can be reduced to three factors: order, frequency, and duration of events (for a detailed argument see Bordwell 1985; Branigan 1992; Genette 1980; Sternberg 1978).

The order of events determines the way in which events are presented either successively or simultaneously. Frequency, on the other hand, concerns whether an individual event, which supposedly happens in the story world only once, is presented repeatedly in the plot or not at all. Duration illustrates relations between story time, plot time and screen time at both the general level of the whole narrative, and at the local level of individual events. Each of the above categories can be divided into several sub-factors to be discussed in more detail below.

General temporal relations among events can be causal or tenuous, clear or ambiguous, related to causal relations or not. Each of these possibilities is determined by, and itself may illustrate, the narrational mode at work in a film. In classical cinema, for example, temporal relations are usually causal and clear while post-war art films often create tenuous and ambiguous relations.

Furthermore, in classical cinema, temporal relations are closely connected to tight causal relations. This tightness of causal relations, then, affects temporal relations: the events have to be arranged in an order which is usually clear and causal. Art cinema, on the contrary, tends to create ambiguity. This necessitates ambiguous temporal relations which, in turn, strengthen the general ambiguity at work in such films.

2.2.6.2 Temporal Relations and Causality

Generally speaking, causal relations yield a kind of chronology. Since an effect does not precede its cause, the succession of causes and effects conveys implicitly or explicitly the chronological order of events in the story world.

Although plot may rearrange the events in any order, the temporal relations that spectators create between events are mainly chronological. This is most evident in remembering the story of a film, when the audiences (re)arrange the events in a linear order, from the farthest point in the past to the nearest one in the present, and on into the future. What helps the audience in creating such temporal relations, however, is mainly the chain of causal relations which, coupled with the forward flow of the presentation of events in film, affects the spectators' experience of duration and causality; although their experience of the order of events may be different - for example, backward from the narrative's present time. In his discussion of narrative schema, Edward Branigan refers to this point, writing that:

the spectator's experience of duration and causality is forward in time while the spectator's experience of order may reverse the arrow of time, seemingly operating on the present from a point in the future; that is, earlier parts of a pattern have been arranged to fit with later parts. (1992: 20)

2.2.6.3 Temporal Deadlines

The temporal deadline, a characteristic device of classical narration, strengthens the temporal unity of actions. Devices typically employed to set a deadline include calendars, clocks, specification ("You've got only two days, not a minute longer, to get the money back"), or simply suggesting that time is running out (the most obvious case is the last-minute rescue).

In addition, deadlines also function to maintain the spectator's interest in the flow of actions. This interest originates from the suspense created by a deadline: can the hero achieve the goal in the time-span provided? The forwardness in time is, in turn, congruent with the chronological presentation of the order of events.

2.2.6.4 Order of Events

Story events are supposed to happen either successively, one after another, or simultaneously, two or more events happening at the same time. The plot, however, can

(re)arrange events in any order. Plot can present simultaneous or successive story events in a simultaneous manner. It can also present simultaneous or successive story events in a successive way.

Different devices - such as split screen, off-screen sound, and overlapped sound - are used by plot to present simultaneous story events successively, or successive ones simultaneously. Even when successive story events are presented successively, the order of presented events in plot may be different, which results in flashbacks and flashforwards.

2.2.6.4.1 General Order of Events

The general order of presented events in plot may be either linear or nonlinear. linear means adhering to the chronological order of story events while non-linear means that the events are presented in a different order; 1, 3, 2 instead of 1, 2, 3, for example. These two strategies yield different effects: the former creates suspense, the latter curiosity. In his study of expository modes in fiction, Meir Sternberg distinguishes between two kinds of hypotheses. The curiosity hypothesis relates to past action that the text withholds. The suspense hypothesis is concerned with anticipations about forthcoming events (1978: 245-6).

These two kinds of hypotheses could be related to linear and non-linear order of events. The suspense created by linear order originates from the fact that in such cases the audience's attention is concentrated on upcoming events (future-centred); non-linear order arouses curiosity about the 'missing' chain of events which mainly belong to the past (past-centred). When events are presented in a non-linear way, flashbacks are usually used to fill up the temporal gaps and/or provide information about prior story events.

2.2.6.4.2 Temporal Gaps

Temporal gaps are mainly created by the reordering of story events. When instead of presenting events in chronological order 1, 2, 3, the plot rearranges them as 1, 3, 2, between 1 and 3 there is a temporal gap which in this case is then filled up by the inclusion of event 2, a flashback. Sternberg goes even further and asserts that every narrative "may be conceived of as a dynamic system of gaps" (1978: 50). He then distinguishes between temporary and permanent gaps. Temporary gaps (either logical,

temporal or spatial) are those which are filled up by the narration, while permanent ones are never plugged.

In his discussion of gaps in a narrative, Sternberg refers to two important points:

First, both the opening of a gap of either kind and the explicit filling in of a temporary gap necessarily involve a deformation of the chronological order of presentation ...Second, permanent gaps are located both in the fibula and the sujet [*sic*], whereas temporary gaps belong to the sujet alone. (1978: 51)

In these remarks, Sternberg asserts that temporal gaps are created only when the events are presented in an achronological order. In other words, it is the plot that creates such gaps, and again it is through the plot that such gaps are filled in or left permanently. In the latter case, by leaving the gaps unplugged, plot transfers them into the realm of story — from a cognitive approach, this seems natural, because when plot does not provide enough clues regarding the permanent gaps, the viewers are not able to create the missing parts in the story.

Following Sternberg, David Bordwell (1985: 78) distinguishes between six types of temporal gaps which can be summarised as follows:

1. Temporary: such gaps are filled in by the narration (sooner or later)
2. Permanent: these gaps are never filled in the narrative and remain unplugged
3. Focused: such gaps withhold information about a certain moment in the narrative and are typical of crime or detective stories
4. Diffuse: these kinds of gaps create a general sense that events are presented out of chronological order
5. Flaunted: these gaps are made clear and evident by the narration - for example, they may signal a flashback
6. Suppressed: such gaps are left unmarked in the narration - for instance, when there is no signal to indicate that there is a temporal gap between the successive events.

Although theoretically Sternberg and Bordwell are right, here I will only consider two major types of temporal gaps: temporary and permanent. The reason is that whether focused, diffuse, flaunted, or suppressed, the gaps in practice - as the audience encounter them in the narration - are either temporary or permanent.

2.2.6.4.3 Flashbacks

Flashback is the most evident example of rearranging story events in plot. By withholding information about a prior story event and presenting it in a later point, plot creates curiosity and/or suspense. Flashbacks in fiction have been discussed by many theorists and writers, among them one may refer to Gerard Genette (1966, 1969, 1972, 1980, 1988) who has undertaken substantial research on the presentation of time in fiction.

One of the problems with Genette's investigations, however, is his terminology that tends to be "cumbersome, especially in translation into English" (Maureen Turim 2013: 9). Genette (1972) terms the rearranging of story events as 'anachrony' which, in turn, he divides into 'analepse' and 'prolepsis'. These two terms simply mean moving backwards (flashback) and forwards (flashforward) in time respectively. He then further divides both analepse and prolepsis into interior and exterior. The introduction of the notion of *portée* of each analepse and '*amplitude*' of each event within the analepse causes more difficulties. One may encounter such complicated phrases as: *portée* of an interior analepse with short *amplitude*. As these phrases seem confusing, we will try to 'translate' them into a simpler language which is used in most film literature:

Anachrony: temporal rearrangement

Analepse: flashback

Prolepsis: flashforward

Interior analepse: a flashback that happens after the narrative's beginning;
interior flashback

Exterior analepse: a flashback that happens before the narrative's beginning;
exterior flashback

Portée of an analepse: temporal distance between the past event and narrative's
now

Amplitude: duration of an event within a flashback

2.2.6.4.4 Flashforwards

As with the flashback, the flashforward is a device for rearranging story events in the plot. When the events are arranged 1, 3, 2 instead of 1, 2, 3, we encounter a flashforward. There are, however, some differences between flashbacks and

flashforwards. First, as the very terms imply, the former goes back to the past while the latter jumps to the future. Second, it is possible to have external flashbacks in a narrative but it seems impossible to find an external flashforward. The reason is obvious: the last event in the story determines the narrative's overall time span; every new flashforward may increase this time span but never gets beyond it. Third, flashbacks may be motivated realistically while such a motivation is rarely at work in flashforwards. Fourth, flashbacks are usually communicative but flashforwards are mostly self-conscious (Bordwell 1985: 78-79).

2.2.6.4.5 Frequency of Events

Each event in the story is supposed to happen only once. The plot, however, may depict it any number of times. This yields the question of frequency of events in the plot: how often an event occurs on the screen as compared with how often it occurs in the story. In his seminal study of narrative tense, *Narrative Discourse*, Gerard Genette analyses the notion of frequency, along with such other notions as order and duration. In their investigation of time in cinematic narrative, theorists such as Bordwell (1985), Branigan (1992), and Chatman (1978) have borrowed these notions from Genette and have elaborated them in the context of cinematic narration.

Edward Branigan, for example, in a discussion of story time considers frequency as a special case of temporal order. He argues that:

the screen sequence, "a-x'-b-c-x2," would be analysed by saying that "x2" occurs after "c" on the screen but maps into the same position in the story as did "x 1" which occurred between "a" and "b" on the screen. (1992: 234-5)

It would argue that although temporal frequency may be considered as a kind of ordering of events, theoretically it seems better to analyse them separately, mainly because the order of events investigates the 'fashion' (simultaneously or successively) of presenting events in the plot while the concept of frequency deals with the 'number' of times an event is presented on the screen. For example, while the concept of order indicates that an event is presented as a flashback, the notion of frequency investigates how many times that flashback is repeated in the plot, if at all. This latter approach is adopted by Bordwell who investigates these two notions (order and frequency of events) separately. He even produces the following chart to examine the different

possibilities of representation of a single story event in the plot. In the chart below the letters - A, B, C, ... I- indicate the possible ways of representing an event, and the numbers - 0, 1, +1 - indicate that the event may be presented not at all, once, and more than once respectively:

Number of times:

Fabula event is	A	B	C	D	E	F	G	H	I
Recounted	0	0	0	1	1	1	1	1	1
Enacted	0	1	1	0	1	1	0	1	1

Table 1: Frequency of Events (Bordwell 1985: 79)

This chart distinguishes between nine possibilities: from case A when an event is neither recounted nor enacted to case I when the event is both recounted and enacted several times. Most interestingly, Bordwell goes on to examine which cases are more common in different narrational modes. We summarise his discussions as follows:

Case A: in any film (to infer the occurrence of uninteresting events)

Case B: in any film

Case C: rare, but mostly used in Soviet montage cinema

Case D: mainly in mainstream cinema

Case E: mostly in classical narration

Case F: mostly in flashback films

Case G: usually in mainstream cinema

Case H: especially in classical narration

Case I: mostly in flashback films

2.2.6.4.6 Duration of Events

As with the order and frequency of story events, plot can manipulate the duration of events. This manipulation again takes place at two levels: at the general level of the whole narrative, and at the local level of individual events. In any case, the plot can reduce or expand the duration, or adhere to the original supposed duration of each event in the story world.

Before moving on to an explanation of the two categories of duration, it is useful to introduce additional terminology. In this section three terms are defined as follows:

- **Story time:** the whole time-span that the audience presume the story takes - from the furthest point in the past to the present and to the ending point in the future - 52 years in *Farewell My Concubine*, 50 years in *Legend of the Su ram Fortress*.
- **Plot time:** the amount of story time dramatised in the film - 20 years in *Legend of the Su ram Fortress*, 12 hours in *Stalker*.
- **Screen time:** the actual time required to project the film on the screen -104 minutes for *The Comfort of Strangers*, 177 minutes for *Ulysses' Gaze*.

The manipulation of these different types of time in film creates a complex system of relations which will be explained in the following section

2.2.6.4.7 Relations between Story Time, Plot Time, and Screen Time

The relations between story time, plot time, and screen time can be investigated at both general (the whole narrative) and local (at the level of the individual events) levels. These relations are usually as follows:

story time > plot time > screen time

In almost all films, story time is greater than plot time which, in turn, is greater than screen time. Other alternatives are also possible. The screen time can be greater than plot time and/or story time. This is the case when only a few minutes of story time is expanded into hours of screen time – Richard Attenborough's *Gandhi* (1982) is a good example that expands a few seconds of story time in which Gandhi is killed by a bullet into 50 years of plot time and three hours of screen time. Generally speaking, these relations can be studied in terms of three categories of equivalence, reduction, and expansion, either at the general level of the whole narrative or at the local level of individual events. At the general level these terms mean:

- **Equivalence:** story time is equal to both plot time and screen time (very rare but not impossible, as may be seen in early one-reel silent films).
- **Reduction:** story time is greater than plot time and screen time (a standard practice).
- **Expansion:** story time is less than plot time which may be equal to or greater than screen time (exceptional).

At the local level, these terms may refer to the following circumstances:

- **Equivalence:** the duration of an event on the screen is equal to its duration in the plot and the story. This is the most common hypothesis we make while watching a film.
- **Reduction:** the duration of an event on the screen is less than its supposed duration in the plot and the story.
- **Expansion:** the duration of an event on the screen is greater than its duration in the plot and the story.

The relations between story time, plot time, and screen time in terms of equivalence, reduction, and expansion can be summarised as follows:

- **Equivalence:** Story duration equals plot duration equals screen duration.
- **Reduction:** Story duration is reduced, in the form of either ellipsis or compression.
 - **Ellipsis:** Story duration is greater than plot duration, which is itself equal to screen duration.
 - **Compression:** Story duration equals plot duration, but they are both greater than screen duration.
- **Expansion:** Story duration is expanded, either through insertion or dilation.
 - **Insertion:** Story duration is less than plot duration, but plot duration equals screen duration.
 - **Dilation:** Story duration equals plot duration, but they are both less than screen duration. (See Bordwell 1985: 83-4)

2.2.7 Presentation of Space

As every event occurs in a certain time and a certain place, this section will examine the ways in which the locale is presented in the films. It is argued that events take place in time while existents - characters, backgrounds - occur in space.

The presentation of space in film has been discussed by critics such as Bordwell (1985), Branigan (1992), Chatman (1978) and Thompson (1981) among others. Chatman (1978) devotes only six pages to a discussion of space in film. He discusses the representation of space where he distinguishes between story-space and discourse-space and mentions the elements that contribute to the construction of space within a single frame.

Edward Branigan has widely written about space in film and the role of camera in the depiction of space (1981, 1984a, 1984b, 1985, 1986a, 1986b, 1990 and 1992). In his latest book, *Narrative Comprehension and Film*, Branigan discusses the spatial order in film, considering such factors as graphic match and spatial match in successive shots to create the total space. However, he relates these factors to character/narrator point-of-view.

Kristin Thompson examines spatial relations in film from a neo-formalist standpoint. The best example is her analysis of *Ivan the Terrible* (Eisenstein 1942-6) where she devotes a whole chapter (1981: 112-157) to a detailed analysis of the ways in which space is constructed and depicted in the film. In her analysis, Thompson considers many elements which contribute to the construction of not only shot space and point-of-view related space but also editing space and off-screen space. Her analysis remains the most extensive examination of the representation of space in a single film.

David Bordwell's explanation of space in film (1985: 99-146) seems to be the most instructive piece on the subject in that it provides sufficient information on the theories of space construction in cinema and other visual arts, on the factors which provide clues for the spectators to construct space, on the different types of space depicted in a film (shot space, editing space, sonic space, and off-screen space), on the role of plot [syuzhet] in the process of space construction on the behalf of the spectator, on the actual spatial strategies employed in different films, and on the spatial relation in a sequence of a particular film, Miklos Jancso's *The Confrontation* (1969).

Our investigation of the presentation of space tends to be long because of its relationship to the topic of this research and its importance to unfold some ambiguities in the process of narrative comprehension by the viewer, here we will rely on two sources: David Bordwell's account of space in film (1985). and Thompson's neo-formalist analysis of spatial relations in *Ivan the Terrible* (1981).

The topics discussed in this section are as follows:

- Shot space
 - topographic relations
 - compositional strategies
 - establishing shots
- Editing space

- continuity editing
- match cuts
- graphic matches
- eye-line matches
- shot/reverse shot
- camera movements
- re-establishing shots

2.2.7.1 Shot Space

As mentioned earlier, Seymour Chatman mentions five groups of factors that contribute to the construction of space in film: scale or size; contour, texture, and density; position; degree, kind, and area of reflected illumination (and colour in colour films); clarity or degree of optical resolution (1978: 97-8). As is evident, these factors deal primarily with graphic aspects of shot space - for example, they do not include camera movement which may have a significant role in the depiction of space.

To include scenographic aspects of shot space, Bordwell suggests nine groups of factors: overlapping contours; texture differences; atmospheric perspective; familiar size; light and shade; colour; perspective; figure movement; and monocular movement parallax. Bordwell's groupings include elements such as camera movements and figure movements ignored in Chatman's paradigm. Thus, we primarily adopt Bordwell's model of the construction of shot space.

2.2.7.1.1 Topographic Relations

Topographic relations deal with the placement of the characters in relation to each other and the camera. Such relations are usually clear in classical cinema while they remain ambiguous in post-war art films. Classical narration tends to clearly present spatial relations at both the local level of individual scenes and at the general level of the whole film. On the other hand, the ambiguity of post-war art films works at both local and general levels.

2.2.7.1.2 Compositional Strategies

These strategies determine the ways in which a single shot is composed. The composition of a shot can be balanced/unbalanced and anticipatory/sudden. In a balanced composition, the elements in the frame (e.g. characters, objects) are located within the image so that they seem balanced; no single part of the image looks out of

balance with the others. Anticipatory composition provides enough room for characters and/or objects to enter into or leave the frame. If a character is placed at the right side of a full shot, we guess that he/she will sooner or later move towards the left or another character/object will enter the frame from the left. The narration can, of course, play with our expectations; it may confirm them by bringing a character/object into the frame or moving the character to the left, or end the shot with its initial composition intact. A sudden composition lacks such an anticipatory aspect: characters or objects suddenly (without providing enough room for their further movements) enter into or leave the frame.

2.2.7.1.3 Establishing Shots

An establishing shot is a (very) long shot introduced at the beginning, middle or the end of a scene to depict the spatial relations within the scene. Such shots are usually placed at the beginning to give a clear map of the spatial relations between characters and surrounding objects. Nevertheless, it is quite possible to introduce an establishing shot at any point in a scene. An establishing shot is not merely a long shot, since it must also show spatial relations within the scene. There is a famous expression in film directing: every establishing shot is a long shot but not every long shot is an establishing shot.

A long shot introduced at the beginning of a scene which does not depict spatial relations among the characters/objects and the surrounding area is not an establishing shot. In classical cinema, establishing shots are mostly placed at the beginning of the scene/sequence. The usual structure of a scene in classical cinema is as follows:

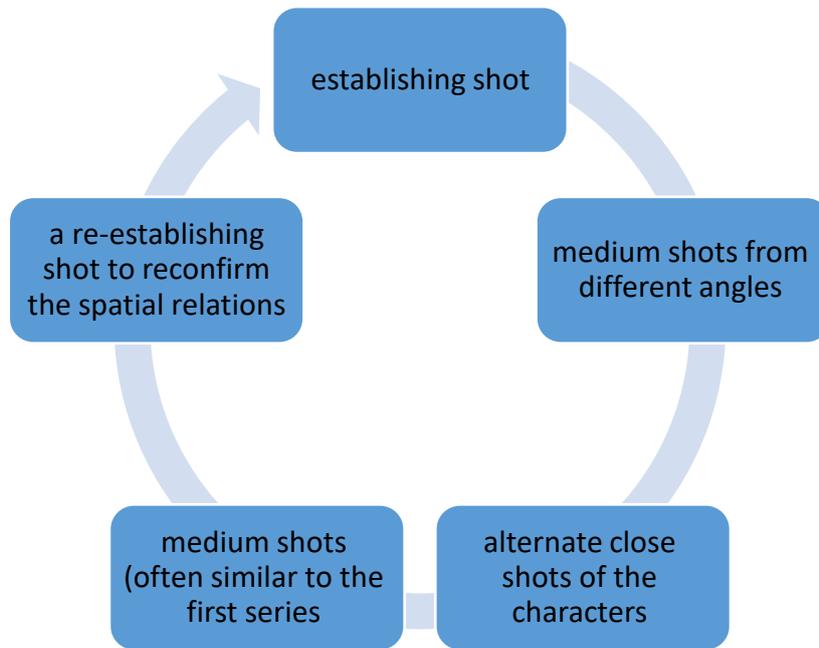


Figure 3: Structure of Classical cinema scene

This structure remains almost identical in the majority of classical films, although some slight differences are possible.

2.2.7.1.4 Re-establishing Shots

As the term implies, a re-establishing shot is a long shot that reintroduces spatial relations in a scene. Such shots are introduced at points where there are significant changes in the topographic relations in the scene of which the spectators should be aware. Re-establishing shots can only be defined in terms of establishing shots, that is when the latter have already been used in the scene/sequence.

A re-establishing shot modifies the spatial relations among the characters/objects already presented in an establishing shot. Like establishing shots, re-establishing shots may occur several times throughout the scene. Each re-establishing shot, however, corresponds to a certain establishing shot filmed from the same set-up. If, for example, there have been several establishing shots from different set-ups showing different views of a huge scene involving several parallel events, such as in a vast battlefield, each of the successive re-establishing shots corresponds to one of the establishing shots, unless it is such an extreme long shot that it covers the total field of action.

Re-establishing shots are mostly used in classical and mainstream films whenever changes in the spatial relations in the scene make them necessary. With its characteristic

avoidance of establishing shots, post-war art cinema disregards re-establishing shots as well.

2.2.7.2 Editing Space

The space created in each shot can be confirmed or modified by the very next shot. The juxtaposition of successive shots may depict the total space of a scene. If so, the space of each shot contributes to the construction of the total space of the scene. It is, however, possible that succeeding shots will add nothing to the space shown in the first shot. For example, when the subsequent shots belong to different spaces, as is the case of cross cutting between parallel events. The general practice, however, is that while a close shot reveals only a small part of the space, the subsequent long shot will locate the subject of the close shot in a wider view.

Various devices are used in different modes of filmmaking to effect a smooth transition between successive shots and to link the spaces depicted in those shots. The most frequently used system is continuity editing which includes match cuts, graphic matches, and eye-line matches. Camera movements and re-establishing shots are two other devices employed to depict and/or confirm the total space of a scene.

Classical cinema usually makes use of continuity editing for the presentation of space, and the total space of the scene is typically reconfirmed through re-establishing shots. Post-war art cinema, on the other hand, largely relies on camera movements and avoids continuity editing, although it tends to depict the spatial continuum of events through long takes.

2.2.7.2.1 Continuity Editing

As mentioned above, continuity editing means that successive shots are joined in such a way that there are apparently no temporal gaps between them. Continuity editing is the classical cinema's major strategy for the presentation of space which has dominated the mainstream cinema so strongly that almost all textbooks on filmmaking suggest it is the only way of shooting and editing a scene, providing the basic rules of thumb in mainstream filmmaking and film editing. The following sections will elaborate on the different constituents and techniques of continuity editing.

2.2.7.2.2 Match Cuts

The match cut is the most common editing device used to make the spatial transition between successive shots "invisible" and smooth. Match cuts are usually made on a movement in the first shot, so that the first part of the movement - for example, sitting on a chair - appears in the first shot while the second or the final part is shown in the following shot.

2.2.7.2.3 Graphic Matches

Graphic match is another way of smoothly connecting spaces presented in two subsequent shots. Graphic match means that the graphic figures, such as shapes and colours, in a shot are approximately similar to those that follow or precede. Thus, the points of interest remain the same across the two shots and the spectators follow the transition easily.

David Bordwell considers graphic match to be an essentially non-narrative element related to stylistic measures (1985: 280). Even so, graphic matches help the spatial transitions between shots seem less visible in that they maintain the attention of the audience on the same points in the shots.

2.2.7.2.4 Eye-line Matches

Eye-line matches, coupled with a shot/reverse shot pattern (see the next section), orient the spectator through the spaces shown within successive shots in a scene or sequence. Eye-line match is one of the most common devices conveying a sense of space from shot to shot, that is, the look of a character towards space (off-screen) is followed by a shot of the seen space.

In dialogue situations, eye-line matches establish coherent links between the spaces of the shots, preparing the audience for what will be shown next. In this way, the spatial transitions between separate shots go almost unnoticed.

To establish eye-line matches, however, the angles of subsequent shots should be matched as well. Usually after a medium shot of a character looking down, a high angle shot is presented that shows what he/she is looking at. Mismatched angles would confuse the spectators in making connections between spaces.

2.2.7.2.5 Shot/Reverse Shot

Shot/reverse shot is another device used to imply continuity of space in consecutive shots. It is commonly understood that this device depicts a pair of shots filmed from the exactly opposite positions of the camera, at the endpoints of the 180-degree axis. Although this is true of most subjective shots depicting the characters' optical points-of-view, in practice each shot is filmed not from the 'exact' opposite position of the camera but from an acute angle to one side of the 180-degree axis. Thus, in addition to exact reverse shots, the slightly oblique ones are also considered 'reverse'. Each reverse shot shows a parallel piece of the space in a scene. In shot 1 a character looks off-screen; in shot 2 another character looks off-screen in a direction opposite to the first one.

This device is mostly used in dialogue situations not only to imply the continuity of time and space but also to create visual variety by alternately cutting from one segment of the scene to another. Shot/reverse shot cutting is a common practice in classical and mainstream cinemas while post-war art cinema prefers to present time and space through long takes and/or camera movements.

2.2.7.2.6 Camera Positions and Movements

Camera movement is the most common way to present space in its phenomenal continuum. Theoretically, camera movement is discussed under the general topic of shot space, we are accounting for it in this section of "editing space" because in practice, it is often substituted for continuity editing.

Instead of cutting to different shots to depict the space of a scene, camera movements are typically used to present space without any of the gaps that result from cutting. Before introducing the common camera movements used in the cinematic medium, it is of paramount importance to account briefly for the possible camera positions, how can a camera move and have a specific *significant* (personal emphasis) position. The following table (table 2) summarises briefly the possible camera positions from David Bordwell's terminological framework which will be adopted throughout the actual study.

Camera Positions and Effect				
Height In relation to the eye level	Angle / Effect		Distance / Effect Space between camera and subject/ how emotionally involved the audience becomes with the subject	
Usually Eye level 1. eye level shot: approximates the eye level view	1. high-angle shot (HAS): camera positioned above the character or action	The target is downward to minimize the subject, the character seems less powerful	1. Extreme long shot (ELS), the human subject is very small compared to the surrounding context.	
2. high vantage point: a view from above	2. low-angle shot (LAS): camera positioned below the subject or action	The target is upward often to exaggerate the size and volume of the subject. Characters often appear powerful as they physically dominate the shot.	2. Long shot captures the (LS), a shot that captures the character in its entirety	techniques used to distance the viewer emotionally from characters in the shot depending on the type of distance.
3. low vantage point: a view from a low level	3. Canted or Dutch angle, leans to one side, the subject creates a diagonal line in the frame	A moment of imbalance or loss of control	3. medium long shot (MLS) capture the human figure from the figure from the	
	4. Overhead shot /bird's eye shot/helicopter shot that gives a unique perspective on the action from above.	Gives a panoramic global view	4. medium shot situates the body of the character in the frame from the waist up.	
			5. medium close-up (MCU): from the chest up.	Close-ups tend to produce a greater sense of intimacy by giving the viewers an access to focus on actors' faces.
			6. close-up (CU): closes in on a section of the body such as face, legs, hands...etc	
			7. Extreme close-up (ECU) depicts only a small body part like the eye, ear, finger, lips...etc	

Table 2: Camera Positions

Camera movements (shot types related to motion) include pans, tilts, track-ins and track-outs, traveling shots, zooms, aerial and crane shots. As discussed earlier, the editing pattern of classical cinema relies heavily on cutting from one shot to another. The spectator constructs time and space out of these sutured segments of the scene.

Post-war art cinema, by contrast, tends to make more use of camera movements to present time and space.

2.3 Conclusion

This part of the study provides an overview on the existing literature concerning film narratology, as the theory of narrative originating from literary studies is a new guest to the house of film, the new multimodal narrative structure with all its complexities. Narrative models originally designed for linear types of discourse like literature faced some problem when applied to the non-linear and multi-layered film form to come out at the end with some models more applicable to the analysis of film from a narrative perspective.

Chapter Three

Narrative as a Semiotic System and Cultural Product:

Cine-semiotics of a Chameleon-like Structure

3.1 Introduction.....	68
3.2 Film: An Artistic Expression	68
3.3 The Film Industry.....	70
3.3.1 Film Genres	70
3.4 Film vs Cinema and Movies	71
3.5 The Language of Film.....	72
3.5.1 Time and Space Relationships in Film.....	74
3.5.1.1 Space Relationships: Shots and Frames	74
3.5.1.2 Time Relationships: Film Editing	76
3.5.2 Editing: Film's Syntax	77
3.5.2.1 Film Makers' Definitions.....	78
3.6 Film Language Levels: The Auditory Level.....	78
3.6.1 Music as a Narrative Component.....	79
3.6.2 Michel Chion's Model.....	83
3.6.3 Leitmotif	85
3.6.4 Musical Grammar Universals.....	87
3.7 Film Language Levels: The Visual.....	88
3.7.1 Camera Positions and Movements	88
3.7.2 Close-ups in Focus: Semiotic Insights.....	90
3.7.3 Special Effects	92
3.7.4 Lighting.....	93
3.7.4.1 Light: A Painter's Brush	95
3.7.4.2 Camera vs. Eye Analogy: The Camera-Eye.....	96

3.8 Film and Culture.....	101
3.8.1 Relationships between Film and Culture.....	101
3.9 Narrative Comprehension from Literature to Film	103
3.9.1 Narrative Comprehension.....	103
3.9.2 Readers and Reception in Literature.....	104
3.9.3 Viewers and Film Reception	107
3.9.4 Cognitive approaches	109
3.10 Conclusion	113

Narration is more than an armory of devices; it becomes our access, moment by moment, to the unfolding story. . . . Narration in any medium can usefully be thought of as governing our trajectory through the narrative.

—David Bordwell (2008:12)

3.1 Introduction

We use signs and symbols everyday as we navigate through the world. In contemporary society, professional designers and scholars place signs and symbols into cultural classifications. These classifications can be different for professions and academics. For instance, professionals categorize visual symbols as either pictorial or graphic. In contrast, academics use terms from semiotics—signified and signifier. Additionally, linguistic concepts such as connotation, denotation, metaphor, and the semantic differential can also be applied to the process of understanding visual signs and symbols.

Signs can be used to help individuals understand their environment. For instance, public signs have been designed to enable literate and illiterate individuals to easily identify places and things, such as rest rooms and telephones. Symbols can show actual objects or they can represent a concept. Visual symbols move from the concrete object to the abstract idea. There are many different types of signs and symbols that communicate visual information.

3.2 Film: An Artistic Expression

Motion pictures have been compared to a variety of other artistic forms of expression, including photography, stage drama, and the novel. Similar to photography, film has the concreteness of the image and the ability to record tangible events. Although film has been compared to stage drama, it is different in several significant ways. First, film imagery is not limited by a theatrical stage. Second, film narrative is different from prose narrative. As spectators, we can watch a play our own way and decide where to direct our attention. In contrast, a film's narrative is generally shown from the point of view of the filmmaker. Third, we can see more gestures in a film because actors can act with their face and voice. In most stage productions, voice is the central acting tool because audience members can see only large movements. Monaco (1981) stated, "A film actor, thanks to dubbing, doesn't even require a voice; dialogue can be added later. But the face must be extraordinarily expressive, especially when it

is magnified as much as a thousand times in close-ups” (Monaco, 1981:33). Finally, film can be shot as raw material and edited into a final format.

Early films recorded stage plays. However, D. W. Griffith, a pioneering filmmaker, abandoned the theatre’s proscenium arch and moved film in a different direction. Griffith developed the use of expressive lighting and camera angles. He experimented with the dramatic use of intercutting to create visual simile, crosscutting (intercutting and alternating separate narrative plots) as a dramatic tool, and the art of psychological tension by shortening and lengthening the duration of shots. More important, Griffith standardized screen shots (high-angle, close-ups, and long shots) and introduced the use of symbolic juxtaposition. All these techniques lengthening the duration of shots. More important, Griffith standardized screen shots (high-angle, close-ups, and long shots) and introduced the use of symbolic juxtaposition. All these techniques contributed to the storytelling aspect of the film and the establishment of film as an artistic medium in its own right. (The film *Birth of a Nation* is available on Google Videos.)

Films can be compared to novels. A difference between novels and films is the way each uses symbolic forms. Novels verbally describe a story, and film pictures the story. However, a similarity exists in the narrative structure used by both. Many novelists and filmmakers often follow the traditional progression of an Aristotelian plot narrative. The action in the plot moves from a state of equilibrium and into rising action. A conflict occurs, and the conflict increases to a climax point, where the conflict must be resolved one way or another. After the climax, the loose ends are tied up, and a new balance is achieved.

Cause and effect relationships are established during different sections of the story. The beginning actions influence the middle action, and the middle action leads to the end. However, action must also come from the nature of the characters themselves. The central character becomes the cause of events because the action moves forward as the result of the character’s motivation and inner turmoil.

Writing about film, Hugo Münsterberg observed that the camera parallels mental action. In an early psychological study, Münsterberg (1985) contended the following: “The [film] tells us the human story by overcoming the forms of the outer world namely, space, time and causality, and by adjusting the events to the forms of the inner

world, namely, attention, memory, imagination, and emotion” (in Mast & Cohen, 1985:332). In contrast to staged plays, film removes us further away from physical reality and brings the viewer nearer to the mental world because the mind creates a coherent reality out of the perceptual experience of viewing the film.

3.3 The Film Industry

Today’s film industry is a mixture of large and small companies. Both major studios (Columbia, Fox MGM, Paramount, Universal, Warner Brothers, Disney, and Tri-Star [Sony]) and independent filmmakers create films for theatrical distribution. The major studios control most film distribution. Consequently, it can be difficult for independent filmmakers to get their films shown in theatres. The following is a typical distribution pattern for major motion pictures: theatrical distribution, then pay cable television, DVD sales, network television showings, basic cable network, and finally syndication. However, some films go straight to video release and cable stations because it would cost too much to advertise their theatrical release.

Film production is divided into three distinct stages: preproduction, shooting, and postproduction. During preproduction the script is written, actors and technicians are hired, budgets are planned, locations are found, and shooting schedules are arranged. Careful planning in this stage can make the difference between a successful and unsuccessful movie. The shooting stage creates the raw material that is later edited into the finished film. Editing is central to the narrative of the film. In today’s marketplace, some films are tested with audiences before the final edited version of the film is released to theatres.

3.3.1 Film Genres

Many film genres have developed since the invention of moving pictures. A genre is a format or category of media content. Genres use the same formulas for narrative, images, settings, characters, music, plots, and effects. For instance, science fiction is a genre that uses elaborate computer-generated special effects. Fictional film genres include westerns, gangster films, detective dramas, screwball comedies, film noir, musicals, war films, horror films, science fiction, fantasy, and thrillers. Historically, many classic films helped to set the genre formulas.

Analysing different genres is one approach to film criticism and theory. The study of individual film genres examines the shared surface conventions of plot and iconography across a group of films belonging to the same genre. However, with the influence of semiotics, psychoanalysis, and feminist film theory that focus on the underlying codes or structural oppositions found in a film, genre theory has lost its popularity.

Besides film criticism, genre is also a way for filmmakers to describe their films for market distribution. Audiences are aware of different styles of genre. For example, the pattern of the classic western is so firmly fixed that viewers must appreciate the minor variations in the characteristics of the actors who play the role of the hero.

Another well-known genre is film noir. It is a style of detective and mystery film which was popular during the 1940s. Film noir is characterized by its use of chiaroscuro light that creates the overall effect of loneliness, alienation, and pessimism. Noir films include *The Maltese Falcon* (1941), *Double Indemnity* (1944), *The Blue Dahlia* (1946), and *The Asphalt Jungle* (1950). Frequently, the theme of these films revolves around greed, lust, violence, and fear. Many noir scenes were shot in dim back alleys or cheap hotel rooms. Menacing angles, elongated shadows, and severe camera angles were also used to heighten the suspense of the film and evoke strangeness or discomfort. Noir filmmakers often shot their films in black and white to achieve an intense dramatic feeling. (Typing “film noir” into Google Videos provides with examples).

3.4 Film vs Cinema and Movies

French theorists like to make a distinction between “film” and “cinema.” According to James Monaco (1981), “The ‘filmic’ is that aspect of the art concerning its relationship with the world around it; the ‘cinematic’ deals strictly with the aesthetics and the internal structure of the art” (p. 195). In English, the word “movie” is another label for motion pictures, and this term can be used as a convenient label for the economic function of the motion picture industry. Three different terms are applied to motion pictures: movies, cinema, and film. Similar to popcorn, “movies” are created to be consumed. In America, the term “cinema” refers to high art, and it suggests aesthetics. The term “film” is the most general term with the fewest connotations.

Historically, cinema has been applied to two different general purposes: documentary and fiction. Gene Youngblood (1970) described fictional cinema as follows: “A theatrical-based fiction film deals with a pre-stylized reality distilled and recorded through the personality of the writer, then visualized by the director, crew, and actors according to certain schemata” (p. 106). Emphasis is placed here on the idea that film is not an objective reality and the making of a film involves many different people. Some documentary films can be considered stylized reality because the filmmaker shifts and reorganizes un-stylized material into a narrative form that explains the reality. In contrast, other documentary filmmakers attempt to achieve cinematic realism by “capturing and preserving a picture of time as perceived through unstylized events” (p. 107). The primary difference here is between setting up shots for a film or shooting the natural environment.

3.5 The Language of Film

Film critics and scholars have compared film to language. Christian Metz (1964) stated that the study of cinematographic expressiveness could be conducted in ways that are similar to methods derived from linguistics. One reason this can occur is that cinematographic language revolves around the literalness of a plot. Films are put together in a cohesive manner to enable audiences to understand them.

Early books about film attempted to compare film to written and spoken language. For instance, standard theories suggest that the shot be the “word” of film, the scene the sentence, and a sequence of scenes a paragraph. These divisions are arranged in an ascending order of complexity. However, these divisions break down under analysis because a shot has many more elements involved with its interpretation than a word. Unlike a word, each single image is composed of a tremendous amount of visual information. As a result, a film cannot be easily broken up into manageable units that resemble written and spoken language because the denotative and connotative meanings associated with cinematic images can be interpreted in many more ways. Monaco (1981) said, “The reader of a page invents the image, the reader of a film does not, yet both readers must work to interpret the signs they perceive in order to complete the process of intellection” (p. 128).

Although film cannot be directly compared to spoken and written language, it has developed its own form of systematic and cinematic rules. The syntax of film has

emerged from the practice of film. Film syntax includes spatial composition or putting the scene together (also called *mise-en scène*), time or montage, and the tension between spatial composition and time. After the film is photographed, the filmmaker combines shots together to express meaning. Meanings are expressed on three different levels: cultural, artistic, and cinematic.

Culturally derived meanings exist outside the medium, and filmmakers only reproduce them, for instance, as in the ways in which people dress, eat, and behave. Other visual meanings originated in different art forms; for example, gesture is shared with theatre. Spatial arrangements can be compared to painting and photography. Artistic meanings developed in the other visual arts can be applied to film. However, the use of montage is unique to film itself. Montage creates cinematic meaning through its ability to switch back and forth between scenes in ways that would be difficult in other media.

Sergei Eisenstein (1949) said that an important feature of film is montage: “Photofragments of nature are recorded [then] these fragments are combined in various ways” (p. 3). The earliest filmmakers often regarded montage as the means of placing single shots one after the other like building blocks. The length of the individual pieces established the rhythm for the film. However, in Eisenstein’s opinion, montage is a concept that emerges “from the collision of independent shots—shots even opposite to one another” (p. 49). (Sergei Eisenstein’s work is available on Google Videos.)

Eisenstein (1949) used the example of a murder to illustrate how film montage works. Shot in one montage-piece, a murder functions as information. However, emotional effects begin to emerge with the reconstruction of the event in montage fragments because associations develop:

1. A hand lifts a knife.
2. The eyes of the victim open suddenly.
3. His hands clutch the table.
4. The knife is jerked up.
5. The eyes blink involuntarily.

6. Blood gushes.

7. A mouth shrieks.

8. Something drips onto a shoe. ... (p. 60) Alone, these fragments are abstract. Combined, they convey an action. Eisenstein's approach to filmmaking deliberately juxtaposed images to create perceptual dissonance, which engaged the audience in the meaning-making process. His work was inspired by Japanese ideograms, and he avoided narrative continuity in favour of a tension between images in time, space, shape, and rhythm. Eisenstein's images were set in counterpoint to force the viewer to derive meaning from conflicting visuals. From Eisenstein's perspective, film is grounded in conflict, which is resolved in the viewer's mind as a completed gestalt. His films use dynamic visual rhetoric that jolts the viewer into an emotional and cognitive experience. In contrast, Hollywood films often lead the viewer through a linear and fluid emotional experience that moves toward a conclusion.

3.5.1 Time and Space Relationships in Film

Individual frames are combined into a shot. A shot is a continuous picture in which there are no cuts or edits. Shots can be as short as 1/24 of a second or as long as the entire film. Static shots occur when the camera does not move. In contrast, dynamic shots include camera and lens movement. These movements add rhythm and flow to a scene. Film images easily portray a sense of space, and moving from point to point in space conveys time.

3.5.1.1 Space Relationships: Shots and Frames

Spatial relationships are important within shots. Deep focus is a term that refers to the large depth of field in which objects and actors are in clear focus. Clarity creates realism in a scene. In contrast, shallow focus is having a small part of the image in focus. Obviously, this type of shot directs the viewer's attention to the image in focus. According to André Bazin (1967), depth of field helps to shape the ways in which audience members interpret films. He analyses depth of field in three ways: the relationship between the image and spectator, the active mental attitude of the shot, and the meaning of the dramatic event.

Film illusion is created through the combination of photography and movement. Frames move past the projector lens at the speed of 24 frames per second, and the

difference between frames combined with the speed of projection create the illusion of movement. There are two visual considerations about the frame that need to be considered: (a) the limitations imposed by the frame and (b) the composition within the frame. Film frames are shot in different sizes. The Academy aperture has a 1.33 ratio. In contrast, Cinemascope and Panavision have width ratios of 2.33 and above. A smaller screen size will often focus on the speaker and listener within the frame. Conversely, the wider ratios include the space between characters and the space surrounding them. Filmmakers can change the dimensions of the frame during the shooting process by masking parts of the composition.

When the audience is aware of the area outside the frame, it is considered “open.” Conversely, when the image within the frame is self-sufficient, it is called “closed.” With the exception of animation, the geographical plane influences composition within the frame. The perception of depth and perspective used in the frame is an important element in the image. Camera lenses, overlapping objects, convergence, relative size, and gradient densities create depth and perspective. All these elements contribute to the illusion of three-dimensional space.

Aumont (1994) identified five functions for the frame: visual, economic, symbolic, narrative, and rhetorical. The visual function separates the image from the physical environment. The frame isolates the visual field to heighten its perception, creating a distinction between inside and out. Elements within the frame are arranged into a composition. Additionally, frames associated with paintings can have an economic function because skilfully made picture frames gilt with gold becomes visible signifiers of the value of a painting. On a symbolic level, frames show an image area that a spectator should pay attention to. In contemporary culture, many different types of images are framed, including paintings, photographs, television pictures, and data displayed on a computer screen. However, the symbolic function of a frame can change. For instance, television images framed within the interior of a home often establish a personalized or conversational status for the medium. In contrast, frames or windows used on the computer screen separate information spaces.

In Renaissance painting, the frame is considered a “window on the world.” This is not a window that is a literal view out of the world, but it is designed to “recreate a spatial reconstruction of such a view” (Friedberg, 2006, p. 30). The edges of the image

are the limits of the image. However, the edges of a frame also build a connection between the interior of the image and its imaginary extension outside the frame. For example, the cinematographer must be aware of both the compositions within the frame and the connections outside. Frames also have a rhetorical function because in certain contexts, the frame can be understood as “making a statement.” For instance, film directors can animate a frame by rotating it on its axis or through vigorous trembling. These movements express visible forms of emotion, such as a disorienting atmosphere or a character’s sense of extreme disturbance.

3.5.1.2 Time Relationships: Film Editing

Editing shapes the rhythm of the film. Messaris (1994) stated the following:

The viewer’s interpretation of edited sequences is largely a matter of cross-referencing possible interpretations against a broader context (i.e., the larger story in the movie itself), together with corresponding situations from real life and other movies rather than a matter of ‘decoding’ formal devices (e.g., an off-screen look followed by a cut to a new shot). (Messaris 1994:76)

He argued that interpretation is driven by the narrative context of the film, instead of individual elements. This especially applies to viewers who have developed interpretative viewing habits from watching Hollywood movies because viewers interpret the film based on seeing previous Hollywood films.

Point-of-view editing attempts to keep the viewer consistently on one side of the action and interaction. For instance, in a conversation scene, the character on the left side of the screen should remain on the left and the character on the right side should stay on the right from shot to shot. Similarly, “if two people having a conversation are shot in individual close-ups, their lines of sight should intersect (i.e., one should look left the other right); in an action sequence, a movement that unfolds from left to right in one shot should preserve this direction in the next shot” (Messaris, 1994, p. 78). In contrast, propositional editing involves the cross-cutting between two different images or image categories. Viewers must interpret the juxtaposed images in ways that are consistent with a textual reader’s interpretation of analogy, contrast, or causality.

A sequence of edited scenes can create a sense of time passing. To show the passage of long periods, filmmakers will often place a title on the screen that says “five years

later” or “two months later,” and so forth. Visual devices, such as showing pages of a calendar quickly tearing off or the hands of a clock spinning, have also been used to show the passage of time.

3.5.2 Editing: Film's Syntax

For Rafael Carlos Sanchez (2003), montage is the term used to indicate the specific nature of cinematographic work, as the need or requirement of film to be divided into scenes or takes (shots). It is, thus, an aesthetic term that, far from referring to the creative process only, involves all phases. Therefore, in filmmaking, montage refers to the whole process, from the moment a film is conceived in the mind of a cinematographer to the moment he creates the technical script detailing the separate scenes and shots. (Sanchez, 2003:66)

For Antonio del Amo, it is the “syntax of a language that begins to pursue its development; it is the art of directing attention” (Amo, 1972:20). For Fernandez, montage is a “creative process which gives definitive form to a film or programme’s cinematographic narrative and content, ordering the shots and applying transitions between shots and sequences with a narrative and aesthetic meaning” (Fernandez, 1997:38).

Pedro del Rey del Val understands it as the “ordering, linking, articulation and adjusting of images with others in time, movement and duration to achieve a uniform composition that reflects the scene described by the scriptwriter and captured by the camera from various angles and frame sizes” (Rey del Val, 2002: 21).

For Vincent Amiel, “film montage is not only an indispensable technical procedure for filmmaking. It is also a creative principle, a way of thinking, a way of conceiving films by associating images” (Amiel, 2014:7). Marcel Martin suggests the following definition: “it is the organising of shots of certain order and length” (Martin, 2015: 169). Jacques Aumont proposes that montage in a film is primarily a technical job, a profession. It has, over the course of a few decades of its existence, established and progressively defined certain procedures and activities. It consists of three major operations: selecting, combining, and joining. These three operations aim to achieve, from separate inputs, a totality that is a film. (Aumont et al, 1996: 53). Finally, Michael Chion states that “montage is an abstract task of assembly that involves specific operations: cutting and joining celluloid or plastic tapes” (Chion, 1994:324).

3.5.2.1 Film Makers' Definitions

Lev Kuleshov describes montage as a “technique of composition by which the film material (shots, cuts, scenes) is assembled to obtain a harmonious and expressive whole” (Kuleshov, 1987: 63). On the other hand, Sergei Eisenstein states that “montage is the expression of an intra-scene conflict (or contradiction), primarily the conflict between two scenes that are next to each other” (Eisenstein, 2001a).

For Albert Jurguenson, montage is the most specific element of film language. Its importance among the expressive media of the seventh art has changed throughout the course of film history, but its dominance cannot be doubted. It can be defined as the organisation of scenes of a certain order and length. (Jurguenson & Brunet, 1990:17)

Vincent Pinel defines montage as “the final step in the production of a film that guarantees the condensing of the elements gathered during filming” (Pinel, 2004:4).

According to Dominic Villain, montage “is used ... to denote certain specific operations, sequences of assembled effects within films. Transition sequences must demonstrate many things in a short time, and depend on the power of montage to condense time or space” (Villain, 1994:30).

3.6 Film Language Levels: The Auditory Level

Silent films could be shot on location without paying attention to the noise on the set. When sound was added, the needs of the sound stage brought film indoors. As a result, camera movement became more static. In the shift from silent to talking films, a dichotomy appeared between visual actions grounded in experience and abstract ideas expressed through speech. Film narrative was now driven by dialogue and sometimes voice-over. In talking films, the sound becomes as equally important as the images. During production, both the sound and the picture are recorded linearly and edited later in postproduction.

Sound effects have always been important to filmmakers. Early silent films attempted to simulate sound effects by showing the mechanism from which the sound originated. For instance, a close-up shot of a factory whistle blowing created an association between the image and sound. Today, digital audio systems have revolutionized sound effects. Audio tracks can be created to track natural sounds and actions, for example, the sound of a bullet being fired in a confined space. Digital audio technologies enable filmmakers to create entirely new and ultrarealistic sound effects.

Dozens of different tracks can be digitally mastered and synchronized with the film image. For example, the film *Back to the Future* used 11 sound tracks to heighten the movie experience.

Voice-over narratives, spoken dialogue, and sound effects are integral to filmmaking. Another important feature is music. Silent films were generally accompanied with live music. Monaco (1981) stated the following:

Music has quickly become an integral part of the film experience; silent films were normally “performed” with live music. “Experimental filmmakers of the silent period were already discovering the musical of the image itself. By the late 1930s Sergei Eisenstein, for his film *Alexander Nevsky*, constructed an elaborate scheme to correlate the visual images with the score by the noted composer Prokofiev. In this film as in a number of others, such as Stanley Kubrick’s *2001: A Space Odyssey* (1968), music often determines images. (p. 39) (Scenes from *2001: A Space Odyssey* are available on Google Videos.)

The type of music selected to accompany a visual image can influence the viewer’s interpretation of a scene. Sad, moody music conveys an unhappy meaning. Conversely, light, upbeat music means the opposite. Most films have musical scores written to accompany their visual imagery that help to set the mood of the film.

3.6.1 Music as a Narrative Component

Music and narrative have always seemed to be close to one another, tied. Certainly, in the imagination of audiences, a theme might represent ‘heroism’, or ‘the pain of loss’. As can be seen from the history of the cinema, the musical accompaniment of moving images has always been seen as an essential part of an evolving visual scenario. Clearly, the view of certain theorists on the plausibility of instrumental music evoking narrative are only part of a more heterogeneous view, context-dependent on music’s potential for narrativity. A theorist who may help elucidate further this heterogeneity is musicologist Eero Tarasti, who suggests, "As a general rule, the minimal condition of narrativity is the transformation of an object or state of affairs into something else through a process that requires a certain amount of time." (Tarasti 2004: 283).

Tarasti argues that music is fundamentally a narrative art, different musical forms and structures outlining different narrative approaches. He elaborates on what is best

described as the anthropomorphic side of music, otherwise known as ‘actoriality’. Within this view on music the attribution of human emotions, events and characteristics is natural. Coherence in music, he argues, comes from the sense of a deeper meaning to the music, what would be classified as an actoriality, which in turn is normally identified with a theme and with thematicism, but in the broadest possible sense represents the spark of emotional identification by which the listener projects themselves into the work of music. In the Elgar concerto there is nothing ‘sad’ inherent to the music, other than that it is identified as a ‘sad’ theme, and in turn one rendered ‘sad’ by the near universal consensus of all who hear the piece. (ibid:295)

In the following passage, Tarasti describes how, via his interpretive lens, a case may successfully be made for musical narrativity:

For example, the aforementioned Dante sonata by Liszt represents music where the narrative model functions and where ‘despair’ and the powers of hell at the beginning are later replaced by the principle of ‘hope’ and the light of paradise. This simple narrative program in music could be described using the categories mentioned above: the actantial category of ‘personage’ appears in the way how Liszt’s theme serves as a sort of musical fictive subject, a musical actant, personage and hero with which the listener can identify himself; the temporal category contributes to the time-shape of this actant-theme: first, in the restless, jerking and panting alternation of pairs of sixteenth notes in the ‘despair’ section, and particularly in the absence of a clearly marked verse boundary in the ‘despair’ section, and again in the rhythmic expansion when it expresses ‘hope’; the spatial category is manifested by the way the ‘despair’ motif dwells in a low register, erring back and forth chromatically with minor harmonies; in the ‘hope’ motif the music moves into the luminous upper register and a major key. The way musical narrativity precisely emerges from a series of emotions (caused by the music itself) (Tarasti 1986:11-12)

What Tarasti’s description allows for is the manner in which, through the testimony of concert-goers and music lovers alike, it is well known that a work may take an audience on an emotional journey. Tarasti both posits that the said journey is reflective of a sequence of emotions, and that the belief in said emotions also constitutes a belief in a symbolic hero, imaginatively placed within the score, who is in turn the eager proxy for the audience’s own emotional projections onto the performance of the score. How is this possible?

The term Tarasti also uses to describe these notions is that a piece of music may contain a variety of ‘passions’. Tarasti believes that the piece of music "does not consist

of presenting only one passion, one state of mind, but that music in particular is a temporal continuum of several passions, and that a composition may contain several passions successively and even in a certain, precisely planned order".(This sequence in turn, in communicating a series of experiences the listener may empathize with, creates the notion of a living soul whispering of experience within the music. He even goes so far as to posit that a musical work is, metaphorically, a 'living organism', a sort of 'body'. (ibid:11)

The question of how any composed work, for film or stage, attains fluent narrativity is a vast one, likely beyond the scope of this part of this chapter to answer with ease. However, as a specific case study, the compositional work of Rachel Portman on the 1996 film *Emma* may be offered up as a strong practical and aesthetic instance of music achieving storytelling through thematic and formal necessity. In turn, when viewed through the prism of Tarasti's theoretical work, more than necessity, it likewise attains conceptual viability.

The examination of film music and its relation to cine-narrative has generally been an almost purely descriptive catalog of all of the various themes and motifs in a given score and their tie-ins to various characters, situations, and places that turn up in the film, with little or no thought given as to why, just for starters, the filmic text needs these nonvisual doublings.

In films, Music, along with spoken dialogue and sound effects are the main constituents of soundtrack. Gilles Deleuze has called attention to the relational dimensions and interactions between these elements:

Perhaps an even greater number of sound components should be distinguished: noises (which isolate an object and are isolated from each other), sounds (which indicate relationships and are themselves in mutual relation), phonations (which cut into these relations, which can be shouts, but also genuine "jargons," as in the talking burlesque of Chaplin or Jerry Lewis), words, music. It is clear that these different elements can enter into a rivalry, fight each other, supplement each other, overlap, transform each other. (Deleuze, 2013:234)

Seymour Chatman (1980) argues that film would be using its sound track in much the same way as fiction uses syntax. (Ibid: 128) see Figure 4.

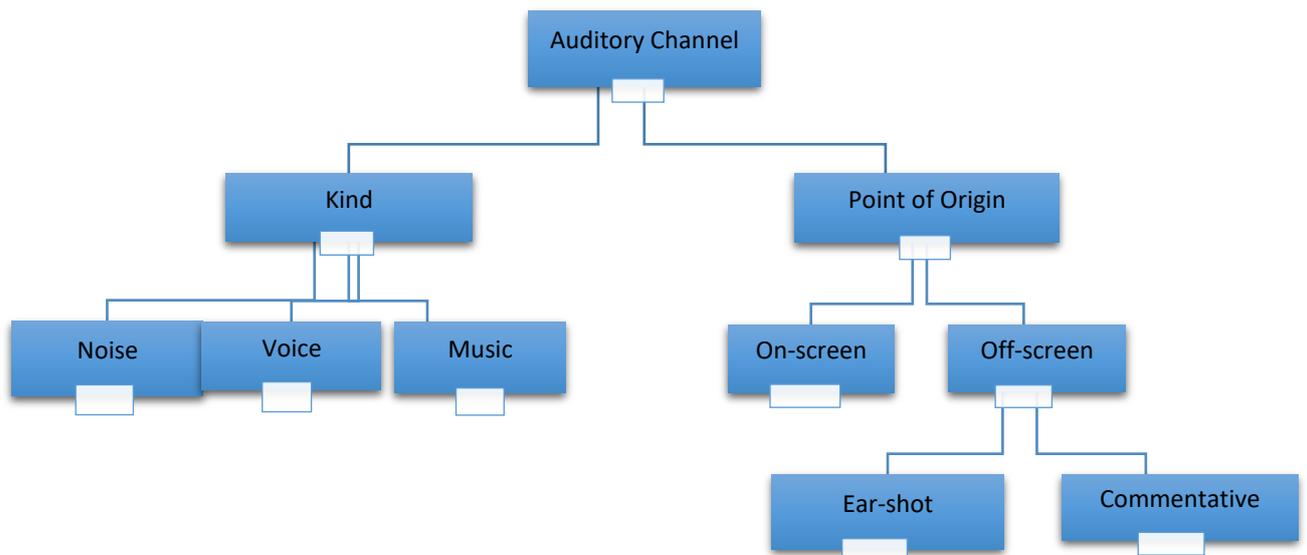


Figure 4: Chatman's Model of Soundtrack

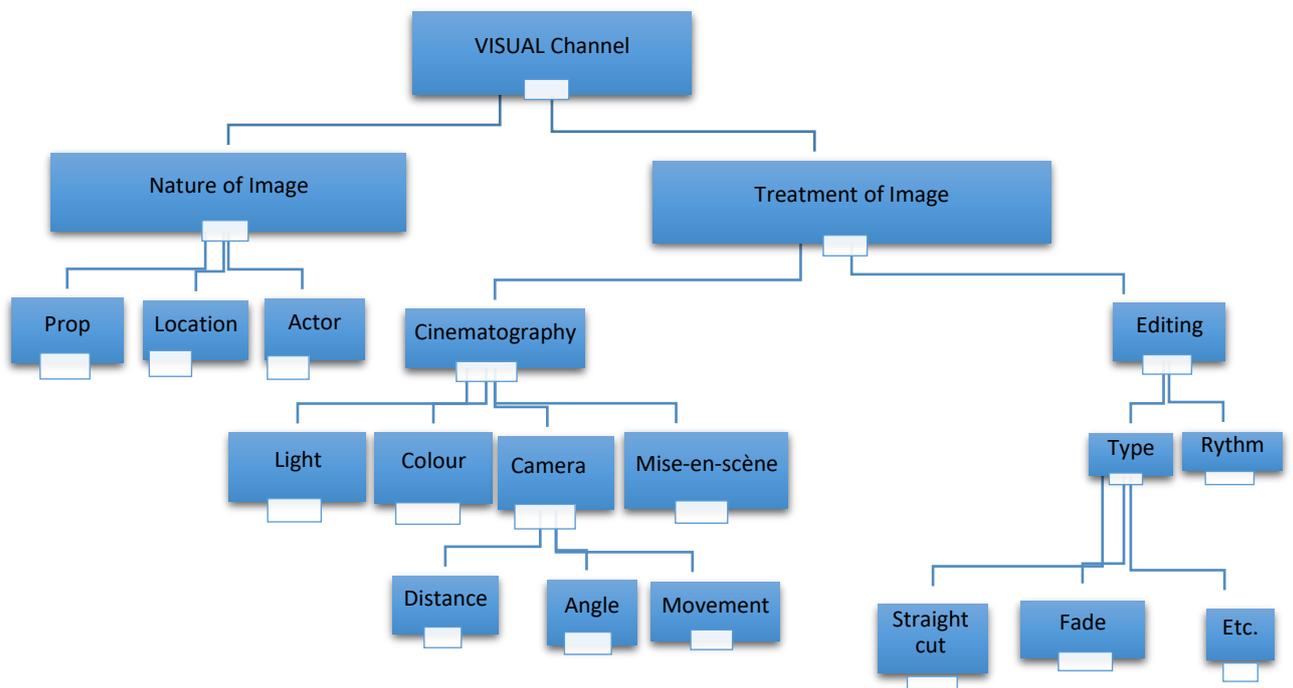


Figure 5: Chatman's Model of Visual Track

Of the different modes of film expression, only the music sound, dialogue and noise can appear in contexts both diegetic and non-diegetic. Any film can have a diegetic sound, i.e., it can be part of the universe occupied by fictional characters in the film.

For example, we see that a character of the film turns on the radio and both the character and the audience hear the broadcast radio. Moreover, sounds in film may be non-diegetic i.e. any sound that can be heard by the viewers of the film but not the characters of the film, for example, an orchestral music during a certain event. The diegetic sound is heard by one or more characters in the film and viewers of the same film, while the non-diegetic sound is heard only by the viewers. The sound helps the viewer to determine the nature of the space in which the film occurs because, in general, the higher is the sound the closest is its source. This relationship helps the viewer to determine the depth of the scene space and possibly also the offstage diegetic space. (Rifkin, 1994:36-37).

Sound also helps the viewer to determine the nature of the progression of time during which the action is and can provide temporal continuity between two frames corresponding to two different scenes:

Actions portrayed in the film may be executed to musical or other sound rhythms (...). Sound may also provide temporal continuity for two shots set in two different scenes.

Voice-over narration, a kind of off-screen sound, may provide a non-diegetic commentary on some gap in the *sjuzet*, e.g., “*during the next five years they barely saw one another; then they met by chance...*” (Rifkin, 1994:37)

Another important aspect of sound in the film is that it can help the viewer to interpret visual images, so that the same sequence of visual images will be interpreted differently depending on the sound it accompanies.

3.6.2 Michel Chion's Model

As noted by Stam et al (1992:61-62), one of the most comprehensive analyses of film sound was produced by Michel Chion (1982, 1985, 1988). Chion believes that film sound is multi-band and has different origins. The synchronized voice film has its origins in the theater, film music in the opera, and the comment of a voiceover projections appeared in the past lantern magic shows. According to Chion, both practice and film theory / criticism characterized by vococentrism or the tendency of filmmakers

and critics to privilege the voice *vis-à-vis* the other soundtracks of sound, ie music and noise, which are subordinate to dialogue and image. (ibid:63)

Another aspect mentioned by Chion in film sound analysis is related to what he calls point-of-hearing (point d'écoute). This term refers to sound positioning both in relation to its position during its production, and its position within the diegesis. Generally there is no strict coincidence between aural and visual point of view/hearing, as for example in numerous cases in which human figures are heard in the distance as if they were in the foreground or in musicals, in which the visual scale and distance change but the music maintains a constant and ideal level of fidelity and proximity. In the classic film, dialogue is meant to be understood, even at the sacrifice of consistency in terms of point-of view/point-of-hearing. Filmic telephone conversations often allow us to hear either one of the interlocutors—and thus remain restricted to that person's point-of-hearing or both, making us an “observer” of both ends of the conversation. (ibid:64)

Composer and film music theorist Michel Chion has possibly contributed more to the field of film music theory than any other writer. He has created numerous terms that are now part of the scholarly vocabulary (e.g. *synchresis*, *anempathetic music*, *acousmatic sound*) and his arguments, based on specific filmic texts, are lucid and show practical experience. In his book *Audio-Vision: Sound on Screen* (1994) Chion states that ‘we never see the same thing when we also hear; we don't hear the same thing when we see as well’ (p. xxvi). He combines the terms *synchronism* and *synthesis* to create the acronym *synchresis*, explaining what happens when image and sound are combined into a single, albeit complex, sensual experience (pp. 5, 224). Chion emphasises the fact that visual and auditory perception are of much more disparate natures than one might think.

Music may function as a diegetic or a non-diegetic element. Often filmmakers use non-diegetic music (that is, music without a source in the story world) to accompany action or romantic scenes. The music communicates directly to viewers on an emotional level, enhancing the actions depicted.

With regard to the emotional tone of the music in relation to the action and diegesis, prior film semioticians to Chion used to distinguish between redundant music (music that simply reinforces the emotional tone of the sequence) and contrapuntal music (music that goes against emotional tone that dominates in the sequence). Chion (1988) made a threefold distinction. Empathetic music which channels the character's

emotions. On the other hand, an aempathetic music which cannot induce empathy in that it shows an apparent indifference to the dramatic intensity of the event, providing a distanced perspective on the individual dramas of the diegesis. And finally, music can be didactic contrapuntal to present itself in a distanced way to cause an accurate ironic effect in the mind of the viewer. (See figure 6).

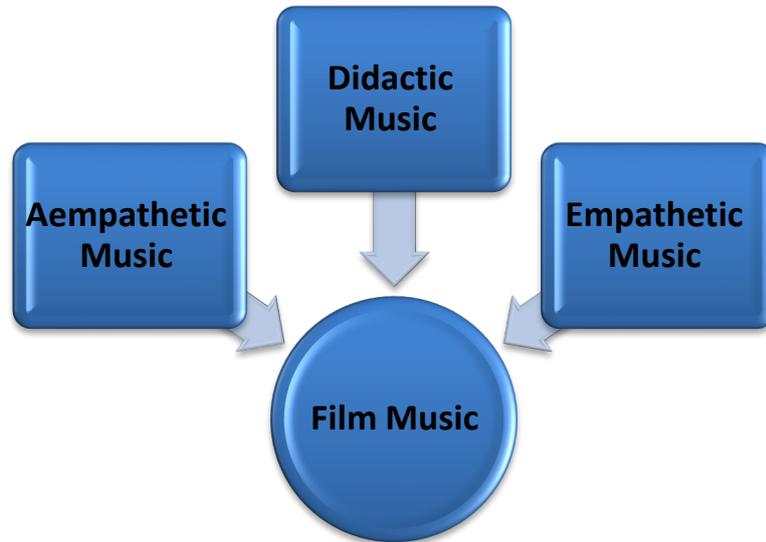


Figure 6: Chion's Types of Film Music

Verbal language is of key importance in the soundtrack. Metz emphasizes the linguistic character of two of the five channels of cinema: the phonetic sound recorded and written materials within the image. The sound and noise can contain linguistic elements. The music is often accompanied by letter or can evoke letters. And in the case of the noise, they are not necessarily free of language. Therefore, the noise and speech are often related numerous films (Stam et al, 1992:64).

3.6.3 Leitmotif

The most common device used in film music composition is the leitmotif. Leitmotifs are usually brief and easily recognizable. They function as musical reference points, by which persons, emotions, and symbols can instantly be identified. They enable the musically inexperienced to find their way when listening to the film score. The material must be given in a short amount of time, and leitmotifs are the best way to accomplish this. Problems result when the music becomes excessively involved and complicated. The music is not meant to stand alone, and a score that is too engaging ultimately distracts the audience from the film narrative.

Critics argue that unlike those in film scores, Wagner's leitmotifs not only relate directly to a person, place, or object but also relate symbolically to intangible ideas of the larger structure. Wagner exploited the potential for symbolism in music. Film composers, seeking to depict reality, rarely use this kind of symbolism in their soundtracks to the extent found in Wagner's music. Critics accuse Hollywood composers of only using the leitmotif technique only for superfluous purposes. Eisler states that the leitmotif was

invented essentially for this kind of [Wagner's] symbolism. There is no place for it in the motion picture, which seeks to depict reality. Here the function of the leitmotif has been reduced to the level of a musical lackey, who announces his master with an important air even though the eminent personage is clearly recognizable to everyone. The effective technique of the past thus becomes a mere duplication, ineffective and uneconomical. At the same time, since it cannot be developed to its full musical significance in the motion picture, its use leads to extreme poverty of composition. (Eisler, 1947: 5-6).

This argument can be refuted, however, by the function of music in film. In Wagner's operas, music is the most important element, so his ideological arguments are stated symbolically through his music. Film does not place the same importance on music that Wagner does (symbolism in film is primarily visual); therefore, the same rules cannot apply when comparing the two. The differences between film and concert music lead traditional classical composers and performers to look disdainfully upon film scores. Film music is viewed as a lesser art mainly because of its fundamental characteristics, namely the collaboration with and dependence on the narrative image. This perspective is also found in serious film scholarship, a relatively new field. Because of the peculiarities of film music (lack of harmonic flow, quick and sudden tempo, harmonic, and melodic changes, and its associative nature), a theoretical basis that takes all of these intricacies into consideration is needed for analysis of this music.

Leitmotifs and topics are arbitrary signs. Often, these signs rely on a basic similarity (iconicity) or correlation (metaphorical process). Usually they originate through proximity to their signified (indexicality) or through a metonymic process; but because topics and leitmotifs establish an arbitrary signifier-signified relationship, and because these signs become conventional (to some extent), we regard them as *symbols*.

The primary role of a leitmotif is to *stand for* the character, object, or place they represent (i.e. a sign function). Commonly, composers establish a leitmotif through signifier-signified proximity. For Example, Wagner's establishes the "sword" leitmotif in *Der Ring des Nibelungen* through the frequent superimposition of the musical figure and the visual, textual, or narrative appearance of the element represented, in this case the sword.

To achieve a strong linkage between a leitmotif (signifier) and the character, object, or place it represents (signified), composers often rely on metaphorical correlations between signifier and signified based on image schemas. Figure illustrates the "rainbow" leitmotif in Wagner's *Der Ring des Nibelungen* as a musical mapping of a rainbow's arched visual representation. This is not an iconic relationship because correspondences are drawn between different perceptual domains.

Once a leitmotif has been introduced and attached to its corresponding signified, it can represent events that are absent in the visuals or dialogue. For Example, in Wagner's Ring, when Siegmund describes his search for his father, the music introduces the Valhalla leitmotif, signifying that his father is Wotan (a fact of which Sigmund is not yet aware). The music of the leitmotif (signifier) represents the emotions and mood of the hero/heroine (signified) and establishes a viewpoint from which the audience perceives the scene

3.6.4 Musical Grammar Universals

In *A Generative Theory of Tonal Music*, Fred Lerdahl and Ray Jackendoff envisage universals of musical grammars of all musical idioms; they search for "the principles available to all experienced listeners for organizing the musical surfaces they hear, no matter what idiom they are experienced in." (Lerdahl & Jackendoff 1996:278). However, they claim that "a genuine test of our claims of universality would appear to require serious historical and ethnomusicological research." (ibid: 279).

The search for or the study of musical grammar, however, does not belong to the field of musical semiotics. Nattiez recognized Leonard Meyer as one of the first scholars to consider universal perceptive strategies in music in his theory of "expectation". In his search for universals in music, Nattiez proposes a shift of focus from musical structure to musical function: "They [musical universals] must be sought in the realm of poietic [i.e. process of composition] and aesthetic [i.e. listener's reception] strategies more than at the level of immanent structures". (Nattiez 1990: 67).

Nattiez acknowledges the existence of a relationship between musical gestures and kinesis. But he forewarns us that “one might think that all these symbols have natural biases, but we should remember that we never believe so strongly in the naturalness of things as when we have become totally conditioned by them.” (ibid 1990: 121).

He cites counterexamples such as Greek, Arab, and Jewish cultures that associate high/low sounds in physical space in the opposite way. Tagg limits the existence of musical universals to the realm of bioacoustics. A summary of the relationships he addresses as follows:

- 1) between [a] musical tempo (pulse) and [b] heartbeat (pulse) or the speed of breathing, walking, running and other bodily movement.
- 2) between [a] musical loudness and timbre (attack, envelope, decay, transients) and [b] certain types of physical activity.
- 3) between [a] speed and loudness of tone beats and [b] the acoustic setting.
- 4) between [a] musical phrase lengths and [b] the capacity of the human lung.

All the above categories (including gestures that appear universal) rely upon some correlation of structures (such as image schemas).

3.7 Film Language Levels: The Visual

The image has always gained prestigious place in the semiotic study of film. It is generally considered as the centre of film studies in the same way that sound is not a discrete element of film language.

There is a number of factors that is taken into consideration in recording the subjects and pro-filmic components: light (intensity, type, font), colour (colour spectrum vs. white and black), film genre, camera movement, angle and focus, and different methods for attaching a visual image to another within a text Film. Though some camera positions and movements have been introduced briefly in the previous chapter in the section of "narrative: temporal and spatial presentations in the film medium, it is important to survey the cinematic components of camera position, camera movement and lighting from a cinematographic technical point of view and discuss their semiotic value in the film medium following David Bordwell's model (1985).

3.7.1 Camera Positions and Movements

Unlike still photography, motion picture cameras capture images in time. Some early films simply record stage plays with a fixed camera as they occurred in real time.

In contrast, other early filmmakers began to experiment with camera movement. For example, cameras were placed on moving objects, such as cars and boats. As equipment became lighter, cameras were placed on a dolly or crane.

In *The Birth of a Nation*, Griffith made the camera move to anticipate the ways in which the mind encounters actual experience. Today, new technologies such as the steady cam allow the cameraperson to hold the camera and move it around more smoothly. Worn on a harness, the steady cam enables the cameraperson to create the impression of eye movement.

Horizontal camera movements to the left or right are called pans. During a pan, the camera tripod remains motionless while the camera itself is pivoted. Pans capture small gestures made by the actors. Horizontal movements are created with a truck in which both the camera and tripod move. This technique is required for capturing walking or running scenes with actors. Vertical camera movement is called a tilt. More complicated shots are tracking or crane shots. They involve placing the camera on a crane and making long sweeping movements. In this type of shot, the audience becomes very aware of the camera movement. Other large camera movements include a roll, which flips around an image of a person, an object, or a scene. Rolls and flips can disorient or surprise the viewer.

Direct documentary cinema uses a minimal amount of camera movements. In contrast, cinema vérité or truthful camera uses more movement, including hand-held cameras. A handheld camera is a highly subjective technique that involves the viewer in the action. This technique was used to film *The Blair Witch Project* (1999) to involve audience members and create a feeling of reality. The unsteady, jerky qualities of the camera movements suggest that someone who just happened to have a camera captured the scenes. Promotion for the film attempted to convey the idea that the movie was showing an actual event, rather than a low-budget fictional movie. (Trailers for *The Blair Witch Project* are on Google Video.)

Camera movement can also be created with the camera lens. Moving the lens slowly on a subject is called a zoom shot. Zooms have the effect of intensifying the image. For example, a zoom shot enables the filmmaker to focus the audience's attention on a particular person or reveal something to the audience. Additionally, zoom shots make the audience feel more involved with the action. Conversely, a reverse zoom moves

away from a person or an object to convey the opposite emotion. Using a zoom out movement at the end of a film is a cue that the film is over.

3.7.2 Close-ups in Focus: Semiotic Insights

It is of paramount importance to discuss briefly this cinematic technique and its effect on the viewer. CUs indicate emotions, limits the attention of the viewer to the details of the foregrounded object or person and directs his attention to the overwhelming image occupying the full screen.

Moreover, "the enlargement of a snapshot does not simply render more precise what in any case was visible, though unclear; it reveals entirely new structural formations of the subject" (Benjamin 1969:236).

Camera lenses magnify objects or human parts in a CU to increase their importance and reveal realities that only minute details can unveil. For the French film-maker and theorist Jean Epstein (1977), the CU was an essential component of the concept of *Photogénie* or any aspect of things, beings or souls whose moral character is *enhanced*⁵ by filmic reproduction. CU has the effect of enhancing and magnifying "the close-up modifies the drama by the impact of proximity. Pain is within reach. If I stretch out my arm I touch you, and that is intimacy . . . it's not even true that there is air between us" (Ibid:3), Epstein also described the CU as the "soul of the cinema" (Ibid:9), while for the Hungarian director and script-writer Béla Balázs (1931:83), CU shows the "micro physiognomy"⁶ of the human face and generates a feeling of *intimacy*⁷ between the viewer and character as it reveals emotions and states of mind of characters. Linda Hutcheon (2006) states that CU is a cinematic technique that creates a psychological intimacy between character and viewer, giving as such the film the tools to delve in the character's consciousness. Thus, better than literature, film provides a mimetic more realistic recreation of consciousness by the amalgamation of both the aural and visual channels; a multidimensionality that characterizes the film medium.

⁵ Personal emphasis, enhancing in the sense of stressing the importance, foregrounding or highlighting

⁶ By 'micro-physiognomics' Balázs means the subtle features, expressions and different dimensions of being (including unconscious reflex-like reactions) that a face or body can reveal when shot in particular ways i.e. framed through close-ups.

⁷ Personal emphasis, this aspect of intimacy between character and viewer created by CU is the effect that directors seek in certain narrative situations where the viewer's sympathy and empathy are both important.

	Cinematic Element	Definition/Description	Often Used for/Connotation	Comparable Literary Elements, If Any
Framing	Long Shot	Main object(s) are seen in the distance and appear small on the movie screen.	Establish setting, show characters in relation to objects	third-person omniscient point of view
	Medium Shot	Shows a character from the waist up	Natural, "common in our real lives" (Golden 5). A neutral shot.	objective or third-person omniscient narration
	Close-up Shot	A shot in which the object or subject takes up most of the movie screen	Show emotion, identify viewer with character; subjective point of view (Golden 73)	subjective, first- or third-person limited point of view
Angle	Low Angle	The camera is located at a lower position than the subject.	Intimacy; establishes power; shows feeling of specific characters (Golden 61–62)	descriptive/subjective narration
	Eye-Level Angle	The camera is positioned at the eye level of the actor.	"Neutral shot," emulates the way we usually perceive the world (Golden 9)	objective narration
	High Angle	The camera is positioned above the subject.	Intimacy, power dynamic (Golden 61–62)	descriptive/subjective narration
Movement	Pan	The camera "pivots along a horizontal axis" (Golden 12) without moving from its original location.	Camera movement cues us that we are watching through a certain point of view (Bordwell and Thompson 245) and emulates the movement we make in daily lives, bringing us closer into the narrative of the film.	subjective point of view, builds suspense or increases emotion
	Tilt	The camera moves along a vertical axis, as if it were following someone moving up and down a ladder.		
	Zoom	The camera lens changes so that an object appears to grow either larger or smaller (take up more or less space) on screen.		

Table 3: Cinematic and Literary Meaning of Camera Movements and Positions

	Cinematic Element	Definition/Description	Often Used for/Connotation	Comparable Literary Elements, If Any
Lighting	Low-Key/Side Lighting	A small source of lighting is used, characterized by the presence of prominent shadows.	Suspicion, mystery, danger. Suggests characters that are evil, hiding something, morally ambiguous, conflicted (Golden 16).	mood, atmosphere (Walsh-Piper 23), tone
	High-Key/Front Lighting	An even light source and few shadows, as in an office building	Honesty, nothing to hide, lack of threat (Golden 16–17)	
Editing	Fade	"The image on-screen slowly fades away" (Golden 20) and the screen blackens until the next shot fades in.	Makes a connection between two objects or characters (Golden 21)	analogy, simile, metaphor, juxtaposition, irony
	Dissolve	One image fades out as another images fades in so that two images are on the screen briefly at the same time.		mood, can create irony (Golden 89)
	Crosscut	Also known as parallel editing; the director cuts between two different episodes.	Builds suspense	tempo, pace
	Eyeline Match	Begins with the shot of a character looking in one direction, presumably looking at something, cuts to whatever the person was looking at, cuts back to show the character's reaction	Can reveal thoughts (Golden 22)	internal monologue

Table 4: Common visual cinematic techniques with literary meanings

3.7.3 Special Effects

Since its early beginnings, special effects have been integrated into film. For example, *King Kong* (1933) delighted audiences and broke box office records. The beast itself was an 18-inch armature covered with latex, rubber, cotton, and rabbit pelts. Using the techniques of rear projection, stop-action animation, and frontal glass screens, the film created life-like scenes. Stanley Kubrick's *2001: A Space Odyssey* uses multiple images photographed at different times merged into a single image to create dazzling visual effects. Masking out sections of film frames and combining them is a technique used in many movies.

Three characteristics of filmmaking contribute to special effects: (a) Film does not have to be shot continuously because frames can be photographed separately, (b) paintings and models can be photographed in realistic ways, and (c) images can be combined. A simple type of special effect technique is the glass shot. A piece of glass is placed several feet in front of the camera with the area of the scene that must be changed painted over. Talented painters can create very realistic effects with this simple technique. Another popular technique is rear-view projection.

In many older films, backgrounds were projected onto a screen behind the actors. For example, thousands of Hollywood taxi rides were filmed this way. However, this technique is difficult with colour film because the amount of light required to shoot in colour will wash out the image projected on the background screen. With colour film, blue screens can be used to add backgrounds in the editing process. For example, the Star Wars series (1977-on) combines small models filmed in high speed against a blue screen with optical effects, mechanical effects, and animation.

3.7.4 Lighting

Light is an essential requirement of filmmaking. Without light entering the camera lens, no image would be recorded. Lighting is an element of *mise-en-scène* because it illuminates the setting and the actors and can be designed to create certain moods and effects. But it is also related to issues of cinematography, since the photochemical properties of film stock, the use of lenses and filters, and lab processing techniques all affect the look of a film. Lighting furthers the audience's understanding of characters, underscores particular actions, develops themes, and establishes mood. Skilled Hollywood cinematographers produce flattering renderings of stars by taking special care of the quality and the positioning of light sources.

An important tool used by the filmmaker to convey meaning is lighting. Eisenstein (1949) described the theory of lighting in film as a “collision between a stream of light and an obstacle, like the impact of a stream from a fire-hose striking a concrete object, or the wind buffeting a human figure” (p. 40). Lighting is especially important when filming in black and white because it is dependent upon contrast and tone for the relative darkness and lightness of the image. High contrast images use extreme values, and the range of grey is very limited. Conversely, low contrast images do not use pure blacks or whites, and tones of grey dominate the picture.

Contrast, tone, and exposure range are central factors in film lighting. Until recently, when using colour film, the filmmaker had limited lighting parameters in which to illuminate the subject because colour film stock is balanced for a particular type of light source. For instance, colour stock balanced for 6000.K (the colour temperature of an overcast sky) will produce an irritating orange picture if used with standard incandescent light.

A classical Hollywood cinematographic style is to use natural effects. As a result, Hollywood developed a system of lighting that uses balanced key lights with fill lights. This system supported a style of highlight levels with carefully balanced fill lighting. Similar to still photography, full front lighting can washes out the subject, backlighting highlights the subject, side-lighting creates a dramatic chiaroscuro effect, and lighting from below creates a melancholy appearance.

Lighting can also orient the viewer to time. Daytime is generally very bright, and lighting at night is darker. In a daytime scene, everything is illuminated; in contrast, night-time lighting is more selective. Additionally, the use of cast shadows can be used to show the time of day. For example, long shadows signify the early morning and late afternoon. In contrast, short shadows characterize high noon.

Visual media are synonymous with light and meaning coded in light effects. The experience of painting, photography, or cinema depends both on the frequencies of electromagnetic wavelengths, which determine colour perception, and on the differences in illumination on the grayscale between bright white and pitch black, which define the tonality and contrast of the image. Except for occasional experiments with hand-coloured film (as in George Méliès's trick fantasy films), all early cinema relied on monochrome photography (mostly black and white, but sometimes tinted), in which brighter and darker areas within the frame helped create the overall composition of the shot, guided the viewer's attention to certain objects and figures, and in the process determined the image's dramatic and aesthetic import—in short, its semiotic value.

A brightly illuminated patch of the screen becomes a meaningful sign by highlighting a key element of the action, just as a dark spot or a shadow becomes an intentional sign by concealing details that implicitly participate in the overall meaning of the scene. To rephrase Joseph von Sternberg's observation used in the motto, the impact of visual arts depends on knowing what to reveal through light and what to conceal in darkness, in what degree and how⁸

When the balance is right, light, darkness, and shadows in a painting or on the cinema screen become meaningful signs. But balance is key. An entirely white surface, like Kazimir Malevich's painting *Suprematist Composition: White on White* (1918,

⁸Josef von Sternberg, *Fun in a Chinese Laundry: An Autobiography* (1965), pp 311–12; David Bordwell and Kristin Thompson, *Film Art: An Introduction*, 7th edn (Boston: McGraw-Hill, 2004), 191.

New York Museum of Modern Art), contains hardly any visual information,⁹ and neither does the black screen, often used in cinema as a non-diegetic, dramatically void transition between scenes. But dark thoughtfully mixed with light becomes a semiotic sign: it acquires implicit meaning as an extension of the explicit information provided by the illuminated parts of the screen that reveal a scene or object, such as a semi-dark room or a partially lit face for example. Darkness and shadows attract attention and tease our imagination by their very suggestiveness and understatement, although their meaning is ultimately determined by light and elements of the scene that it illuminates.

3.7.4.1 Light: A Painter's Brush

Cinema has sometimes been referred to as “painting with light.” Painters have helped filmmakers to understand how to use light. Filmmakers, and particularly cinematographers, often go to painting to learn about lighting. There are certain painters who are so crucial to light that we could even call them the first cinematographers. These are Caravaggio, Rembrandt, and Vermeer. What can lighting do for painting? Lighting tells us where to look, it tells us what’s important; it models faces and figures and reveals character. Lighting offers the illusion of three dimensionality, as well as mystery and drama.

The “language” of lighting in film derives from lighting in painting, developed over hundreds of years since the Renaissance. It was oil paint, with its malleability and slow drying time, that allowed painters to build up layers LIGHT of paint and create dramatic lighting effects. Painters construct narrative by lighting the elements they want to draw attention to and throwing other elements into shadow. Lighting creates visual interest, highlighting those that face the light and veiling those that turn away in shadow, simultaneously hiding and revealing. The viewer then “reads” the painting and works out why some things are made clear and some are obscured, and in this way begins the process of exploring the picture’s narrative intent. Rembrandt and Caravaggio use light/dark contrast (*chiaroscuro*) for psychological purposes.

Light/dark symbolism appears often in religious texts. In general, darkness suggests mystery and the unknown. Light usually suggests security, virtue, truth. The Night

⁹ Information is equivalent to a difference between physical states, for example between light and darkness. Intentionally generated differences between physical states, as in bright and dark elements of a painting, become semiotic signs. See Piotr Sadowski, *From Interaction to Symbol: A Systems View of the Evolution of Signs and Communication* (Amsterdam/Philadelphia: John Benjamins Publishing Company, 2009), 29–31.

Watch, 1642 Artist: Rembrandt Van Rijn (1606–1669) *Rembrandt's Night Watch*, one of the most famous paintings in the world, is prized for its depiction of lighting, composition, and colouring. Jean-Luc Godard's film *Passion* (1982) re-enacts *The Night Watch* with live actors. Because these are such conventional symbolic associations, some artists and filmmakers deliberately reverse light/dark expectations. For example, Realist painters try to mimic natural light, sometimes by showing the light source. We see this in the Dutch interior paintings by Vermeer, De Hooch, and others, where the window is seen to be the principal light source. Some realist filmmakers try to approximate natural lighting through the use of available light, in combination with lights and reflectors either to augment the natural light or to soften the harsh contrast produced by sunlight.

3.7.4.2 Camera vs. Eye Analogy: The Camera-Eye

The metaphor of the camera-eye is constructed of synecdoches. That is to say, the eye and the camera are parts standing for the whole of their respective visual apparatuses. Vision is no more a product of the eye alone than pictures (especially the "moving pictures" of cinema) are made by the camera alone. In each case, what we see is the result of complex processes that only *begin* in the eye and the camera. No doubt it is because they house the beginnings of their respective ways of seeing that the eye and the camera have acquired their synecdochic weight. They are the outermost extensions of visual systems whose other structures and functions are hidden inside the skull and inside film labs, editing rooms, and projection booths. Even the crucial light-receptors of each system (the retina and the film) are hidden from view.

An analysis of the camera-eye metaphor may properly begin with the eye and the camera per se, but if it is to demonstrate the metaphor's relevance to the visual aesthetics of avant-garde film, it must go on to seek other, less apparent correspondences between the two visual systems.

The classic essay on the subject is George Wald's "Eye and Camera," published in *Scientific American* in 1950. Wald first asserts, "Today every schoolboy knows that the eye is like a camera," and summarizes these likenesses as follows:

In both instruments a lens projects an inverted image of the surroundings upon a light-sensitive surface: the film in the camera and the retina in the eye. In both the opening of the lens is regulated by an iris. In both the inside of the chamber is lined with a coating of black material which absorbs stray light that would otherwise be reflected back and forth and obscure the image.

(Wald 1950:26)

Wald goes on to point out similarities in the light-sensitivity of the film and the retina. Just as a fine-grained, "slow" film is designed for high intensities of light and a more coarsely grained, "fast" film for low intensities of light, so the retina has two kinds of receptor cells:

the cones, which operate in bright light and provide the more sharply defined details of our visual world, and the rods, which work at lower light levels and are the source of the coarser, less sharply defined details in the peripheries of our visual world.

Moreover, the cones and rods are on the ends of minute stalks that respond to the light's intensity, so that when the light is dim, the rods are pulled forward and the cones pushed back; when the light is bright the cones move forward and the rods draw back. As Wald says, "One could scarcely imagine a closer approach to the change from fast to slow film in a Comparable structures and functions of the camera and the eye (ibid:27).

For Wald, the retina and photographic film offer another kind of analogy, because of their chemical response to light. The rods contain a pigment, rhodopsin, that bleaches in the light and is resynthesized in the dark. This led the nineteenth-century physiologist Willy Kühne to devise an experiment in which he was able to take a picture with the living eye.

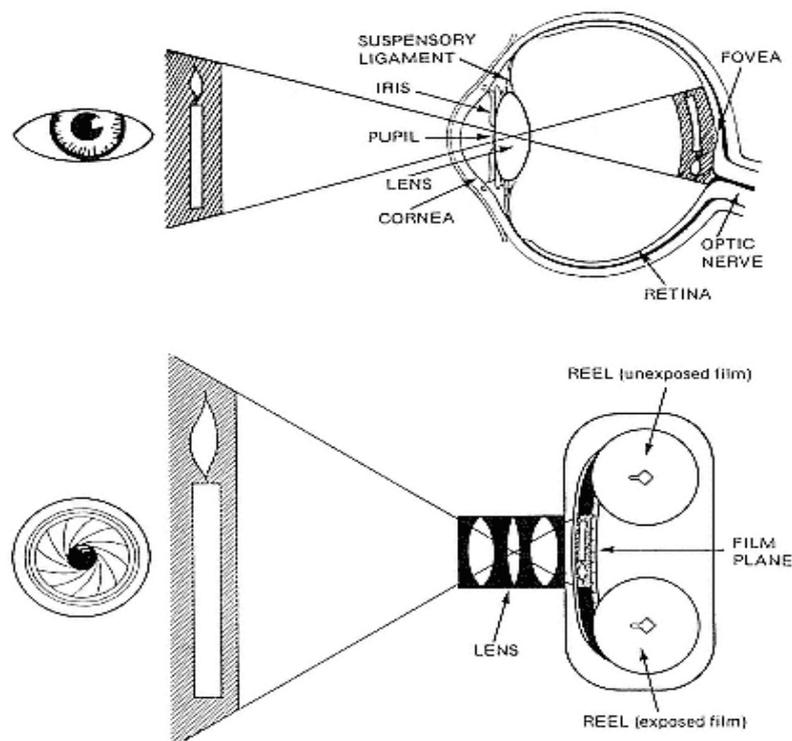


Figure 7: Comparable structures and functions of the camera and the eye (adapted from George Wald, "Eye and Camera," *Scientific American*, July 1950).

Cinema is a medium of light. It does not exist without the beam of electrical light that passes through the celluloid strip to throw an image onto a screen before a viewer. Even before this, the production of the moving photographic image is as much a construction in light as is its process of projection. As the camera shutter opens, light passes through the aperture, and leaves an impression in negative form of what lies before the camera on a filmstrip. Although the production of the cinematic image is not necessarily achieved through use of *electrical* light, it is necessarily a *technically* manipulated image in and of light. In both the production and projection of the image, the cinema is married to light. Despite the medium's dependence on light for its very existence, it is surprising that an entire generation of film historians has, with one or two exceptions, paid little attention to this striking and, at the same time, conspicuous aspect of the cinema's aesthetic and history.¹⁰

The critical neglect of the role of light and lighting in the cinema has continued in spite of the persistent experimentation in these areas by filmmakers throughout the twentieth century. From the early adventures in light of Georges Méliès, through the narrative use of lighting in the films of Cecil B. DeMille, and the experiments of the technological revolutions of the latter half of the nineteenth century ensured that light would no longer have to be figured through words, paint, or any other medium. Manufacturing processes meant that light became powerful enough to constitute its own medium, a medium that poured over and through the night-time streets of the new, modern industrialized cities.

Light was extended beyond its symbolic function in painting, literature, and philosophy. In its material form, light itself came to constitute the modern technological world and shape the lives led therein.

Light exhibits three attributes: quality (hard or soft), placement (the direction from which the light strikes the subject), and contrast (high or low). *Hard light*, produced by a relatively small light source positioned close to the subject, tends to be unflattering because it creates deep shadows and emphasizes surface imperfections.

Soft light, from a larger source that is diffused (scattered) over a bigger area or reflected off a surface before it strikes the subject, minimizes facial details, including wrinkles. Unless a character is intended to appear plain or unattractive,

¹⁰ The exception here would be the handful of critics who have looked at some of the more technical aspects of film lighting. See Barry Salt, *Film Style and Technology: History and Analysis* (2009); Barry Salt, "The Unknown Ince," *Sight and Sound* 57, no. 4 (autumn 1988): 268–73

cinematographers use soft light so that the actors' faces appear in the most attractive way.

Available light (or natural light) from the sun can be hard or soft, depending on time of day, time of year, angle of the sun, cloud cover, and geographical location.

It may also vary in colour. According to Sandi Sissel, Director of Photography for Mira Nair's *Salaam Bombay!* (1988), "You can take a lens with absolutely no filtration and point it, and you'll get footage back from Moscow that will be greyish blue and you will get footage back from India that will be golden" (LoBrutto, 1994: 175).

One reason why early U. S. filmmakers settled in southern California in the 1910s was the golden-hued quality of the light there. Cinematographers generally agree that the most beautiful light falls during what cinematographer Nestor Almendros has called the "magic hour": just before sunrise and just after sunset, when the diffusion of the sun's light produces glowing images.

The direction of light (or positioning of lighting sources) also produces a variety of different effects. A light source directly in front of the subject (frontal lighting) creates a flat effect, washing out facial detail and creating shadows directly behind the subject.

Lighting from either side of the subject produces a sculptural effect, rendering three dimensions by making volume and texture visible. Lighting from behind separates the subject from the background.

Most filmmakers supplement natural lighting with artificial light for greater control over the illumination. However, they often favour natural light, their choices partly dictated by consideration of cost and limitations of the shooting environment (particularly important for documentary filmmakers who wish to minimize the disruptiveness of their presence). Independent filmmaker Lenny Lipton pithily sums up the commercial film industry's approach to lighting. He writes, "If you are interested in lighting a bottle of cola so that it glimmers and glistens, or if your concern is to light a starlet's face so that she looks fantastically like a piece of stone, you will go to very nearly insane lengths to control the lighting" (Lipton, 1983:218).

In the Hollywood studio era, a system of lighting was developed that would allow cinematographers to do just that. Three-point lighting has remained a standard approach to lighting. The method is designed to ensure the lighting appropriate level of illumination and to eliminate shadows. The primary source of light is the key light, the frontal lighting source aimed at the subject from a range of positions. The key light can

be set up next to the camera or moved away from it on either side, approaching a 45° angle on the camera-subject axis. The closer the key light gets to 45°, the more the subject will be illuminated from the side, which produces sculptural effects.

The fill light is a light (or light-reflecting surface) positioned on the opposite side of the subject from the key light. Its purpose is to eliminate the shadows cast by the key light and to regulate the degree of contrast. The back light (aimed at the subject from behind and above) visually separates subject from background.

When used with minimal key or fill lighting, the backlight produces a silhouette effect.

In addition to these three sources of light, *eye lights* are aimed directly into the eyes of an actor to produce a gleam in the eye (fig.). These are also called *obie lights*, named for Merle Oberon, the actress for whom they were developed. Side lights or kicker lights model the subject in three dimensions by illuminating it from either side.

Image contrast—one of the most important factors in establishing mood—depends on the relative intensity of the key light to the fill light (key/fill), also known as the lighting ratio. *High key lighting* refers to a lighting design in which the key to fill ratio is 2: 1 or lower. In this configuration, the fill light is nearly as intense as the key light. Thus, it eliminates virtually all of the shadows cast by the key light and provides an even illumination of the subject, with most facial details washed out.

High-key lighting tends to create a hopeful mood, appropriate for light comedies and for cheery scenes in musicals such as *The Sound of Music* (Robert Wise, 1965).

Natural-key lighting (or normal lighting) is produced with a ratio of key to fill light between 4: 1 and 8: 1. Here the key light is somewhat more intense than the fill light, so the fill is no longer able to eliminate every shadow.

Low-key lighting is produced by increasing the intensity of the key light relative to the fill. In low key lighting, the lighting ratio (key/fill) is between 16: 1 and 32: 1. The much greater intensity of the key light makes it impossible for the fill to eliminate shadows, producing an image with a number of shadows (often on characters' faces) and high contrast (many grades of lightness and darkness).

Low-key lighting creates a somber or forbidding mood and is often used in crime dramas and film noir. It is also the favoured lighting style for gothic horror films because it adds a sense of gloom to any setting. Note that several lighting styles may be used in a single film: as the Von Trapp family escapes from the Nazis in *The Sound of Music*, low-key lighting helps shift the film's mood from the brighter scenes to signify the danger involved. Notice that the terminology of high- and low-key lighting is

counterintuitive: a higher ratio of key to fill is in fact a low-key lighting set up. The following tables synthesize all elements of light.

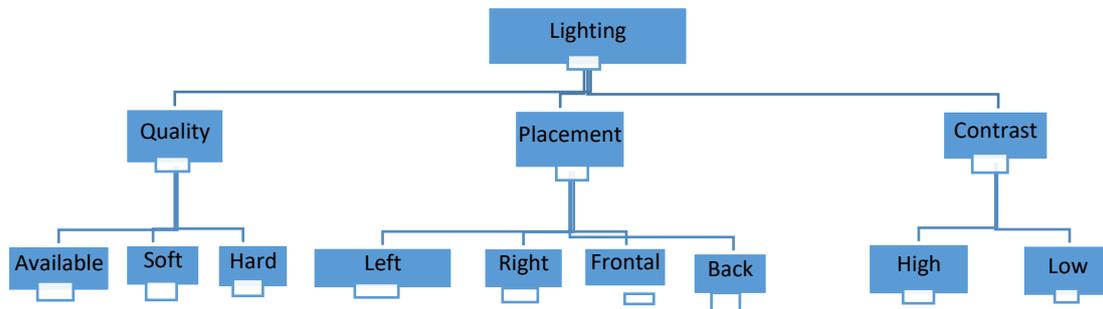


Figure 8: Types of lighting

3.8 Film and Culture

Immediately before and after the invention of film in 1895, critics, journalists, and cinema pioneers debated among themselves about the social use and function of film. Some argued that film was a means of preservation and it should be used for archival purposes to help with research and teaching. Others believed that film created a new form of journalism. Still others contended that film should be used as a private or public instrument to record the images of people for posterity.

However, none of these early visions considered the possibility that the film would develop into a medium for telling stories. It was the marriage of film and narrative that sparked the social acceptance of cinema. Narrative is such an important aspect of filmmaking that non-narrative genres, such as documentary, technical, and educational films, are marginal compared to full-length feature films.

3.8.1 Relationships between Film and Culture

One perspective on the relationship between film and culture is the reflectionist view. This view argues that film representation and the real world are distinct from one another and the former is subordinate to the latter. From the reflectionist view, a film is seen as reflective of things that are going on outside of it. Additionally, the reflectionist view considers situations and actions in film to be viewed as unmediated and direct. According to Kuhn (1990), the assumption here “is that social trends and attitudes in a

sense produce films, which can then be read as evidence of these trends and attitudes "in the real world"(p. 16).

In contrast, a sociological perspective views fictional film genres and narratives as indicators of social issues and problems. Consequently, film has as much to do with the real world as it does with the fictional one. For instance, it is widely accepted that Hollywood science fiction during the 1950s showing aliens threatening the human race was really reflecting Cold War fears about communist takeovers. These films include *Invasion of the Body Snatchers* (1956) and *The Thing from Another World* (1951). Similarly, it has been suggested that films during the 1970s expressed concerns about overpopulation, pollution, ecology, and American isolationism. These films include *Silent Running* (1972), *Soylent Green* (1973), and *Logan's Run* (1976). Many science fiction films show future visions that are pessimistic and mirror the profound social decay that people were experiencing at the time they were made. In contrast, films such as *Close Encounters of the Third Kind* (1977) and *E. T.* (1982) articulate a longing for a return to moral certainties and the traditional values of small-community life. Instead of just reflecting social issues, social concerns are actually being expressed through film.

Watching movies is an activity that many people do as part of their general lifestyle. Based on this idea, movies are considered part of the ordinary life experience. Some researchers have applied Goffman's Frame Analysis, a method for organizing experience, to the study of film.

According to Goffman (1974), when individuals attend to a situation, they need to ask the following question: "What is it that's going on here?" (p. 8). Each individual will experience an event differently. For instance, opposing rooters at a basketball game will not experience the game the same way. A goal of Goffman's (1974) approach is to isolate some general frameworks of social understanding for making sense out of events "and to analyse the special vulnerabilities to which these frames of reference are subject" (p. 10). The term frame in this context refers to the basic principles of social organization and an individual's subjective involvement in the organization of experience. This is not social organization but the ways in which individuals organize events in their minds. Due to the strong relationship between actual human interaction

and the way people are shown in films, frame analysis is another way to examine film and culture.

In contrast to photography, film's primary social role has been one of entertainment because most films are fictional narratives. A strong relationship exists between film and culture because film captures humans interacting with each other. The movie industries have developed their own system for the creation, production, and distribution of films. This system is changing with the introduction of digital technologies. For instance, computer-generated graphics enable filmmakers to create fantasy films with little harm to actors.

Many approaches have been used to analyse film, including genre theory, auteur theory, semiotics, and frame analysis. Additional approaches to film analysis include feminist theory and postcolonialism. The introduction of digital media is democratizing the filmmaking process through affordable digital cameras, computer-based editing systems, smart phones, and Internet distribution. Currently, the microcinema movement and YouTube are turning film making into a participatory practice.

3.9 Narrative Comprehension from Literature to Film

The theoretical realm of adaptation considers the role of *narrative comprehension*, exploring how viewers make sense of a narrative unfolding on-screen, drawing from theories of cognition and perception to account for the viewer's activity in decoding the images and sounds they encounter. To understand how we make sense of even the most straightforward narratives, we need to grapple with cognitive theories of narrative comprehension, focused on perception of temporality, characters, narrative causality, and focalization. Cognitive theories are also useful to understand the role of reflexivity in narrative comprehension, considering how viewers process a film that calls attention to its own storytelling mechanics via the concept of the operational aesthetic.

3.9.1 Narrative Comprehension

As mentioned earlier, narratology today deals not only with the descriptive analysis of the structure of the narrative, but also is devoted to the analysis of comprehension processes that take place in receivers of these texts. Narration and comprehension are considered two sides of the same coin. Reception of literary texts or films depends on the type of medium and is affected by some factors.

3.9.2 Readers and Reception in Literature

Narrative comprehension is the construction of the fictional world by the receivers: readers in the case of novels and viewers in the case of film. The role of these receivers and the processes taking place in the construction of fictional world which appears in the narrative have been studied extensively. This interest in the reader is not new, but has been the core of the so-called theories of reception and criticism based on reader response.

Holub (1984) explains the difference between these two types of theories and maintains that: On one hand, the reception theory, generally referring to the passage of interest from the author and the work to an interest in the text and the reader including theories of Hans Robert Jauss and Wolfgang Iser, while the term *aesthetics of reception* is used only in connection with the initial theoretical work of Jauss. On the other hand, in the American criticism, the term critical response to the reader is used. This term also refers to a general change of interest from the concentration on the author of the work to address the reader. Wolfgang Iser, considered as one of the major pioneers of the theory reception, is also a major figure in the criticism based on the reader's response.

Reception theory refers to a more conscious and collective enterprise that is a reaction to the social, intellectual and literary development in West Germany during the late sixties. Many of those who are part of this movement are related to the University of Konstanz. There has been little influence between the two streams except for Iser, whose work has received attention in both groups (Holub, 1984: xii-xiii).

Tompkins (1980) also notes that reader response criticism is not a unified critical position, but is a term associated with the work of critics using the reader and the reading process to delimit their area of research. (Tompkins, 1980: ix).

Mulengela (1982) notes that Reception theorists claim that it is not possible to fully understand the phenomenon of literature if the reader is left out of the analysis and adds that these critics have made an advance where the preceding critical movements - Formalism, Structuralism and semiotics- failed or only partially realized the implications of their concerns. (Mulengela, 1982:1).

Reception criticism appeared at the beginning of structuralism, when Mukafovsky, follower of the linguistic critical sphere of Jakobson, wrote about the structure and

semiotics of literary art. Furthermore, Ingarden focused on the analysis of the reader based on Husserl's phenomenology and structuralism.

In the sixties, after the review and sometimes the rejection of formalism in favour of structuralism and semiotics later, the ideas of Ingarden interested Konstanz School which considers the reader as the greatest concern. In this context, the works of Iser and Jauss pioneered the field.

In theory, the fundamental concept of the reader is related to the concepts of repertory, otherness, textual strategies and concreteness. Within these fundamental concepts, other secondary concepts are found; like *the horizon of expectations*, *indetermination* and *changing horizons*. The *repertory* describes the horizon of expectations of the reader and the intervention of social systems from literary texts. In its turn, the horizon of expectations refers to the norm and the aesthetic canon, and the social reality that includes language, mythology, thinking mode, religious experience and everything else that is brought to a literary text. Therefore, in relation to the text, the reader is a blank slate. The same author shares the experience of his audience, allowing them to exploit their horizon of expectations and, in the case of the great writers, creating a crisis by rebuilding their horizon and creating new aesthetic rules that may not be accepted by contemporary readers. Therefore, the term repertoire describes the reader's literary knowledge, experience and competence (Mulenga, 1982: 10-11).

Concerning the evolution of literature as compared to other arts domains, the horizon of expectations describes the concept of *otherness*, in which a text of literature is an aesthetic object, thanks to its linguistic form, addresses another consciousness and, therefore, also allows communication with a subsequent recipient that is no longer contemporary. The fact that classics live very long and endure throughout history is due to their uniqueness and not due to the notion of a timeless aesthetic value. The concepts of textual strategies and realization are related to comprehension the reception theorists have of the structure, immediate interaction between text and reader and how changing horizons may take place in the contemporary reader. Another category of the textual strategies is described as the concept of indeterminacy concerning the gaps that a text presents and the reader completes. In this regard, a literary text is incomplete and the reader will complete this text and render it concrete. The indeterminations are of various

types, and depend largely on the manipulation of the reader's horizon of expectations by the author. (Mulengela, 1982: 13-15).

A second type of textual strategies is related to what calls the *hermeneutic code*, helping the reader to search for his recognition of a familiar territory. So that when the reader faces a text with new horizon of expectations, he can easily find an access to this text by his perception of familiar territory that may be in the title of the book or in the opening paragraphs, the fact that creates parameters for the interaction between text and reader.

Therefore, while realizing the narrative, the initial horizon meaning joins the next and so on, so that the meaning accumulates meaning, taking the reader from the familiar to the unknown or new. To reception theorists, multiple interpretations of a work must be partly in indeterminate elements that appear in the text and that the reader has to fill using imagination¹¹, also partly due to changes in the horizon meaning in the text and the contradictions in the social system influencing the process of completion ('concretization'). (Mulengela, 1982:15)

One of the most important works in the reception theory is that of Iser (1974) who proposes a phenomenological approach to the reading process. The phenomenological theory about art focuses on the idea that, when considering a literary text, we must take into account not only the text itself but also, on equal terms, the actions involved in responding to this text. This process will confront the structure of a literary text with the ways in which it can be concretized (realized, materialized). Thus, the literary work would have two poles: artistic and aesthetic. The artistic refers to the text created by the author and the aesthetic is performed by the reader. The work is more than the text because the text comes to life only when it is performed, and also its realization is not independent of the individual disposition of the reader, but this in turn is influenced by the different elements of the text. The convergence of text and reader brings the literary text to existence, and this convergence can never be precisely materialized but it remains virtual as long as they can not be identified with reality (Iser, 1974:274-275).

One of the most important concepts developed by **Iser** is the element of indeterminacy. He points out that literary texts are full of unexpected elements and

¹¹ The use of the term "imagination" will be overcome in future studies on the process of reception, as is the case in the line of cognitive psychology studies (Emmott, Bordwell, Branigan)

complications of the action, and frustrations of expectations. Even in the simplest story there can be some frustration, as is the case in omissions. It is in these moments that the reader has the opportunity to use his faculties to establish connections to fill the gaps left in the text. (Iser, 1974:283).

3.9.3 Viewers and Film Reception

The interest of readers in literary texts has got a parallel in the film medium with theories that focus on the study of the role of spectators. Mayne (1993) studied the theories of the cinematic apparatus and the notion of cinema as an institution of which the viewer is a significant part. These theories are nurtured by Althusser's ideas about the nature of the ideological representation, and by the work of Barthes *S / Z*, for analysing structures and cinematic representations calling those structures.

Under the influence of these two works arises film theory of the seventies which was divided into two lines. First, the works of Baudry and Metz in France, and Mulvey in Britain, influenced the definition of cinema as an institutional apparatus. Their analyses focus on film institution while certain structures are always part of what constitutes the pleasures of going to the movies. These three critics analyse these pleasures through psychoanalysis theory.

The second line consists of the works of Bellour Heath and Kuntzel, works which did not give up the theory of the apparatus, and which are more engaged specifically to the analysis of cinematographic works as textual works. From the methodological point of view, this means that these authors are devoted to the analysis of individual films as they represent the cinematographic institution.

A common aspect of the apparatus theory and textual criticism is their emphasis on psychoanalysis more than that found in Althusser and Barthes. Thus, textual critics use psychoanalysis to show how specific mechanisms of classical Hollywood cinema, such as the relationship between sound and image, the use of shot and reverse-shot that serve to locate the viewers. These critics explored the parallels between the situation of the spectator who watches a movie in a dark room in front of a screen, to understand psychoanalytic situations such as dreams. In fact, the common denominator of film theory of the seventies is the use of psychoanalysis as a privileged model for the understanding of cinema as an ideological means. Cinema of the seventies was

approached by literary theories characterized by the psychoanalysis and ideology (Mayne, 1993:19-20).

Metz analyses the process of identification in film, coming to the conclusion that one must distinguish between secondary identification, or identification with the characters, and primary identification, or identification with the situation of projection, "Myself watching". The notion of a subject position is critical for the reformulation of cinematic identification; when one is in the movie theater, he takes a seat and starts taking part in a process of identification at various levels, conscious and unconscious, thus he has assumed a place within the cinematic apparatus. The film institution has positioned him long before he identified with an actor or a favourite character.

In an attempt by Baudry "Ideological Effects of the Basic Cinematographic Apparatus" and "The Apparatus: Meta-psychological Approaches to the Impressionism of Reality in Cinema" the cinematic apparatus is conceived as a psychological and ideological mechanism. The attributed importance to film apparatus makes of the notion of identification the central mechanism to the participation of the viewer in the film experience. The term identification used to be associated with fictional characters in literature. However, Metz, following the ideas of Baudry, maintains that primary identification by which the viewer identifies himself is extremely important. (Mayne, 1993:26-27).

Mayne explains that, later, emerged three approaches as a criticism to the institutional model and its fundamental notion of considering the viewer as a function of the dominant ideology. The first of these approaches stems from empirical studies discussing the necessity to displace the "subject" of the theory of apparatus to examine how spectators respond to actual cinema. Within empirical models, we find, on the one hand, the approaches that are based on cognitivism and on the other hand, approaches based on cultural studies. The prominent advocates of cognitive orientation are Bordwell, Branigan and Carroll, who have delved in the areas of cognitive psychology and linguistics to establish the possibility of a much more dynamic conception of film viewer, complex and scientifically based. Furthermore, empirical models related to cultural studies are represented by *The University of Birmingham Centre for Contemporary Cultural Studies*.

The second type of critical approaches of the institutional model consists of historical models which focus on the study of specific forms of reception rather than a global definition of cinema as an institution. The historical models of the spectator share the conviction that the perpetuate notion of a "cinematic subject / viewer / spectator" can only be equivalent to dominant subjects of Western society. What is needed then is an understanding of how the notion of a dominant subject may change depending on historical circumstances, and how, therefore, what is dominant in a range of circumstances may not be in another. Historical models of the spectator assume that the notion of spectator must be defined as something historical and culturally specific (Mayne, 1993:43).

Finally, viewer theories have been criticized for being too homogeneous and monolithic. Facing the homogeneity, heterogeneity has been considered as a potential site for resistance. The challenge for theories of spectator is precisely recognizing the contradictory functioning of cinema. The homogeneity and heterogeneity opposition has highlighted a number of concepts which explains that the notion of spectator includes both the cinematic institution and the resistance to this institution. Concepts like reception, fantasy and negotiation are based on the notion of spectator recognition of contradiction (Mayne, 1993:76).

First, the relationship between the cinematographic broadcasting and reception opens film space between the "ideal" viewer and the "real" viewer. A text assumes certain responses that may or may not be operative in various reception conditions. The Viewers can respond, and sometimes do, to movies in ways that contradict, reject or problematize the ideal viewer's structured text. Second, the notion of fantasy allows a much more radical exploration of the psychological dimension of film, compared to the version of psychoanalysis that appears in theories of cinematic subject which aim at a uniform version of the subconscious, almost always understood as the emergence of several Oedipal male identity crises. Finally, the term negotiation is to be used to suggest that different texts can be used, interpreted or appropriated to various forms (Mayne, 1993:79-80).

3.9.4 Cognitive approaches

Having discussed broadly the diversity of theories existing on the reader and the viewer, our focus will be the cognitive approaches, approaches that Mayne used for

films as empirical models and that emerge as an alternative to the institutional model. But first, and before being dedicated to cognitive models of film theory, the key cognitive approaches to reading comprehension applied to novels will be discussed.

Beech and Colley (1987) collected various contributions within such approaches. Processing information during comprehension takes place at various levels ranging from recognition of individual words to the application of knowledge of the reader to interpret the text and make the necessary inferences.

Colley (1987) analyses the processes of comprehension at the textual level. This comprehension is a constructive process. To understand a text, the reader will use explicit and implicit information and make inferences to complete details that are not explicit in the text. To make these inferences the reader should have some kind of encyclopedic knowledge in addition to the contextual situation that is presented in the text. The objectives and attitudes of the reader and his understanding of the communicative intention of the author are factors that should also be considered.

This author explains how prior knowledge is stored and processed by readers to use it to make inferences. He adds that in this situation, these readers use schemes (knowledge structures) for their information processing following certain natural rules. First, the schemes are organized hierarchically in memory. Second, the schemes differ in their degree of generality; the more specific appear at the base of the hierarchy and the more abstract patterns appear in a higher level. Third, schemes contain a specific property of a pattern that need not be applied to all Examples of this scheme. Finally, a scheme introduces variables that are completed when used, so that the properties specified by a scheme are only defined when this scheme is used to encode or process an information (Colley, 1987:116).

It is important to note that schema theory not only explains the storage of knowledge, but is also a theory for the acquisition of knowledge. Schemes are used to interpret new sensory information, to retrieve information from memory, and to guide the processing of this sequence. Schemes constitute a prototype to be used to make inferences, because when the information we collect about an event or object is incomplete, the missing details can be completed using this prototype. It can also be used to guide the codification of information to generate new information and expectations about elements of a particular category. Furthermore, there may be erroneous interpretations

when schemas are applied incorrectly due to an ambiguity in the text or a performance of incorrect inferences. In other cases, the incorrect interpretation results from an inadequate application of the schemes due to some emotional states and attitudes (Bower, 1978).

Colley (1987) describes how schemes influence the process of comprehension. The initial part of the process is data-driven; incoming information activates the lower-level scheme which then activates the higher level scheme employing probability to find out which scheme better fits the data. The sub-patterns are then activated by these scheme levels in order to determine whether matching is appropriate:

If a fit is found then the relevant schemata are applied in a conceptually driven fashion to generate expectations for a search for predicted input. If no fit is found, then the activated higher-level schemata and their sub-schemata are rejected. Colley (1987:117)

The problem with this theory is that it is not sufficiently specified for the application on codes that can be replicated. However, a large number of researches in this field conducted empirical studies of memory, comprehension and artificial intelligence as a sample to the notion of schematic representation that has much to offer as a description of how we store and how the different fields of knowledge are related.

(Colley, 1987:121)

A controversial aspect of schema theory concerns the role of the knowledge of conventions in a text, i.e. the use of rhetorical knowledge of the textual form during the process of comprehension. Research in this field has focused on the knowledge of the form and the conventions of the narrative discourse and it has been suggested that structural information related to the organization and interrelation of different parts of a story can be summarized in a grammar of the story which contains a series of rules that generate a story.

In addition to the knowledge of schemes, comprehension is based on some factors and textual elements. These factors are grouped under the notion of coherence that has to be both global and local. From the point of view of an overall coherence, the text has to present a consistent theme with the events that in turn must be organized within the text. However, it is possible to maintain the coherence in a narrative but handling the

order or the amount of provided information, provided that the consistency of the theme is maintained together with the spatial relationships. By using different rhetoric strategies, the author can make the reader develop hypotheses on causation or outcome which then will be drastically modified when subsequent events occur, as for example in the stories of mystery or horror. Brewer (1980) points to the existence of four rhetorical strategies through which the author can manipulate the process of comprehension: varying the order of events, selecting the details, changing the visibility of the narrator and varying the amount of information available to the narrator (Qtd in Colley, 1987).

Causal relationships are fundamentally responsible for narrative cohesion and therefore have a special importance for the comprehension of stories, a fact that has been noted of causal trajectories within each story in a narrative, some of which continue throughout the story (causal chains) while others do not (dead ends). Furthermore, the text also has to present coherence between sentences. This is achieved by means of a series linguistic resources such as anaphoric reference, pronoun substitution, ellipsis, conjunctions, and lexical cohesion. Another element that gives cohesion to the text is its informative structure and the progression from the given information to the new information. (Colley, 1987:128-131).

The application of cognitivism to the studies on narrative comprehension was a site of research for many prominent figures in this field of investigation. A partial contribution is made by Emmot (1997), who limited his study to the role of reference, he focuses on the processes of reception of written narrative texts that take place in the reader. Bordwell (1985) studies the shot as a series of clues to the receiver full of indications to reconstruct the textual meaning (Bordwell, 1985:29, 53).

Of all the complex operations that constitute the comprehension of a text, Emmot focuses on pronominal reference. His work is not based on an evident psychological act of reading, he analyses the texts to show the requirements of inferences and storage of information that are imposed on readers. Due to its multimodality, a film requires a wider view than Emmot's in order to study aspects of narrative comprehension that are applicable to films.

Bordwell and Branigan presented more comprehensive models to explore narrative comprehension in the film medium. As previously discussed, narrative comprehension

is based on the construction of the fictional world by the readers relying on their own cognitive schemes and indications provided by the text.

The influence of cognitive psychology is apparent in all the works of Bordwell (1979, 1985, 1989) which devoted to the study of film style. This influence is reflected in Bordwell's use of concepts such as mental schemes, perception, prototypes, prior knowledge and inferences to explain the construction of the film text.

According to Bordwell (1985) the main purpose of the narrative is the comprehension of the story by the viewer. His theory is concerned with the perceptual and cognitive processes taking place in movie viewers. Based on the constructivist theory of psychological activity that originates in Helmholtz, Bordwell proposes a constructivist model of the process of comprehension referring to the film receiver ¹². This model considers that the activity of seeing a psychological film is a dynamic process that manipulates a series of factors: perceptual abilities, knowledge and previous experience, and film structure.

Branigan's contribution (1984, 1992) also fall under cognitivist trend of narration and narrative comprehension in film. In *Narrative Comprehension and Film* (1992), Branigan explains that the study of narrative has acquired a central role in theories about cinema in recent years and the current situation is the result of two trends. In the mid-60s, the theory of film has put an emphasis on epistemological and psychological issues, an object-centered epistemology was followed by a shift to a subject-centered epistemology.

3.10 Conclusion

This part of the theoretical review dealt with the semiotic and cultural aspects of narrative. As the classical definition of narrative did not include visual and sound tracks, nor did it value music as an integral component of narrative. Music was considered a form of leisure which can not elevate to be in the agenda of academic studies. Film, as a narrative genre, has a strong semiotic potentialities as it departs from the verbal

¹² Bordwell (1985:30-31) explains the origin of his theory by pointing out that according to the constructivist theory perceiving and thinking are two active processes and oriented toward an end. Sensory stimuli alone can not determine a percept as they are incomplete and ambiguous. The body builds a judgment perceptual inferences based on non-conscious. Bordwell goes on to explain that the process of inference can be of two types ("bottom-up" and "top-down") and that these perceptual activities and play a role cognitive mindset that guide formation processes hypothesis.

language to a multi-layered code system which, not only deals with words and utterances but is rich with the visual and auditory channels.

Film has gained prestige among academicians, and this chapter was a brief review and a theoretical debate over the different aspects of film as both a semiotic system and a cultural product.

Part Two:
Practical Considerations

Chapter Four

Emma from Text to Celluloid

4.1 Introduction.....	116
4.2 Textual <i>Emma</i>	117
4.2.1 Narrative Viewpoint and the Implied Reader.....	117
4.2.1.1 Direct Narratorial Comments.....	118
4.2.1.2 Indirect Narratorial Comments	125
4.2.1.3 Irony	130
4.3 Filmic <i>Emma</i>	136
4.3.1 The Miramax <i>Emma</i>	136
4.3.2 Austenmania and Jane Austen's <i>Emma</i> Adapted	137
4.3.3 Jane Austen: A Cultural Phenomenon	139
4.3.4 Transfer of the Story in Miramax <i>Emma</i>	139
4.3.4.1 Additions for a Feminist End.....	143
4.3.5 The Challenge in Adapting Enunciation	144
4.3.5.1 Mimesis in <i>Emma</i>	145
4.3.5.2 Letters and Diaries: A Cinematic Solution.....	145
4.3.6 Narration and Narrators.....	146
4.3.7 Editing: Temporal and Spatial Transitions.....	149
4.3.8 Mapping Voice-over and Close-ups in <i>Emma</i>	152
4.3.8.1. A Cine-semiotic Approach to Voice-over in <i>Emma</i>	152
4.3.8.1.1 Numerical and Graphic Presentation of VO in <i>Emma</i> Graphic presentation of Voice-over	153
4.3.8.1.2 Discussion and Interpretation of the Results	155
4.3.8.2 A Cine-semiotic Approach to Close-ups in <i>Emma</i>	156
4.3.8.2.1 Close-ups in Douglas McGrath's <i>Emma</i>	156
4.3.8.2.2 Discussion and Interpretation.....	160
4.4 Conclusion	162

4.1 Introduction

The actual chapter comprises a dual analysis that departs from a brief narratological approach to point of view dynamics and subjectivity as rendered by Jane Austen in her masterpiece *Emma*, followed by a cine-semiotic approach to voice-over (henceforth VO) and Close-up (henceforth CU) in the course of the film *Emma* directed by Douglas McGrath (1996) and produced by Miramax Production company. The instances of VO and CU will be depicted in the course of the film through a statistical method to quantify the rate and frequency of these two cinematic techniques believed to be the vehicles for subjectivity in the film medium. The numerical and graphical presentations of both CU and VO are followed by discussions and interpretations to extract the significance of their use and its importance for the process of reading comprehension of the story to come up at the end with a model of subjectivity in the film medium.

4.2 Textual Emma

This section of the study is mainly about the techniques employed by Jane Austen, like the use of authorial voice, and the use of irony, which from the beginning of the novel help to direct our reactions and judgements. Wolfgang Iser claims that, what the reader gets from the text must depend at least in part on the way it is presented or pre-structured. Therefore, if communication between the text and the reader is to be successful, the reader's activity must be manipulated in some way by the text. Guiding devices in the text initiate communication and control it.

4.2.1 Narrative Viewpoint and the Implied Reader

The novelistic worlds of *Emma* are worlds of many opinions with the narrator and characters proffering opinions about each other. The heroines Emma in *Emma* is placed at the center of the fictional worlds and most of the events are seen through her eyes. Emma is exceptional, her inner thoughts are made public, yet not only theirs, but all the characters' and, most importantly, the narrator's qualifications count and have their impact upon the readers while arriving at conclusions about the characters.

The narrator's spoken portraits function as explicit introductions and describe a person's social and geographical background, they supply ample information about his/her actions prior to the beginning of the fabula and sometimes comment on the character's appearance. Readers accept the privileged status of the narrator's direct references to the attributes of the characters; thus, the narrator's qualifications

constitute what appears to be a reliable starting point for the reader's construction of a character image. The narrator's statements are usually factual, whereas the character's direct comments about each other usually refer to manners and appearance. Thus:

reaching a conclusion about a character requires an attentive reader who can draw inferences from various kinds of information, proffered from a variety of sources and be prepared to judge their relevance given a specific point of view. i.e. a fairly coherent conception about a certain character's personality and dispositions. These requirements between author and reader can be qualified as a pact.

(Berendson, 1991:68)

This pact is also established by authorial interventions. As Austen presents the sequence of events "her distinct voice comes through in the sentences" (Kuwahara,1993:27). In her narration, the use of some words like *indeed, however, in fact, of course*, urge the reader to perceive the author's ironic tone. In both of the novels irony is both a theme and a structuring device that Jane Austen employs skillfully to display her attitude especially toward certain situations and attributes of characters.

In her novels the importance attached to class distinction is the source of much of Jane Austen's comedy and irony. Characters are class-conscious and regard each other according to their economic situations. Therefore, the economic and social conditions of the 18th and 19th century will also be mentioned in order to have a standpoint to understand ironies addressed to characters and situations. In *Emma* characters are exposed to the ironic attitude of Jane Austen because of their overestimation of money matters.

These devices, comments by the narrator, comments by characters and irony will guide our reading of the novels, helping us to understand when the implied reader is invited by the narrator to read some aspect of the story, received opinion, character speech or actions ironically.

4.2.1.1 Direct Narratorial Comments

The concept of the implied reader draws attention to the fact that any writing, whether imaginative or critical, is addressed to a reader who is assumed to have temporarily at least an investment in the means and ends of that writing.

The opening of *Emma* can be analysed as an example to show this relation between the narrator and the implied reader:

Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty years in the world with very little to distress or vex her.

Sixteen years had Miss Taylor been in Mr. Woodhouse's family, less as a governess than a friend, very fond of both daughters, but particularly of, Emma. Between them it was more the intimacy of sisters. Even before Miss Taylor had ceased the nominal office of governess, the mildness of her temper had hardly allowed her to impose any restraint; and the shadow of authority being now passed away, they had been living as friend and friend very mutually attached, and Emma doing just what she liked; highly esteeming Miss Taylor's judgement, but directed chiefly by her own.

The real evils, indeed, of Emma's situation were the power of having rather too much her own way, and a disposition to think too well of herself; these were the disadvantages which threatened alloy to her many enjoyments. The danger, however, was so unperceived, that they did not by any means rank as misfortunes with her.

(*Emma*, p.5)

The reader implied here by the third-person narrator's opening description of Emma Woodhouse values good looks, cleverness wealth and domestic comfort. The real reader situated at a different point in history possess somewhat different social horizons, may value these less. But to read the novel appropriately, we the real readers enter into the position of the implied reader.

Actually, the implied reader is invited to look beyond these values by appreciating at relevant points a tone of playfulness and irony. This tone is conveyed by the narrator in the use of words such as; "seemed", "however". The fact that Emma "seemed to unite some of the best blessing of existence", implies a distance between appearance and reality. At the end of the third paragraph the narrator observes that Emma esteems Miss Taylor's judgements while she follows her own. "The danger, *however*, unperceived", "the real evils, *indeed*, of Emma's situation". The words *indeed*, and *however*, are cautionary remarks of the narrator for the reader to take into consideration while drawing conclusions about Emma. Thus, our stand-point from which to judge Emma is determined from the very beginning and we learn not to trust Emma too much. We can conclude that in *Emma*, the narrator moves between statements which invite inference and statements which didactically state the conclusion which the implied reader has been invited to draw.

When creating her characters, Jane Austen uses few character traits and applies them to a variety of subjects. Minor characters who will have the chance to reveal themselves are announced briefly and this attitude indicates their function and capabilities, but minor characters who will have little chance to speak for themselves are analysed more at length and introduced accordingly. Therefore, we can conclude that Jane Austen employs different ways of introducing her minor characters and the information we get in these introductions displays her own attitude towards characters and suggests an attitude for the readers in judging their actions and them as well in relation to the events and the other characters.

Austen's attitude to Harriet Smith in *Emma* is also noteworthy. Firstly, she is introduced by the narrator with very few facts about her background:

Harriet Smith was the natural daughter of somebody. Somebody had placed her, several years back, at Mrs. Goddard's school, and somebody had lately raised her from the condition of scholar to that of parlour boarder. This was all that was generally known of her history.

After giving information about her background, the narrator gives information about her appearance: "She was a pretty girl and her beauty happened to be of a sort which Emma particularly admired. She was short, plump and fair, with a fine bloom, blue eyes, light hair, regular feature, and a look of great sweetness"

(*Emma*, p.18).

This can be considered to be a longer analysis of character, when compared to Mrs. Jennings or John Dashwood in *Sense & Sensibility*. However, it is striking that the narrator does not give any information about her personality. In fact, in the course of the events she proves to be a character who is undecided, immature, and who can easily be misguided by Emma as Mr. Knightley could foresee. To conclude, it can be inferred that Harriet Smith's personality will not play a great role in the novel and she is important only in relation to Emma. Craik argues that:

Although characters are of varying importance and of different types the ways in which they are subordinated to the main purpose are those Jane Austen has always used; first the author's own brief comment gives essentials, then their own speech shows characteristic preoccupations. (Craik, 2011:160)

The introduction of Mr. Woodhouse can be given as an example:

Having been valetudinarian all his life, without activity of mind or body, he was an older man in ways than in years; and though everybody beloved for the friendliness of his heart and his amiable temper, his talents could not have recommended him at any time.

(*Emma*, p.6)

When he actually appears, he displays a selfish personality, someone thinking of his own comfort firstly. He is discussing the Westons but he reveals himself as well:

Poor Miss Taylor! – I wish she were here again. What a pity it is that Mr. Weston ever thought of her! You would not have had Miss Taylor live with us for ever.... When she might have a house of her own. A house of her own! - but where is advantage of a house of her own? This is three times as large.'

(*Emma*, p.7)

He detests the idea of marriage and he needs Miss Taylor as a companion for his own comfort. His next subject is Emma's matchmaking and his manner of speaking again reveals something of his own personality. "I wish you would not make matches and foretell things for whatever you say always comes to pass. Pray do not make any more matches" (*Emma*, p.10).

Mr. Knightley is established from the beginning as completely reliable and this is proved by his actions and speeches. As Craik points out, "his conduct is always irreproachable and his judgement unshakable" (148). He is qualified via a simple reference to his age and his relationship to the Woodhouse family:

Mr. Knightley, *a sensible man* (my emphasis) about seven or eight – and – thirty, was not only a very old and intimate friend of the family, but particularly connected with it as the elder brother of Isabella's husband. He lived about a mile from Highbury, was a frequent visitor and always welcome.

(*Emma*, p.8)

The close intimacy between Mr. Knightley and Mr. Woodhouse and the sixteen years' difference between him and Emma make him unromantic. However, his good sense makes him agreeable and he is one of the few characters other than Emma herself, whose thoughts are reported. Berendson (1991) observes that, "Mr. Knightley's opinions are shown to be trustworthy because narrative facts (past, present, or future

events) prove them to be correct” (ibid:43). Therefore, the readers are conditioned to trust Mr. Knightley as a sensible man, as someone whose inner world is revealed and whose opinions and predictions are proved to be right by many incidents in the novel. Wayne C. Booth suggests that:

The chief corrective is Knightley. His commentary on Emma’s error is an expression of his love; and he can tell the reader and Emma at the same time precisely how she is mistaken. Thus, nothing Knightley says can be beside the point. Each affirmation of a value, each accusation of error is in itself an action in the plot.’

(Booth, 1983:253)

Therefore, when he rebukes Emma for manipulating Harriet, when he condemns her for gossiping, and flirting with Frank Churchill, and finally attacks her for being insolent in her treatment of Miss Bates we have, “Jane Austen’s judgement on Emma rendered dramatically” (ibid: 253).

In chapter 41, the reader is acquainted with Knightley’s suspicions regarding Frank’s “double dealing in his pursuit of Emma”, and regarding Frank’s “inclination to trifle with Jane Fairfax”. “Representations of subsequent events and conversations are interspersed with Mr. Knightley’s perceptions and inferences” (Berendson, 1991:134).

The things he sees and hears offer fresh material for his suspicions and the attentive reader becomes suspicious as well. There is in the first place, Frank’s inquiry about Mr. Perry’s plans to set up a carriage, which causes general wonder because the Westons have never heard of the project before. When Frank quickly suggests that he must have been dreaming, Miss Bates declares that Mr. Perry’s plans were a secret, known only to members of the Bateses’ household, Jane included. Glancing at Frank’s face, Mr. Knightley notices, “confusion suppressed or laughed away” (ibid:261). During the word game, following this confusion, Frank presents Jane with a word ‘blunder’ which Jane pushes away and blushes as well.

This scene is presented from Mr. Knightley’s point of view:

Mr. Knightley connected it with the dream; but how it could all be, was beyond his comprehension.... He feared that there must be some decided involvement. Disingenuousness and double-dealing seemed to meet him at every turn. These letters were but the vehicle for gallantry and trick. It was a child’s play, chosen to conceal a deeper game on Frank Churchill’s part.

(*Emma*, p.263)

His suspicions of Frank Churchill were introduced at the beginning of chapter 41:

Mr. Knightley who, for some reason best known to himself, had certainly taken an early dislike to Frank Churchill, was only growing to dislike him more. He began to suspect him of some double dealing in his pursuit of Emma... But while so many were devoting him to Emma, and Emma herself making him over to Harriet, Mr. Knightley began to suspect him of some inclination to trifle with Jane Fairfax.

Remaining at Hartfield after everybody else has gone, Mr. Knightley informs Emma of his observations, trying to make her realize the duplicity of Frank's actions but his attempts prove to be in vain. Emma confidently answers that Mr. Knightley is being led astray by his imagination, that she is quite sure about Frank's indifference to Jane. The following chapters and the revelation of the secret engagement between Frank and Jane prove how Emma herself was mistaken in her observations and whereas, how Mr. Knightley's observations were right.

As this example and many other incidents in the novel show, Mr. Knightley is a suitable and trustworthy guide to assess all the clues which Emma, the heroine herself consistently misinterprets. Such events prove that Mr. Knightley's judgement is more acute than Emma's, and his rebukes, and comments become tolerable. Hence, Mr. Knightley shows us things and we depend on his evaluations when arriving at conclusions about events and characters.

In the course of the narration of the events and characters, Austen's distinct voice may come through in the sentences to guide the readers. This voice is signalled by the use of words such as; *indeed, really, however* or *in fact* etc. These are in fact cautionary remarks to alert the reader to perceive the difference between appearance and reality, the theme on which the irony is built as well. the reader gets a double perspective - the narrator's and the characters'. Kuwahara suggests, "In *Emma* the action subtly shifts from Emma's point of view to the narrator's and includes both; then very subtly Austen comments on her heroine's viewpoint" (ibid:39).

Once again, the narrator's conversation with the reader is heard in the opening chapter of *Emma* where she uses words like *indeed, however*. "The real evils *indeed* of Emma's situation were the power of having too much her own way and a disposition to think too well of herself. The danger *however* was at present so unperceived" (*Emma*, p.5).

The exaggeration of the importance of the letter, the use of 'indeed' leads the readers to wonder whether that letter was worth as high as they thought it was. Such a question

is only reinforced when, at a later stage, Frank turns out to be not as open and considerate as the other characters imagined.

In both of the novels, the reader is directly addressed. The narrator may intrude in the story by asking a question to the reader. In *Emma*, Chapter 49, the chapter in which Mr. Knightley proposes to Emma, Emma's reaction is recorded; "She spoke then, on being entreated. What did she say? – Just what she ought, of course. A Lady always does." And then she adds, "She said enough to show there need not be despair – and to invite him to say more himself". In this scene the narrator teases the readers with the question. The reader is not exactly told what Emma said. But the narrator's comment implies a conventional form of reply for the reader to imagine. Austen even mocks the reader who might ask "and then what happened?", as they can not guess the expected pattern of behaviour. This scene is closed by a general comment on the nature of truth:

Seldom very seldom does complete truth belong to any human disclosure; seldom can it happen that something is not a little disguised, or a little mistaken; but where, as in this case, though the conduct is mistaken the feelings are not, it may not be very material

(Emma, p.326)

The narrator thus emphasizes not so much what is happening but is attempting to grasp the essence by making a generalization, and a general comment on the nature of truth; she is attempting to grasp the essence of a unique experience, the truth that lies deep within the human mind and heart. Therefore, she is not presenting a ready-made answer or a romantic scene and she is appealing to the imagination of the reader to think of a proper answer that can be made by a lady in such a situation.

At the very beginning of *Emma*, Emma and her governess Miss Taylor are introduced and the readers become acquainted with the details of their relation and their degree of attachment for each other. We learn that Miss Taylor was a good companion for Emma and as she is married to Mr. Weston now, she is deeply missed by Emma. The narrator referring to Miss Taylor, asks the reader; "How was she (Emma) to bear the change?". And she proceeds to answer her own question. "It was true that her friend was going half a mile from them, but Emma was aware that great must be the difference between Mrs. Weston only half a mile from them and a Miss Taylor in the house" (*Emma, p.6*).

In *Emma* in a scene when most of the characters are gathered to make plans for the party at the Crown, while the scene is introduced through dialogues and we hear the voice of the characters, the narrator makes a comment on ladies and gentlemen:

The ladies here probably exchanged looks which meant, ‘Men never know when things are dirty or not;’ and the gentlemen perhaps thought each to himself, ‘Women will have their little nonsenses and needless cares’.
(*Emma*, 191)

The death of Mrs. Churchill is announced in this way:

It was felt as such things must be felt. Every body had a degree of gravity and sorrow; tenderness towards the departed, solicitude for the surviving friends; and, in a reasonable time, curiosity to know where she would be buried. Goldsmith tells us, that when lovely woman stoops to folly, she has nothing to do but to die; and when she stoops to be disagreeable, it is equally to be recommended as a clearer of ill-fame. Mrs. Churchill, after being disliked at least twenty-five years, was now spoken of with compassionate allowances.’

(*Emma*, p. 293)

As such examples of general comments in *Emma* indicate that we may come across authorial interventions coming through general comments. The interference is signalled either by such comments or by the use of signal words such as *indeed*, *really*, *however*, which make us suspect the difference between the appearance and the reality. In addition, sometimes the reader is addressed by questions concerning the feelings or the answers of the characters in given situations. In this way Austen establishes intimacy with her readers and leads them to think in a particular way when judging characters and events.

4.2.1.2 Indirect Narratorial Comments

In *Emma*, Austen lets the heroine herself present as much of the action as possible. Emma is used as a kind of narrator, though in the third person, reporting her own experience. By showing most of the story through Emma’s eyes, the author ensures that we shall agree with Emma as much as possible, rather than criticize her.

However, there are some very clear authorial comments about Emma’s character at the outset of the novel that should put the reader on his guard against identifying too readily with her attitudes and opinions. We learn that Emma, “had a disposition to think a little too well of herself”, she is sure of her own judgement, and has a propensity

for match-making. She discovers and corrects her faults only after she hurts people. Craik points out;

Once she (Austen) has made these deficiencies clear can use Emma's judgement, which on other matters is right and rational, anywhere she chooses instead of expressing her own. Jane Austen appears much less in person as narrator because here we need to know scarcely anything that Emma cannot tell us. (Craik, 2011:126)

Once it is clear what Emma's limitations are, there are scarcely any facts the reader knows which Emma herself does not know, and although she misinterprets some of the events, her remarks and questions open the way and enable the readers to interpret the events. On first reading the reader can not draw the right inferences but she / he is supposed to notice the evidence to reconsider it with Emma and can see its strength when the truth is told. Thus, although Emma's interpretation of what she sees of the relationship between Jane and Frank is wrong, all the judgements she makes lead the reader to evaluate the events once more and reconsider her evaluations. For instance, she thinks that Frank is foolish and also inconsiderate to Mrs. Weston for wasting a day of his stay by going to London for a haircut.

However, he has really gone to buy Jane the piano; this also is foolish and inconsiderate but in a different way, as is revealed, when Jane has all the embarrassment of Emma's speculations and suspicions of a present from Mr. Dixon.

Mr. Elton is also an object of interest for Emma. She has clear observations on him some of which are to the point and some of which are in fact not true, but they guide the readers to perceive the true state of the affairs.

You like Mr. Elton, papa, - I must look about for a wife for him. There is nobody in Highbury who deserves him- and he has been here a whole year and has fitted up his house so comfortably that it would be a shame to have him single any longer . (*Emma*, p.11)

In this scene it is clear that Emma is intelligent and perceptive, since she has noticed that Mr. Elton is eager to marry. Her fault is not to realize that Mr. Elton would choose Emma. Craik suggests, "Jane Austen can give all the information she needs through Emma, because at the same time as Emma misreads what she sees she helps the reader understand it" (Craik, 2011:152). Her comments on Mr. Elton when he offers to take the drawing of Harriet to London are also interesting:

‘This man is almost too gallant to be in love’, thought Emma. ‘I should say so, but that I suppose there may be a hundred different ways of being in love. He is an excellent young man, and will suit Harriet exactly; it will be an ‘Exactly so’ as he says himself; but he does sigh and languish and study for compliments rather more than I could endure as a principal. I come in for a pretty good share as a second. But it is his gratitude on Harriet’s account. (Emma, p.38)

She observes that he is in love, but with whom Harriet, or herself? On this point she is deluded, being sure that he is in love with Harriet and that the interest he shows is the result of his love for her. This delusion causes many misunderstandings. Once this misunderstanding is cleared away, the readers also become cautious while reading Emma’s observations.

With her delusions and misunderstandings Emma could be considered an unpleasant person. We have to think of what Emma’s story would be like if seen through Jane Fairfax’s or Mrs. Elton’s eyes, two characters unsympathetic towards Emma. Sympathy for Emma can be heightened by withholding the inside views of others. But, however clouded her vision is, Emma’s mind is used as reflector of events.

Despite her misdeeds, there is a section devoted to her self-reproach, in which having seen her rudeness to Miss Bates, we witness her remorse and act of penance in visiting Miss Bates after Mr. Knightley’s rebuke. Austen therefore, by creating a heroine who makes mistakes and then feels sorry for them and repents, induces the readers’ sympathy for her. As Booth points out: “Jane Austen in developing the sustained use of a sympathetic inside view, has mastered one of the most successful of all devices for inducing a parallel emotional response between the deficient heroine and the reader” (Booth, 1983:249).

Austen moves in and out of minds with great freedom, choosing for her own purposes what to reveal and what to withhold. A good example of this occurs when Mrs. Weston suggests a possible union between Emma and Frank Churchill, at the end of her conversation with Knightley about the harmful effects of Emma’s friendship with Harriet. Here we also get the inner thoughts of Mrs. Weston, a rare case in the novel:

Part of her meaning was to conceal some favourite thoughts of her own and Mr. Weston’s on the subject, as much as possible. There were wishes at Randalls respecting Emma’s destiny, but it was not desirable to have them suspected. (Emma, p.32)

We may wonder why, if Austen can tell us what Mrs. Weston is thinking, she does not reveal what Frank Churchill and Jane Fairfax are thinking. Austen moves in and out of minds because she chooses to build mystery and refuses the arbitrary granting of privilege to an inside view of characters whose minds would reveal too much. On the one hand she cares about maintaining some sense of mystery, on the other hand she works to heighten the reader's sense of dramatic irony, usually in the form of contrast between what Emma knows and what the reader knows. For instance, since in general we know only what Emma knows, we can not guess Harriet's feelings for Mr. Knightley, which can be considered to be the main cause of the novel's crisis. As a result, many ironic situations occur.

David Lodge in his essay 'Composition, distribution, arrangement, Form and structure in Jane Austen's novels', argues that:

The nineteenth-century novel developed a new and more flexible combination of author's voice and characters' voices than the simple alternation of the two one finds in traditional epic narration, from Homer to Fielding and Scott – a discourse that fused, or interwove, them, especially through the stylistic device known as 'free indirect speech'.

(Lodge, 1990:126)

Lodge further argues that Jane Austen was the first English novelist to use this technique, which consists of reporting the thoughts of a character while deleting the introductory tags, such as 'he thought', 'she wondered', 'he thought to himself' and the like. For instance, after Mr. Elton's unwelcome declaration of love to Emma, the next chapter begins:

The hair was curled, and the maid sent away, and Emma sat down to think and be miserable. - It was a wretched business, indeed! Such an overthrow of every thing she had been wishing for! - Such a development of everything most unwelcome! - Such a blow for Harriet! That was the worst of all.
(*Emma*, p.103)

Free indirect speech (FIS), which enters this passage at the second sentence, allows the novelist to give the reader intimate access to a character's thoughts, without totally surrendering control of the discourse to that character. Though Emma's consciousness remains focal, the summary in this passage makes the narrator's authority perceptible:

Every part of it brought pain and humiliation, of some sort or other; but, compared with the evil to Harriet, all was light; and she would gladly have submitted to feel yet more mistaken - more in error - more disgraced by mis-judgement, than she actually was, could the effects of her blunders have been confined to herself. (*Emma*, p.103)

According to Lodge, free indirect speech combined with presentation of the action from the perspective of an individual character allows the novelist to vary from sentence to sentence the distance between the narrator's discourse and the character's discourse, and so to control and direct the reader's affective and interpretive responses to the unfolding story. Thus, we identify with Elinor rather than Marianne as the heroine of *Sense & Sensibility* because we see much more of the action from Elinor's perspective, because we have much more access to her private thoughts and also because we are aware of the ironic attitude of the author towards Marianne's excessive grief over the departure of Willoughby.

In *Emma*, the representation of Mrs. Elton's first speech, for instance, demonstrates how readers are manipulated into adopting *Emma's* point of view with regard to this character.

The very first subject after being seated was Maple Grove, 'My brother, Mr. Suckling's seat - a comparison of Hartfield to Maple Grove. The grounds of Hartfield were small, but neat and pretty; and the house was modern and well-built. Mrs. Elton seemed most favourably impressed by the size of the room, the entrance, and all that she could see or imagine. 'Very like Maple Grove indeed! - She was quite struck by the likeness! - That room was the very shape and size of the morning-room at Maple Grove; her sister's favourite room.' - Mr. Elton was appealed to. - 'Was not it astonishingly like? - She could really almost fancy herself at Maple Grove.'

(*Emma*, p.205)

Here, Mrs. Elton's words are partly summarised, partly quoted via direct discourse in the third person. They are purposely preceded by the narrator's representation of Emma's first impression of the new character; Emma thinks she is "vain" and "ignorant" (*Emma*, p.205). The phrase "seemed most favourably impressed", is the narrator's first subtle hint at Mrs. Elton's shallowness. By comparing Maple Grove and Hartfield she implies that she is used to grandness.

Maple Grove mentioned here, is a topic that Mrs. Elton will return to on many later occasions. Thus, the narrative's authority does not commit itself through words, that is

through direct comment, yet both the introduction of Mrs. Elton's words and Emma's negative assessment, "vain", "ignorant" are controlling our judgement. Berendson comments that, "the use of third person indirect discourse points to the fictionality of utterances represented, and thus to manipulation - the reader is asked to side with Emma against Mrs. Elton" (Berendson, 1991:128).

As mentioned above, Austen expresses very little in her own voice other than the introductions of characters which form the starting- points for the readers to judge them. Such firmly based characters can perform many of her functions as narrator for her.

4.2.1.3 Irony

In writing her novels, one of Austen's aims was to provoke the readers to think about different meanings and attitudes and this is achieved by the use of irony. Austen writes ironically, whatever the words mean on the page, we repeatedly find that they imply other, different meanings. Analysis of irony *Emma* confirms that: "Jane Austen does not tell us a single view: she gives us several different views, which often seem contradictory; and she makes us think about them without resolving them" (Marsh, 1998:204).

With her ironical attitude, Austen teases the reader and invites him to laugh with her, and laughs at him in turn. She gives us several contradictory opinions to choose from, all of which are partly right and partly wrong when compared to the text. The novels are full of characters who persistently and vainly attempt to use observation, rational analysis and interpretation to understand, but nevertheless are often mistaken.

Vivien Jones describes Austen's style as ironic, and argues that the reader is often forced into making judgements, because the authorial voice, sometimes speaking from the point of view of one of the characters, offers a limited or mistaken view of a particular person or situation which the reader feels obliged to correct. "Irony is dependent on readers feeling that they *know* both of *more* or *understand more* either than the narrator or than one or more of the characters" (Jones,53). Irony of this kind is often used in *Emma*, and several passages will be analysed to illustrate this technique. In the novels, irony appears as an essential element of the novels. In fact, Austen's method is ironic. As the analysis of *Sense & Sensibility* and *Emma* will illustrate, irony's function in the novels is the same, that is to tease the readers into thinking and getting them involved.

In *Emma*, money and marriage are viewed ironically and the ironic attitude of the author invites the readers to reflect on these issues of the period. Therefore, when Austen makes fun of her characters, Mrs. Elton for instance, for their vanity and over-estimation of money and status we are also invited to laugh at them. The themes of money and marriage are the same in *Sense & Sensibility* and *Emma*, and reflect the social and economic conditions of the era in which Austen wrote. Therefore, in the second part of this section in order to understand the ironical situations, general information about the social and economic conditions of the 1800s will be given.

In terms of irony, the attitude of Austen towards her heroines, Emma and Elinor, is different. As the examples to be analysed will illustrate, in *Emma*, “irony is dependent on and coexistent with the heroine herself” (Ibid:127). The introduction of Emma emphasizes the deficiency on which her actions will depend, and the circumstances which allow it to happen. Things that may distress her will be very much her own fault and because Emma is the dominant character, the reader’s position is very close to hers, and so the reader shares Emma’s process of self-discovery. But, at the same time, in reading her experiences we are constantly engaged in making judgements.

In *Emma*, irony prevails with the aim of engaging the readers in thinking. As Kuwahara explains, “just as Jane Austen is both involved in and detached from her fictional world, her readers too find themselves involved in the action, and the making of it, yet distant enough to view it objectively” (Kuwahara, 1993:50).

Emma is a good example to show instances of irony which depend on the discrepancy between appearance and reality. Emma is inclined to snobbery and to rash judgment. She is a representative of a young gentlewoman of her age and her consciousness of rank accounts for many of her prejudices.

Much of her unpleasantness can be attributed to her consciousness of rank. “In her class, family is the base, property the outward symbol, and suitable marriage the goal; family and property are the chief criteria of acceptability for Emma” (Mudrick,109).

Although at the beginning of the novel, she dismisses marriage as a goal for herself, the novel ends with her happy marriage to Mr. Knightley with whom she has always been in love, but she could come to self-recognition only later in the novel.

Where I to fall in love, indeed, it would be a different thing! But I never have been in love; it is not my way or my nature; and I do not think I ever shall. And without love, I am sure I should be a fool to change such

a situation as mine. Fortune I do not want; employment I do not; consequence I do not want.' (Emma, 66-67).

When we take into consideration the conditions of her time, it is true that Emma's situation as a woman of 30.000 pounds fortune, brought up by a doting governess, and mistress of her father's house is really respectable and well established. However, as it turns out, she has always been in love with Mr. Knightley and it is her source of pride to be the most important person for him, so the early comment "she has never been in love", turns out to be misleading. Only towards the end of the novel, with Harriet's manifestation of love for Mr. Knightley does Emma come to recognize her feelings for Mr. Knightley.

Why was it so much worse that Harriet should be in love with Mr. Knightley, than with Frank Churchill? Why was the evil so increased by Harriet's having some hope of a return? It darted through her, with the speed of an arrow, that Mr. Knightley must marry no one but herself!

(Emma, 308)

This passage is also important to show Emma's unawareness of her feelings:

There he was, among the standers-by, where he ought not to be; he ought to be dancing – not classing himself with the husbands, and fathers, and whist-players, who were pretending to feel an interest in the dance till their rubbers were made-up, - so young as he looked! -

.... His tall, firm, upright figure, among the bulky forms and stooping shoulders of the elderly men, was such as Emma felt must draw every body's eyes; and excepting her own partner, there was not one among the whole row of young men who could be compared with him.

(Emma, 245).

In this passage, we are primarily interested in the feelings of Emma. In her observation of Mr. Knightley we gain the impression that the stress is on his physical characteristics. The irony of the passage lies in Emma's unawareness of the real state of her feelings, feelings we suspect on a first reading and which are confirmed at the end of the novel. Here, Emma shows no sign of understanding why it is that she is so worried by his not dancing. There is thus an ironic opposition between her ignorance of her own emotional state and the self-awareness on which she prides herself, particularly when she examines her feelings for Frank Churchill.

Emma likes to manage things. Marriage is dismissed for herself at the beginning of the novel but she tries to arrange, or manage other people's affairs. Yet just as she is

blind to her own feelings so she is mistaken in her friend's affairs, and she prophesies what she wills and she is always wrong. "She will never admit what she herself has not contrived, until the truth strikes her in the face" (Mudrick, 1968:217).

She is wrong about Mr. Elton's feelings toward Harriet. She misconceives her own feelings toward Mr. Knightley; Angered by Jane Fairfax's reserve, she imagines Jane to have had an affair with Mr. Dixon; She is wrong about Harriet's feelings toward Churchill; and she fabricates an entire love affair between Churchill and herself – including its decline and dissolution, and yet throughout this imaginary affair she reiterates her resolution of never marrying. Mudrick makes the following observation that, "*Emma*, like *Pride and Prejudice* is a story of self-deception" (104). As readers we follow Emma's comic train of misunderstandings.

The irony of plot plays an important role in directing judgment. In *Emma* we make judgments by a process of constant comparison between different points of view. In this scene, we have comments of different characters on Harriet's portrait, which was drawn by Emma in an effort to secure Mr. Elton's interest in her. Emma is pleased with the portrait:

There was no want of likeness, she had been fortunate in attitude, and as she meant to throw in a little improvement to the figure, to give a little more height, and considerably more elegance, she had great confidence of its being in every way a pretty drawing at last....

(*Emma*, 37)

Emma's friends comment on the portrait in various ways, offering the reader the chance to compare different views;

'Miss Woodhouse has given her friend the only beauty she wanted,' - observed Mrs. Weston to him -. 'You have made her too tall, Emma' said Mr. Knightley.

(*Emma*, 37)

The introductory paragraph is presented primarily from Emma's point of view, but the scene as a whole allows the reader to compare her judgment with other characters'. It is made quiet clear that Emma's portrait is not in fact an accurate likeness of Harriet, and that just as the narrator points out Emma has intentionally given, "a little improvement to the figure", in the interests of furthering her match with Mr. Elton. Vivien Jones suggests that,

This kind of scene, in which we see different characters' reactions side by side, is quite common in Jane Austen's fiction. It is sometimes called a *touchstone* situation, because by showing characters responding to the same thing it offers a kind of comparative test of their reactions.

(Jones, 1997:59).

Another example of irony is from chapter 45, which shows the contrast between the words of the characters and their real motives. Emma goes to visit Jane Fairfax at Miss Bates's, but Miss Bates comes to the door saying that Jane is too ill to see anybody, although she has seen Mrs. Elton, Mrs. Cole and Mrs. Perry earlier in the day. The narrator gives us Emma's reaction: "Emma did not want to be classed with the Mrs. Eltons, the Mrs. Perrys, and the Mrs. Coles, who would force themselves anywhere"

(*Emma*, 295).

The meaning of the words is that, Emma wishes to be different from three inferior women, so she decides not to insist on seeing Jane. However, we are surprised by this assertion for two reasons. Firstly, Emma has been humbled, especially after the rebuke of Mr. Knightley for her cruel remark about Miss Bates at Boxhill, and is determined to be tolerant of others. So, her revived snobbery surprises us. Secondly Emma had sent a note to Jane, and the answer effectively told her not to come. "In spite of the answer.....she ordered the carriage" (ibid:295). In fact, Emma has already forced herself on the Bates's so her words do not seem to be convincing. Nicholas Marsh makes the following observation:

Clearly there are two attitudes in this part of the text. First, there are the words, which give Emma's thoughts; second there is our surprise, which makes us disbelieve Emma's motives and question what is really happening.

(Marsh, 202).

In *Emma* we enjoy reading the vulgarity and snobbery of Mrs. Elton. Mrs. Elton always talks about Maple Grove, the luxurious residence of her relatives, London society or the distinctions of a fine lady and enjoys attracting attention as a bride. And when such a character announces that "her taste is for simplicity" these words are far from convincing any reader and have comic effect:

I fancy I am rather a favourite; he took notice of my gown. How do you like it? – Selina's choice – handsome, I think, but I do not know whether

it is not over- trimmed; I have the greatest dislike to the idea of being over- trimmed- quite a horror of finery. I must put on a few ornaments now, because it is expected of me. A bride, you know must appear like a bride, but my natural taste is for simplicity...

(*Emma*, 228)

The playful gap between subject matter and tone also reveals the ironic attitude of the author and at the same time the triviality of the characters included in such scenes. For instance, the presentation of Mr. Woodhouse in *Emma* is humorous and, like Mrs. Elton, is used for comic relief and has little to do with advancing the plot, however, he is still sympathetic. The reader has important matters kept before him by Mr. Woodhouse's trivial, but usually unconsciously ironic comments on them. Both Mr. Woodhouse and his daughter Isabella draw conclusions too large from events too small:

But you must have found it very damp and dirty. I wish you may not catch cold.... for we have had a vast deal of rain here. It rained dreadfully hard for half an hour, while we were at breakfast. I wanted them to put off the wedding.

(*Emma*, 9)

Isabella like her father exaggerates everything and is over concerned with her children. When they come across the danger of being blocked up at Randalls, her horror is shown in its extremity and we can sense irony in the writer's attitude towards her:

His eldest daughter's alarm was equal to his own. The horror of being blocked up at Randalls, while her children were at Hartfield, was full in her imagination; and fancying the road to be now just passable for adventurous people, but in a state that admitted no delay, she was eager to have it settled, that her father and Emma should remain at Randalls, while she and her husband set forward instantly through all the possible accumulations of drifted snow that might impede them.

(*Emma*, 98)

At the beginning of the century everyone knew where he or she stood. Dukes, marquises and earls were on top, below the great nobles and landowners were the gentry, the locally based 'county families' of squire, clergy baronets, and knights with properties not as great as those of the dukes but large enough to have tenants. Bishops and physicians and barristers would rank somewhere in here, then came the yeoman farmers, the independent landowners with their large or small holdings.

The changes in English society in the 1800s altered this somewhat static hierarchy. To begin with, industry and manufacturing created new sources of wealth that could compete with land, even though its holders frequently had to put some of their wealth into landownership of a country estate to be really accepted. Secondly, the professions became more influential and more respected; doctors acquired real scientific training, the clergy became more conscientious about its duties and education, and suddenly there was a new class of people demanding to be taken seriously - socially and professionally, like the Coles in *Emma*. Indeed, the first thing any household with pretensions to middle-class status did was to hire a housemaid or even a maid-of-all-work. When you really arrived, you hired a manservant, an index of social propriety. If you were well-off, you had to have a carriage and servants, and then you wanted land. This was the general profile of the era Austen wrote in and reflected in her novels.

As this plot analysis of the two novels points out, the structure of the novels require penetration, alertness on the part of the characters and the readers in order to be in control of the understanding of the novels. It is the complexity of evaluating events that makes the reader's position as judge, who need to interpret and reinterpret as the novels proceed. In this way Jane Austen creates her ideal reader who is receptive and able to follow the hints or clues to be able to understand the story.

4.3 Filmic *Emma*

The aim of this part of the analysis is to prove that CU and VO shots were used by the Director to reveal Emma's interior thoughts, emotions and reactions as an alternative to Free Indirect Thought (FIT) in literature, a linguistic style by which readers are given access to the mind of characters. There are many film adaptations to Austen's novel *EMMA*, by directors from different countries and each one adopting a different approach in producing the movie. Douglas McGrath is an American script writer and director whose adaptation of Jane Austen's *Emma* was the closest to the origin and most faithful adaptation, keeping as such the spirit of the novel.

4.3.1 The Miramax *Emma*

Emma Woodhouse, the heroine in *Emma* goes to the end of character type scale by its idiosyncratic nature, the fact that widened the scope of Austenian canon, and therefore attracted the attention of directors to choose this novel for adaptation.

In 1996, Douglas McGrath's adaptation (Miramax) of Jane Austen's novel *Emma* brought new insights to the comprehension of the novel itself and delved in the consciousness of the protagonist in ways less complicated than the original literary text, and this was a motivating factor for the actual study. Some scholars went to consider Jane Austen a commercial phenomenon, a cultural fetish and an author who gained literary excellence due to her success in portraying self-definition of opposite and varied interests; realistic and escapist, defenders of social morality and exponents of an amoral theatrical playfulness. (Johnson 1997:211)

4.3.2 Austenmania and Jane Austen's *Emma* Adapted

Adapting literary works to the film medium is a process that started from the beginning of film as an art, a process that increased considerably in recent years due to the renewed interest of the American film industry in authors of English literature classics. Among British novelists, Charles Dickens and Jane Austen are well placed in the realm of adaptations of novels. The latest version of *Great Expectations* shows the possibility of bringing to the present day a work set in the nineteenth century. As Jane Austen adaptations boom has recently brought to the screen *Sense and Sensibility*, *Emma* and *Mansfield Park*, in American literature, Henry James is one of the most adapted authors in recent years (*Portrait of a Lady*, *The Wings of the Dove*, *Washington Square*, and *The Golden Bough*).

Since the mid-1990s the Austen adaptation juggernaut has enabled audiences to get their Austen fix in myriad ways—heritage films, Hollywood blockbusters, Bollywood blockbusters, online vlog series, BBC/PBS miniseries, TV movies, big-budget films, Indie films, biopics, zombie mash-ups—the list goes on. The success of so many different kinds of adaptations communicates the richness of the original novels.

Yet when we acknowledge that adaptation is a powerful form of interpretation that shapes readers' ideas about source texts and that screen adaptations are also generically distinct texts that produce meanings independently of their source texts, comparisons of adaptations provide a meaningful model of the work of textual interpretation, exemplify the way in which genre shapes meaning, and illustrate how the interplay

between proliferating Austen-based texts complexly layers our understanding of *all* of the works in question.¹³

This interest in adapting literary works is not limited to the novel genre, countless film adaptations are based on theatrical versions as in the case of numerous films based on the works of Shakespeare.

The phenomenon of film adaptation is a domain that requires further study and analysis. From the works of English authors are undoubtedly the novels of Jane Austen that inspired the largest number of adaptations in the last decades. Her novels were not only a source for the big screen films, they also inspired television directors to produce TV serials as is the case for the BBC and ITV¹⁴.

When a novel of three hundred pages becomes a film of two or three hours, the story should be reduced. This reduction is typically less important in a television serial that can last eight, ten, or even twelve hours.

In popular culture or academia, "Austenmania" deserves the attention of researchers as noted by Hummel (1997):

Austenmania, Austen-fever, Austenitis; there have been claims that there's been nothing like it since the Beatlemania of the sixties. We've all observed or joined the flocks of faddists rushing to see the films adapted from Jane Austen's novels in a heady wave of Hollywood-meets-England glitz. Or perhaps we've safely avoided the riots by snuggling up in front of the telly and watching the charming screen version of *Pride and Prejudice* on the ABC (Hummel, 1997:735)

Among the reasons of the appeal for film adaptations based on Austen's novels, either for television or cinema is the fact that Austen's characters offer a perfect balance between recognizable types and individuals with complex motivations and idiosyncratic personalities. Readers and viewers identify with them and yet can fully

¹³ focus on interdisciplinarity has gained traction in Austen adaptation scholarship, including work by Christine Geraghty who argues that knowledge of multiple adaptations can enhance viewer pleasure in a story's re-telling ("Crossing Over: Performing as a Lady and a Dame," *Screen* 43, no. 1 [Spring 2002], 44).

¹⁴ Adaptations of Jane Austen's novels to film and television: *Sense and Sensibility* (1971, 1985, 1995), *Pride and Prejudice* (1940, 1952, 1958, 1967, 1979, 1995), *Emma* (1948, 1960, 1972, 1995, 1996, 1996), *Mansfield Park* (1983, 1999); *Persuasion* (1960, 1971, 1995).

predict their behaviour, and as noted by Troost & Greenfield (1998), Austen's characters can move virtually intact to film (Troost & Greenfield, 1998:3-4).

4.3.3 Jane Austen: A Cultural Phenomenon

The last hundred years witnessed a large appeal to Jane Austen's novels for adaptation to both large and small screen (TV and Cinema). This proliferation of adaptations was nurtured by some qualities in Austen's literary production that made it an appealing material for directors and film producers. Austen's characters display a good equilibrium between standard types of individuals and those with unconventional and idiosyncratic personalities. Although viewers identify with them, yet, they hardly can predict their stands and reactions. The cultural richness of Austen's attracted film directors to her novels; each one of her novels portrays faithfully the British society to the point that many social and historical studies were taking her novels as a corpus of inquiry.

4.3.4 Transfer of the Story in Miramax *Emma*

Emma is the story of Emma Woodhouse, a young "handsome, clever, and rich" (E, p. 5). Emma lives alone with her father, Mr. Woodhouse, in Hartfield, in the village of Highbury. Her mother died when she was a little girl and her sister Isabella left home after marrying John Knightley. In *Emma* (1996), we note that in this adaptation occur some omissions, additions and alterations of the elements of the story. The omissions appear to be motivated by the need to reduce the events taking into account the duration of the movie. However, some of the omissions or reductions in events or characters do not take into account the pivotal role that they had in the novel.

Alterations in terms of events, perhaps the most important concerns the union of two different episodes of the novel in an episode of the film. In the novel, Mr. Knightley's invitation to the main characters in the plot to come to spend an afternoon in his mansion in Donwell Abbey to collect strawberries, on the other hand, the picnic that takes place in Box Hill; two different episodes which the film compresses so that strawberries collection occurs during the picnic (see Figure 8), and also binds events taking place in the two episodes. This makes, for example, Mrs. Weston, not attending the picnic at Box Hill in the novel, yet she was in this scene from the movie.



The Picnic (01.24.23)



Strawberry Collection(01.23:27)

Figure 9: The Picnic Scene

Another alteration in the novel refers to the scene in which Harriet Smith is attacked by a group of gypsies (1:20:14). In the novel, Harriet is accompanied by another girl in town. However, in the film she was accompanied by Emma who was present at the time of the attack. This change reflects a general trend that is seen in this film in relation to changes of events (Figure 9).



Figure 10: Harriet attacked by the Gypsies

In this adaptation, and despite her flaws, Emma ends where she began, since the movie reveals the actress, who appears in a perfect light. In the interior scenes she seems

a little lighter than the rest of the cast. The camera seems to enjoy the beauty of Paltrow focusing at her at the expense of other actors. Paltrow often appears with the same posture and dress of a Greek goddess.

As for the additions of episodes that do not appear in the novel, one of the clearest examples is the movie scene in which Gwyneth Paltrow / Emma drives the carriage when a wheel gets stuck when appears a young gentleman who happens to be Frank Churchill and who offers his help. In the novel the first meeting between Emma and Frank took place in more normal circumstances: Mr. Weston takes his son Frank to Emma's mansion where she lives with her father to make a formal presentation of the new comer:

She opened the parlour door, and saw two gentlemen sitting with her father—Mr. Weston and his son. They had arrived only a few minutes, and Mr. Weston had scarcely finished his explanation of Frank's being a day before his time, and her father was yet in the midst of his very civil welcome and congratulations, when she appeared, to have her share of surprise, introduction, and pleasure.

The Frank Churchill so long talked of, so high in interest, was actually before her—he was presented to her, and she did not think too much had been said in his praise; he was a *very* good looking young man; height, air, address, all were unexceptionable, and his countenance had a great deal of the spirit and liveliness of his father's; he looked quick and sensible. (*E*, p. 190) (original emphasis)

The film replaces this scene from the novel in which he recounts the first appearance of Frank Churchill through the narration of the impression that this causes in Emma, for a scene in which what matters are not the thoughts of Emma but the interaction between these two characters, which anticipates the complicity that arises between them, something that the novel develops gradually in later episodes (Figure 10).

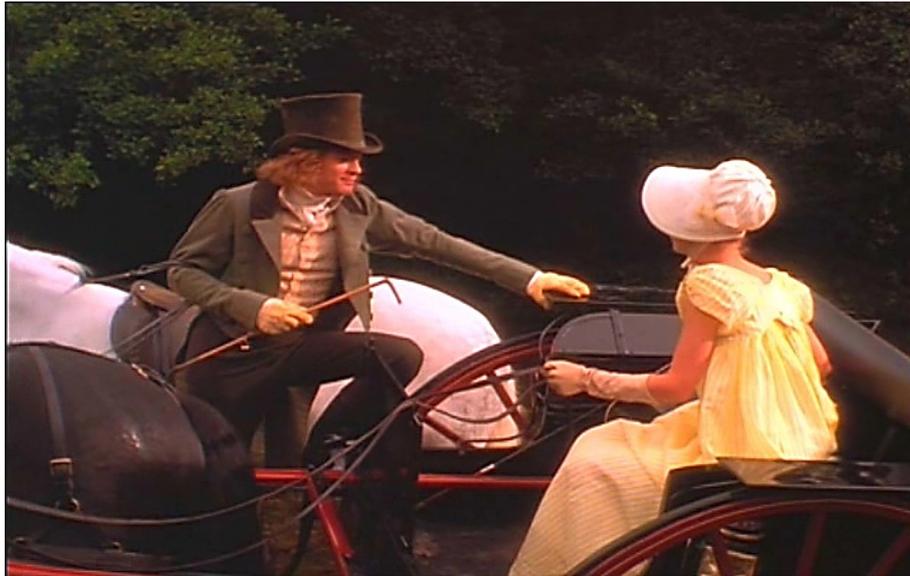


Figure 11: (00:51:56) Emma saved by Mr. Frank Churchill

But probably the most interesting addition constitutes the archery scene, Emma and Mr. Knightley are in the gardens of Donwell Abbey, owned by Mr. Knightley, practicing archery. While talking about Harriet Smith, Mr. Knightley does not agree with the influence exerted on Harriet by Emma.

The scene takes place outside Donwell Abbey, Mr. Knightley mansion (00:21:16-00:24:42). In the novel, there are no scenes in which Emma and Mr. Knightley practice this sport. However, the conversation that takes place during this scene in the movie is based on a conversation between these two characters that appears in the novel (the content is similar and even some of the phrases used in the novel are used in the film, (see E, p. 58-65). The first image is a close up of Mr. Knightley firing the arc while saying: "Mr. Knightley: Very well, I admit it. You have improved Harriet Smith." (*Emma*: 00:21:22)



Figure 12: Emma and Knightley's discussion in the archery scene

The camera now offers a CU of Emma and Knightley, shooting and replying her opponent in a metaphoric shot that reflects a feminist tendency by revealing the strength of a woman and her shooting that implies the equal status that should be between men and women; a fact that was absent in Jane Austen's times. (Frame below)



Figure 13: Frame (00:21:22), (00:21:25): CU of Knightley and Emma propelling an arrow in the archery scene

4.3.4.1 Additions for a Feminist End

One may recall extra-filmic factors to explain some of the additions that appear in this adaptation of *Emma*. In the archery scene is one of the most important scenes in the film which demonstrate the strength of a woman in a society where women were not yet given an autonomy and a voice. Austen's revival in recent years proves the existence of feminist tendencies in popular culture more than the existence of neoconservative elements. One of the aspects we can relate to feminist ideas that appear

in recent adaptations of Austen refers to the fact that women are presented as being physically active in many of these films, which is not an anachronism as the novels present some heroines that can be physically active. The archery scene in McGrath's film is an example of scenes that portray the female lead as being physically active. This scene has the advantage of being historically correct. In the late XVIII, specifically in the nineties, women of the upper classes were taking archery lessons as a form of exercise. Women and men vied with each other in many types of events. Women archers were compared with Amazon and arrows are compared with Cupid. At the archery scene (see Figure below) of the film, Emma is expressing her spirit and independence, showing beauty and at the same time, seducing the heart of Mr. Knightley (Looser, 1998:164-165).



Figure 14: (00:21:29) CU of Emma in the archery scene

The above frame reveals the aspects of determinism, self-confidence, concentration in the character of Emma in the archery scene with Mr. Knightley, a way to communicate the Feminist tendency that existed in the original text of Austen and which the director interpreted through the actual scene.

4.3.5 The Challenge in Adapting Enunciation

The story is not just a common element in the works of fiction and films but which is the main aspect that can be transferred from one medium to another, from a language to another.

An essential function of this study will be to distinguish between: (i) those elements of the original novel which are transferable because not tied to one or other semiotic system –that is, essentially, *narrative*; and(ii) those which involve intricate processes of adaptation because their effects are closely tied to the semiotic system in which they are manifested –that is, *enunciation*. (McFarlane, 1996:20)

As explained in McFarlane's words, there are two sorts of elements to be transferred in a film; the second type is to transfer the elements from a medium to another through enunciation;

4.3.5.1 Mimesis in Emma

Many of the additions and changes in this movie are solutions which aim to adapt the narrative techniques of the novel, as to what constitutes representation, the film retains many of the dialogues of the novel, but made some new dialogues corresponding to the added scenes.

4.3.5.2 Letters and Diaries: A Cinematic Solution

Another aspect of mimesis refers to letters. Only one of the letters mentioned in *Emma* is transcribed in the novel. This is the letter that Frank Churchill writes to Mr. and Mrs. Weston in the final chapters of the novel, explaining everything about his secret engagement to Jane Fairfax and apologizing for his behaviour. The rest of the letters in this novel can not be read directly by the reader, but they are accessed through references made by characters in the story. This way of presenting the letters is easier to adapt in the film, as shown in several scenes (00:10:48, 0:35:10). Frank's letter that appears directly in the novel is suppressed in the film and its content is summarized in a conversation between Mrs. Weston and Emma in which she tells her about the commitment between Frank and Jane Fairfax. (see figure 14)

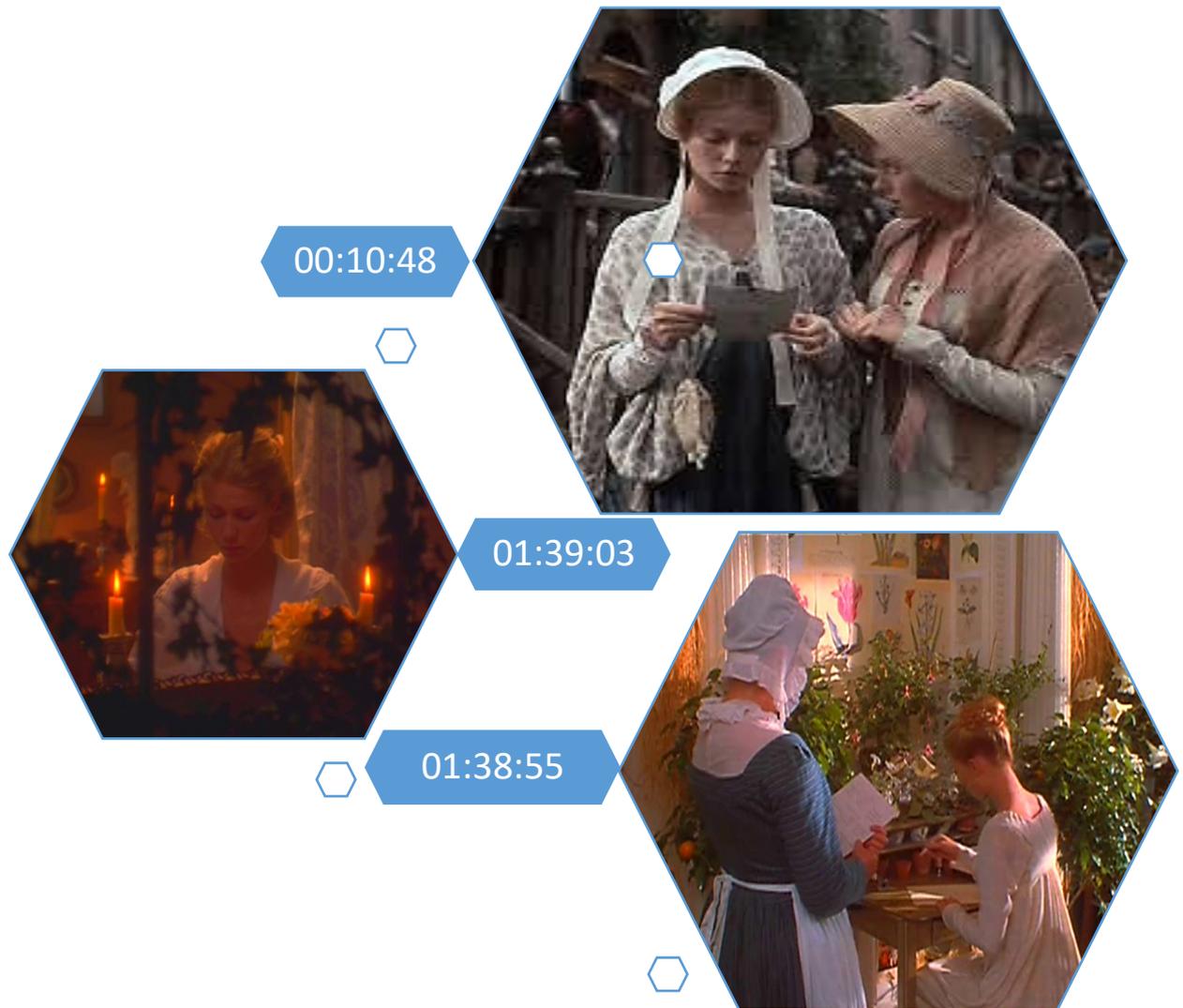


Figure 15: letters and diaries Shots

4.3.6 Narration and Narrators

A form of mimesis that Jane Austen used in this novel more often than the rest of her literary production is reporting Emma's thoughts in a form of a direct speech to the reader. To adapt this aspect of the novel, the film uses the voice of the protagonist. As in the novel, Emma's thoughts do not appear only in direct style but most frequently appear in the story of the narrator in reported speech or Free Indirect Speech, we will focus on this below in analysing the adaptation of diegetic elements of the novel.

Narration in this novel by Jane Austen, as well as the rest of her novels is characterized by the presence of an explicit omniscient narrator, who makes character descriptions, summaries of the action, and who comments ironically on the behaviour of the characters or the story. Adapting this narrator is one of the *biggest challenges*

(personal emphasis) facing the film, and this is what the analysis in this chapter and the next one (chapter 5) will attempt to illustrate.

Initial images from the movie offered the first narrative solutions in adaptation. The opening credits of the film are some pictures of the universe and of a spinning globe (00:02:35). (see Figure 16)

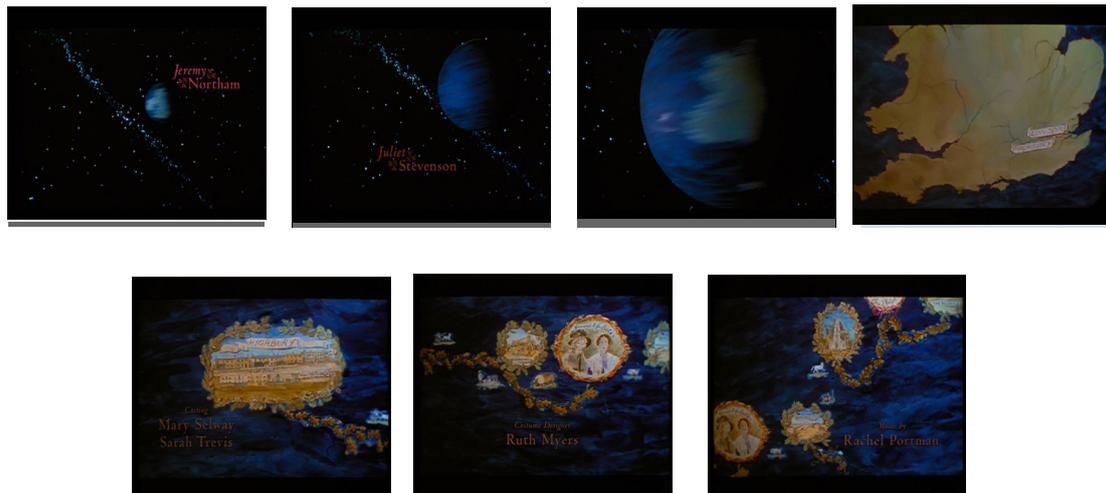


Figure 16: The Universe according to Emma

The camera zooms in (ZI) on this globe and focuses on a particular point in it, in the appearing geographic contours are drawn Ireland and England. Within the map of England is marked the position of London and a little below that of Highbury. The camera then moves to the right and shows some pictures and letters with which it describes the distribution of families and mansions of the inhabitants of Highbury: The Bates, Elton, Donwell Abbey (home of Mr. Knightley) Randalls (home of Mr. Weston and Mrs. Weston / Miss Taylor) Hartfield (home of Mr. Woodhouse and Emma Woodhouse, the protagonists).

At this moment a female narrator introduces the story as they pass before our eyes a globe of which we see some parts in detail, and now has begun to rotate. These are the words of the narrator:

“In a time when one’s town was one’s world, and the actions of the dance excited greater interest than the movement of armies, there lived a young woman who knew how this world should be ran.”¹⁵

(*Emma*, 1996: 00: 02:39)

The camera zooms on the globe (00:02:35) and we see that this globe depends on a small rope that is in the hands of a young girl who is causing the circular motion thereof. She is Emma Woodhouse, and the globe is manual work made by her as a gift for the marriage of Miss Taylor, her governess for many years, and is recently married to Mr. Weston.

The initial drawings and voiceover narrator which accompany the titles replace the narrator, who seems to be extradiegetic, and we discover that these drawings belong to the globe of Emma; images that are combined with the narrator's voice are actually a worldview opinion of a character within the story, Emma Woodhouse.



Figure 17: Highbury families through Emma's lenses

These pictures from the globe of Emma imply that the world is and should be seen solely from the perspective of Emma, and through her own lenses.

¹⁵ These words of the narrator in off can be considered as an example of intertextuality as remember the beginning of the fairy tale: "Once upon a time ...".



Figure 18 :Emma's globe

The globe in the hands of Emma represents her point of view and her perspective of the world. As the novel and the film reveal, Emma is manipulative and acts as a controller of her society, though, she was not flawless, and her misbehaviours were always criticized by Mr. Knightley.

4.3.7 Editing: Temporal and Spatial Transitions

The transition in time, space and action are also established in the film by means of a particular **editing** technique. On numerous occasions the end of a scene sound chains to a later scene that takes place in a space and a different time. For example, during a visit to the Emma, Ms. Bates (00:47:00) tells Emma that she has received a letter from her niece Jane Fairfax in which she says she will come to visit Highbury. Miss Bates, anticipating the arrival of her niece, Emma tells her when Jane is at home to visit Emma "You must sit right there and you must say ... "(00:47:10). We heard Miss Bates finish the sentence "... We are so glad to have you with us." And we realize that there has been a temporal transition, although spatial (The space remains the same: a room in the Bates house) (see figure 18).



Figure 19: Temporal Transition Editing

The previous scene ends with a voiceover of the protagonist who is thinking about Jane and her attitude: "... She is ...". But the end of this sentence is completed by Emma aloud in front of Mr. Knightley and in a new scene (00:47:29): "... absolutely impossible. She would not tell me anything about Frank Churchill." This transition is not only temporal but also spatial. (see figure 19).



Figure 20: Temporal Spatial (verbal) CE Transition

This type of editing has a comic effect replacing the irony of the narrator in the novel. The **irony** can be seen, for example, in the following scene in which we find this type of editing, several images showing Emma's mood concerning the invitation to the party of the Coles (00:53:25). Emma is irritated, although trying to hide until she explodes and tells her father. "I can not ... No", but the end of this sentence of Emma is now with a different tone and she completes the sentence in a different place and at a different time. Now she is at the Coles thanking them for their invitation: "... tell you how delighted I am to have been invited, Mrs. Cole." (See figure 21).



Figure 21: Temporal Spatial (verbal) CE Transition

In other instances, the use of this technique serves as a transition between frames from different scenes, a cinematic technique that creates continuity between episodes.

Similar transition effect occurs during a dinner Hartfield, during which Mr. Weston announces the return of Frank Churchill. We hear Emma's voice offstage: "Frank Churchill, Oh!". These words serve transition to a new scene where Emma is thinking about the character mentioned during the meeting: Frank Churchill.

4.3.8 Mapping Voice-over and Close-ups in *Emma*

4.3.8.1. A Cine-semiotic Approach to Voice-over in *Emma*

Though the narrator of the novel is not always displayed openly, his voice and point of view are behind a kind of covert narration. This happens in the case of free indirect style which represents both the speech and thought of the characters. It is difficult to adapt this narrative style to film and the director has to find solutions. (Figures 22,23)

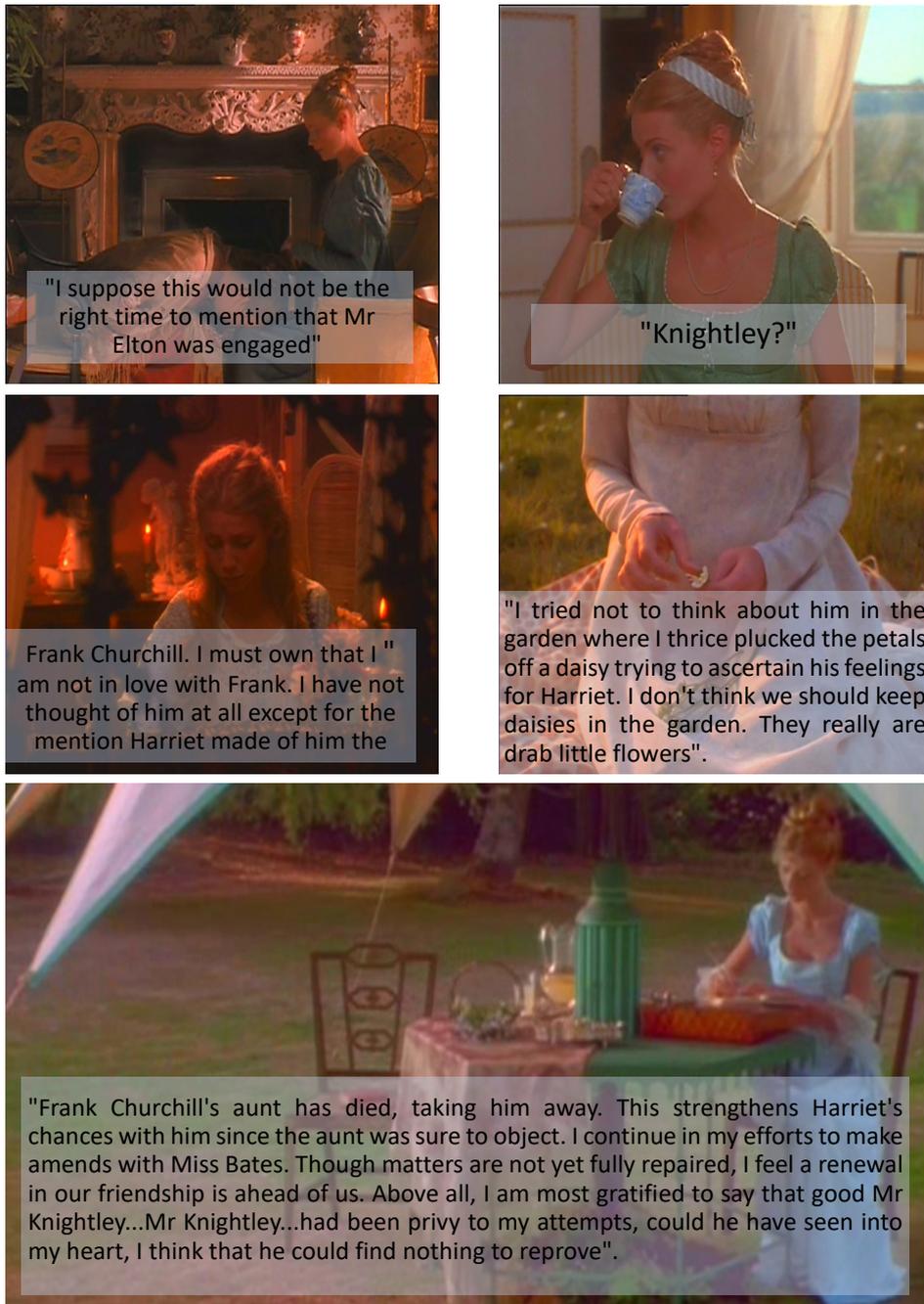


Figure 22:A VO instance in *Emma*

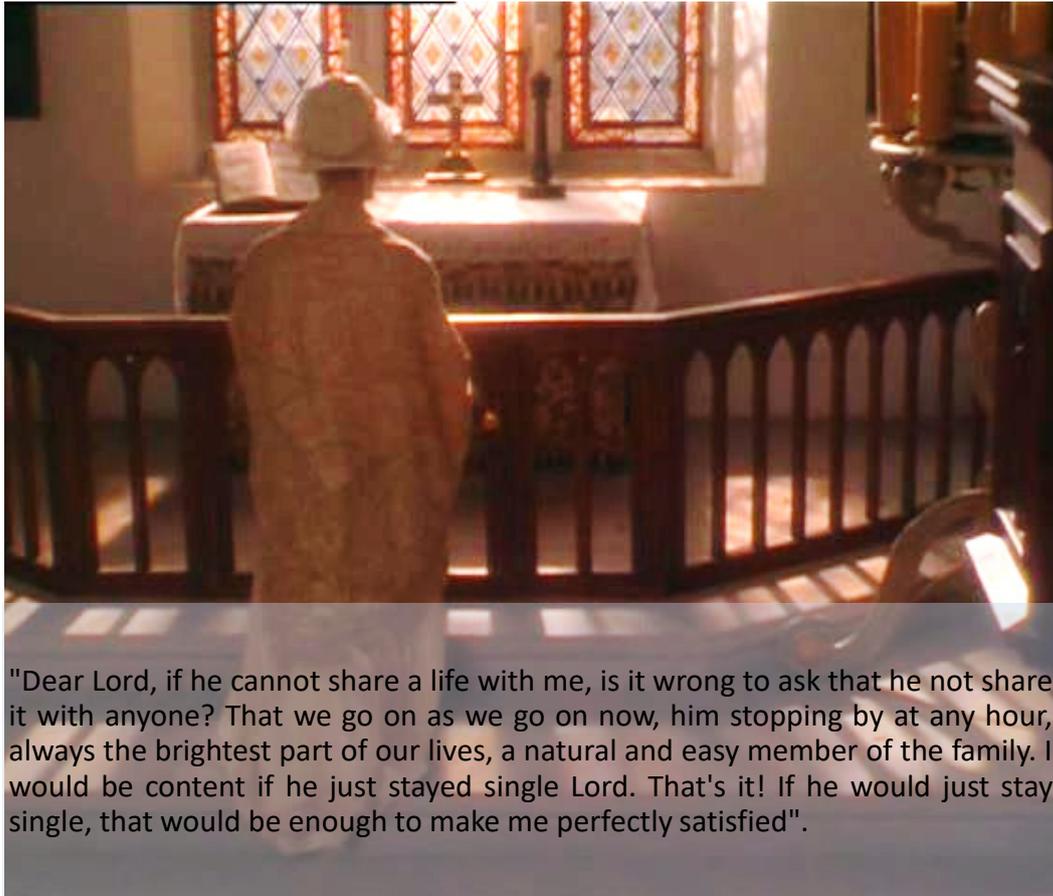


Figure 23: A VO instance in Emma

Voiceover is the intervention of the narrator who stands between mimesis and the viewer, it can be in the form of journal writing as was the case in Douglas McGrath's Emma.

One of the most important aspects of this novel is that the story presents the protagonist as an unreliable filter, so often, her conceptions and perceptions about events and characters proves to be erroneous. In the novel, this defect "visual" is revealed through the narrator's discourse and sometimes provides an ironic effect. (see figure 21).

4.3.8.1.1 Numerical and Graphic Presentation of VO in Emma Graphic presentation of Voice-over

We depict the use of VO with all the characters, then we illustrate that it was rarely used with other characters and abundantly used with Emma

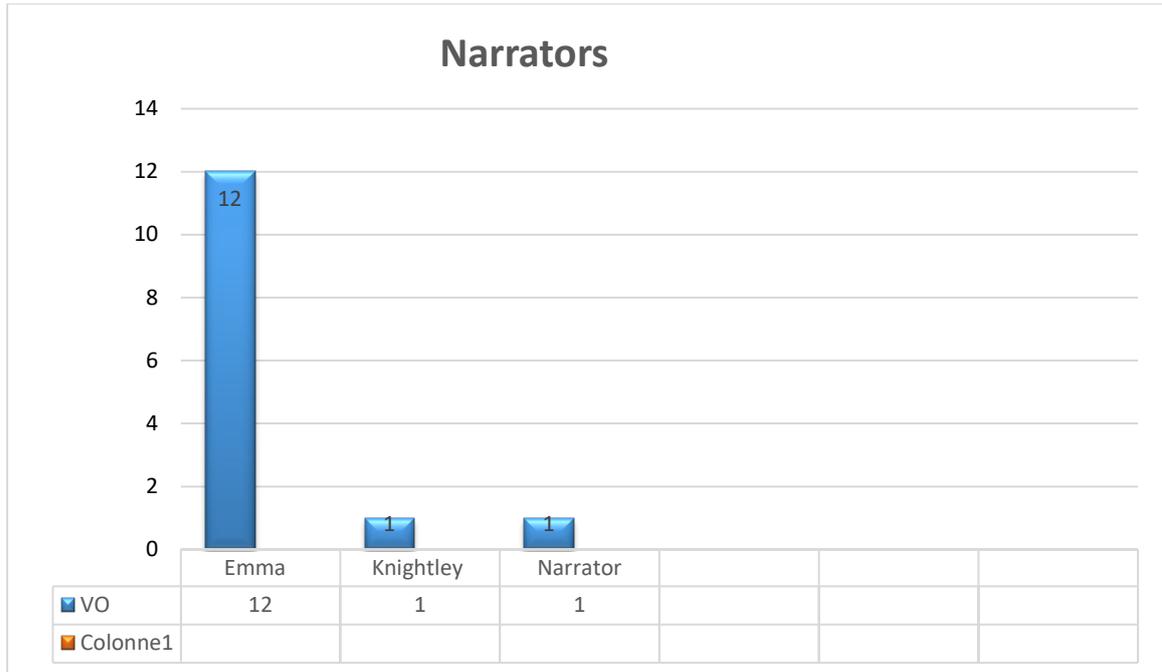


Figure 24: Graphical Presentation of VO distribution among Characters

Plot stage	VO Frequency	Percentage
Exposition	0	0%
Rising Action	3	25%
Climax	9	75%
Falling Action	0	0%
Resolution	0	0%
		0%

Table 5: The Frequency of VO with Emma

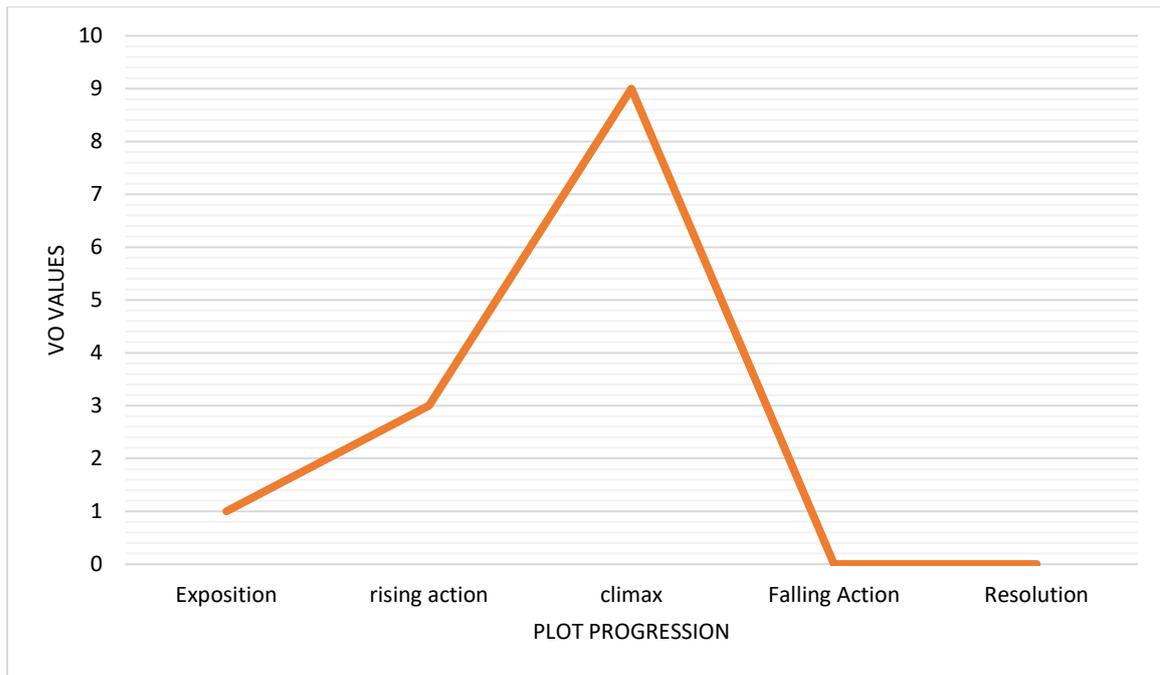


Figure 25: VO throughout Plot Progression

4.3.8.1.2 Discussion and Interpretation of the Results

It is noticed that VO instances are used mostly with Emma; 11 instances of VO used in the climax, which constitutes (84,60%) of the total number of VO in the film, one instance of VO with Mr. Knightley and another with the narrator (1%).

Emma is a transposition adaptation, as well as a reading of the novel as a domestic Bildungsroman, the McGrath film has the option of depicting Emma's coming of age story sympathetically, or as a form of moral parable. Although the film chastises Emma strongly for insulting Miss Bates at Box Hill, and celebrates her eventual shedding of her snobbish attitudes, it evokes enough sympathy for the character, and spends enough time making her rich inner life known to the audience through voiceover, so Emma emerges as more sympathetic in this film than she does in any of the early television adaptations.

In addition to granting Emma more subjectivity than the preceding television versions did, the McGrath film is possibly unique in its portrayal of Emma as a physical figure who counts archery as one of her hobbies and who drives herself from place to place in a carriage without James to accompany her. While these are certainly liberties.

4.3.8.2 A Cine-semiotic Approach to Close-ups in *Emma*

4.3.8.2.1 Close-ups in Douglas McGrath's *Emma*

The film frequently uses close-ups of the protagonist to capture the gestures and reactions of characters. These CUs provide visual clues for viewers to infer the possible moods of the protagonist relying on facial expressions and gestures of the actors.

The actual approach to CU in *Emma* embraces a descriptive analytical approach together with a depiction of the rate of CU frequency in the whole film then discuss and interpret the results on the light of the adopted theoretical framework to reveal the semiotic potential of CU in this version of the novel's adaptation. As a sample of CU instances, we present the following table which provides some types of CU chosen chronologically accompanied by the narrative context of each instance (frame) to discuss its importance and effect on the viewer (Table 3).

CU Frame	Description and Narrative Context	Type of CU
 <p>Frame (00:23:06)</p>	Facial expressions of deception after Emma's failure with her arrow in the Archery scene, a cinematic metaphor for her actual failures in being a good matchmaker as she pretends is the case.	CU
 <p>Frame (01:08:54)</p>	The camera narrator showing Knightley and Mrs. Weston looking at each other in an ironic tone mocking Emma's ignorance though she always pretends the opposite.	MCU
 <p>Frame (01:10:44)</p>	Mr. Knightley was provoking Emma's jealousy and observing her reaction, the CU reveals his facial expressions of a teaser.	CU

 <p>Frame (01:10:45)</p>	<p>close up and a zoom-in of Emma marking a process of thought and observation of Jane and Mr. Knightley (a double movement by the camera and the heroine both moving towards each other, a certain light was projected on the lower part of her face (frame 1) moving upward to the middle of her face (frame 2) till enlightening her eyes in the last frame of this shot (frame3), now things are clear for her and he process of self-consciousness and self-awareness is beginning. from darkness to light signifying that Emma was thinking and the movement from darkness to light implies a movement from ignorance to knowledge, another step towards self-discovery. A strong metaphorical representation by means of cinematic light and shot scale.</p>	<p>MCU</p>
 <p>Frame (01:10:46)</p>	<p></p>	<p>MCU</p>
 <p>Frame (01:10:47)</p>	<p></p>	<p>MCU</p>
 <p>Frame (01:32:10)</p>	<p>A CU which is also a flashback in a voice-over scene, Emma remembers Mr. Knightley's kiss to her hand, the real shot was not close-up but in Emma's mind this event is foregrounded and given a special importance, this is the reason for such a transformation of the shot from a medium shot to a close-up (deliberate technique by the director Douglas McGrath). When she was writing in her diaries after Knightley's departure, the viewer observes how she stops from writing when she remembers the kiss; another sign in her journey of self-discovery (This is a characteristic of the genre of Bildungsroman in the novel of Jane Austen, and the director of the adaptation kept this characteristic of the novel EMMA when adapting to the screen</p>	<p>ECU</p>
 <p>Frame (01:37:17)</p>	<p>Emma speaking with Mrs. Weston, declaring her profound love for Mr. Knightley while closing her eyes for two seconds, in a flashback that will follow this frame, she was remembering all what happened in her last meeting with Knightley</p>	<p>CU</p>

 <p>Frame (01:37:44)</p>	<p>Another of Emma's flashbacks about Mr. Knightley when she remembers his words: "I have a delicate and perplexing matter to discuss with my brother". The director used a zoom-in in this shot to raise the suspense for the viewer, an effect that stems from the intrigue in the mind of the puzzled heroine Emma.</p>	CU
 <p>Frame (01:37:47)</p>		ECU
 <p>Frame (01:37:48)</p>		ECU
 <p>Frame (01:41:43)</p>	<p>Emma stressed when she met Knightley after the church scene, emotions of anxiety and stress mixed with happiness to see him again.</p>	CU
 <p>Frame (01:42:26)</p>	<p>Emma expressing her sadness for what she thought has happened, even light plays a role in revealing her state through the camera angle according to the sun that shed a shadow of obscurity on her face.</p>	CU
 <p>Frame (01:42:29)</p>	<p>"Time will heal your wounds," said Knightley to Emma trying to change her mood after the Church scene.</p>	ECU

Table 6: Narrative Context of CU Instances in *Emma*

The above table aims to shed light on the narrative context of some sample instances of CU from many others in the film to provide a context for the discussion of the motives behind magnifying characters. The CU shots as illustrated in the table reflect the different psychological and mind states of the protagonists, feelings of pity,

compassion, sadness, nostalgia, missing, deception, mockery, teasing, self-awareness, self-discovery, and self-consciousness. The following graphic presentation (Figure 1) shows the data for a comparative insight followed by a numerical presentation in which the number of CU shots for each character is converted into percentiles.

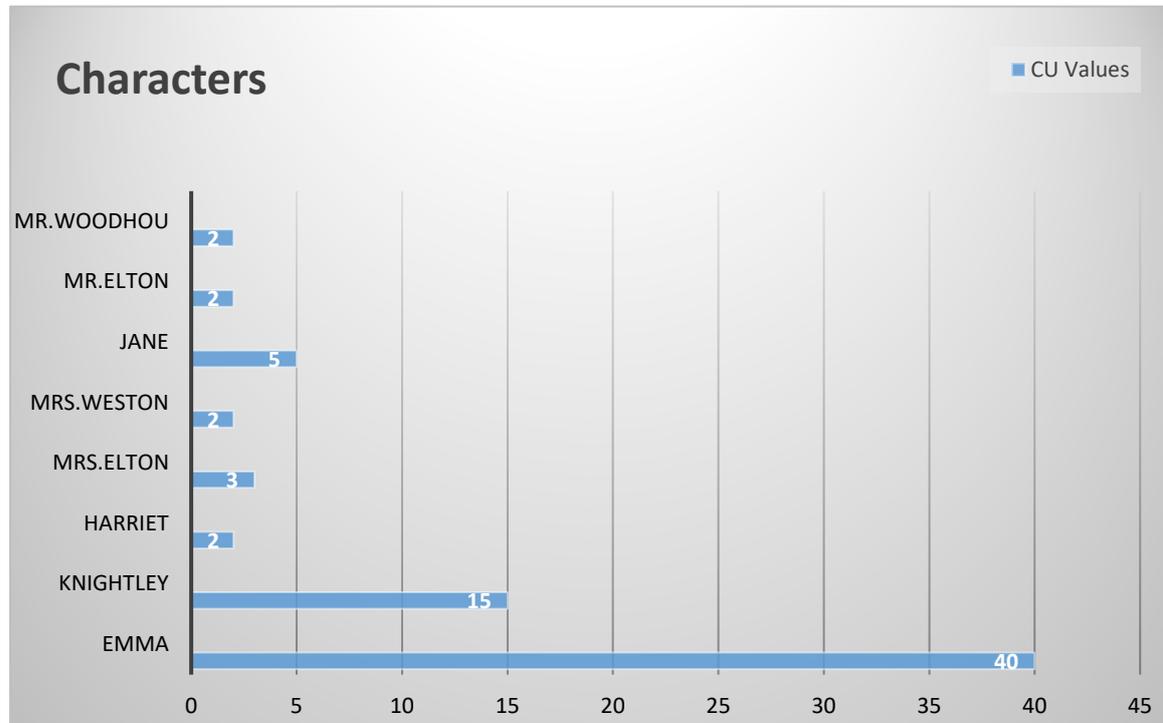


Figure 26: Graphic Presentation of CU Frequency

Character	CU Frequency	Percentage
Emma	40	56 %
Knightley	15	21%
Harriet	02	2.8%
Mr. Elton	02	2.8 %
Mrs. Elton	03	4.2 %
Mrs. Weston	02	2.8%
Mr. Woodhouse	02	2.8%
Jane	05	7 %

Table 7: CU Frequency Percentiles of the Main Characters in *Emma*

4.3.8.2.2 Discussion and Interpretation

As observed in the above table and from the rest of CU shots in the corpus, the lion's share of CU instances is devoted to the female protagonist Emma (40 CU shots/56%) followed by the male protagonist Mr. Knightley (15 CU shots/21%). The other characters in the film received less magnification by the director who used few CU instances that in fact are needed to introduce them to the viewer (first encounter between characters and viewers), the only slight difference was in the case of Jane Fairfax (5 CU shots/7%). Jane is the competitor of Emma to the heart of Mr. Knightley, her facial expressions of admiration to him were needed in the narrative to enhance and reveal Emma's emotions of jealousy. Jane's CU shots are in fact in the service of strengthening Emma's image of a lover, therefore, the aim of the director was foregrounding the inner feelings of a character to enhance those of another more important character in favour of whom all the necessary cinematic techniques are employed. The other characters were less magnified like Mr. Woodhouse (2 CU shots/2.8%), Mr. Elton (2 CU shots/2.8%), Mrs. Elton (3 CU shots/4.2%), Mrs. Weston (2 CU shots/2.8%) and Harriet (2 CU shots/2.8%).

It is observed that CU shots do not occur randomly in the course of plot. Applying Freytag's Pyramid for the presentation of plot, the next graph (Figure 2) depicts the positioning of character magnification throughout the conventional phases of plot in *Emma*.

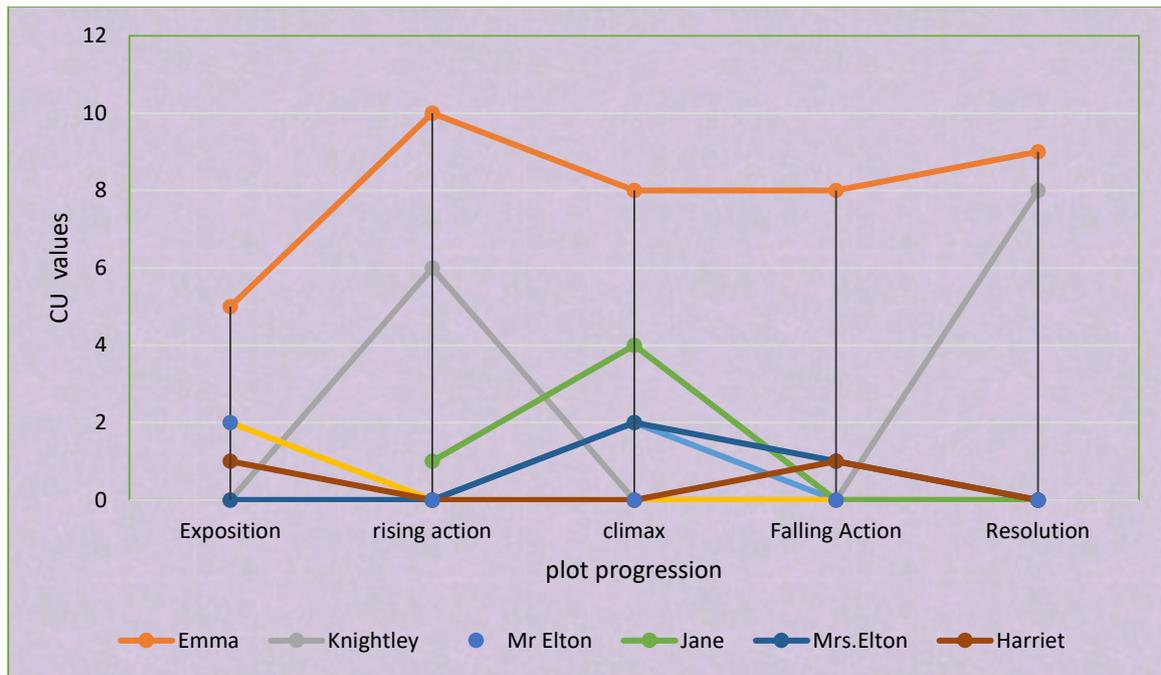


Figure 27: Graphic Presentation of CU Frequency through Plot Progression

The use of CU is significant mainly with the two protagonists Emma and Knightley, for the other characters, the rate is low and the very few instances of CU are to introduce characters in the film. Plot emotions were magnified through the effect produced by CU (Epstein, 1977) as they reduce the distance between the viewer and the character by allowing an access to his/ her state of mind, emotions and inner life as a whole. Nearly every shot helps to evoke a sense of Photogénie, which in turn creates the mood of romance in this film.

The above graph reveals that CU in minor characters is generally at the beginning of the story (exposition phase) as it is the introductory part of the film except for Mrs. Elton (new bride) who appeared in the diegesis only at the end of the rising action phase. For the major characters of Emma and Knightley, the process of magnification is in different phases. The director shed light on Knightley's facial expressions and reactions mainly in the rising action phase in which the events were about Emma's misdeeds and flaws; he was the guide and corrector, always blaming her for her mischievous behaviours with others. The other phase in which he was a focus of the camera was the resolution, in which he confessed his love and devotion to Emma, ECU technique was prevailing in this stage of the story as to highlight the importance of the moment (Emma, 01:56:00). Emma, on the other hand, was magnified throughout all the plot progression, still, at some points, the magnification process was at its peak. In the rising

action phase, Emma was practicing her favourite hobby of match-making, a lot of complication in the events mainly in her projects for Harriet each time failing and starting over again, the director gave access to Emma's facial expressions of regret, renewal of hope, and secret confessions. In the resolution phase, CU and ECU shots were multiplied as her worries and stress increased knowing that Harriet was in love with Knightley whom she loved unknowingly and this was the process of self-discovery and self-awareness of the character Emma in her journey to adulthood.

4.4 Conclusion

The sensation of realism and vividness created by the moving picture and enhanced by CU and VO has helped the director Douglas McGrath generate the feeling and reaction of sympathy in viewers creating as such a close relationship between viewer and protagonist (Emma). In the original literary text, Emma's personality is a departure from the conventional heroine character construction, an arrogant manipulative type of person who can never be appreciated by readers, the fact that was behind Jane Austen's use of free indirect thought (reported monologue) to give an access to the consciousness and thought of the heroine to defend her and create sympathy in the readers.

Delving in the thought process of characters helps readers feel compassion while Emma is experiencing moments of regret, dreams, hopes, confessions and self-assessment. In the film medium, there are many ways by which the director can achieve the viewer-response of sympathy and highlight the importance of characters. Close-ups CU and VO are cinematic techniques which generate a sense of profoundness, the whole world could be reduced to that magnified face or object, CU could guarantee the universality of the cinematic language and widen the perspective for more semiotic exploration of films. VO instances gave the viewer a direct access to the mind of the heroine, a stratagem to attract the viewer's attention to Emma's inner beauty despite her frequent misdeeds.

Chapter Five

Light on the Dark Spots:

Music and Lighting in *Emma*

5.1 Introduction.....	165
5.2 Music Directors and Composers Interviewed:.....	167
5.3 Setting the Mood in <i>Emma</i> : Music to Trigger Emotions	168
5.4 Douglas McGrath's <i>Emma</i>	168
5.5 Diegetic Vs Non-Diegetic Music Distribution in <i>Emma</i>	169
5.5.1 Diegetic Music	169
5.5.2 Non-diegetic Music <i>in Emma</i>	173
5.6 Exploration and Analysis of Music Chronogram Blocks in <i>Emma</i>	174
5.6.1 Exposition Phase	175
5.6.2 Rising Action Phase	177
5.6.3 Climax Phase	181
5.6.4 Denouement Phase	182
5.7 Empathetic Music (EM)	182
5.7.1 Music Mimics Emma's Mood	183
5.7.2 Leitmotif Music (Henceforth LM).....	184
5.7.3 Tracking Leitmotif in <i>Emma</i>	184
5.7.4 Graphic Presentation of Leitmotif Intervention	185
5.7.5 Discussion and Interpretations	186
5.8 Didactic Contrapuntal Music (Henceforth DCM).....	186
5.8.1 The Sewing Scene:	186
5.8.2 The Charity Scene:	187
5.8.3 Harriet's Mind Erasure Metaphor.....	188
5.8.4 Mrs. Elton's Visit	188
5.8.5 Numerical and Graphic Presentation DCM.....	189

5.8.6 Discussion and Interpretations	190
5.9 Role of Lighting in <i>Emma</i>	192
5.9.1. <i>Emma</i>: A Painting with Light.....	192
5.9.1.1 Specular Highlight (Henceforth SH).....	193
5.9.1.2 Sculptural Effect (Henceforth SCE)	194
5.9.1.3 <i>Emma</i>: A Greek Goddess.....	199
5.9.1.4 Numerical Presentation of SH and SCE in <i>Emma</i>.....	200
5.9.1.5 Graphic Presentation of SCE and SH.....	201
5.9.1.6 Discussion and Interpretation.....	203
5.10 Conclusion	204

From the beginning to the end (or periodically if it's not continuous), the music is emitted from the orchestra pit, the grandstand, from a place beyond all places, that contains all times and all spaces, and leads everywhere: to the past as well as the future, to the sea and the city, to depths as well as to the heavens, a place that has no here or there, neither once upon a time nor now.
(Chion, 2009, 412)

5.1 Introduction

Music and narrative have always seemed to be close to one another, tied. Certainly, in the imagination of audiences, a theme might represent 'heroism', or 'the pain of loss' or hope and despair and many other types of state of mind and psyche.

It is certainly not an easy task to write about film music. While many songs have the ability to sweep up the listener into the mood of the music (romantic, tragic, exciting ...etc.), few people have the capacity to explain how music can convey a certain sentiment to the listener. Listeners with a formal academic study of music might be better positioned to describe and analyse film music and decide whether a musical score is "romantic", "scary" or other. Still, it is possible for less trained ears and non-professionals in the field of music studies as is the case of the actual researcher to write about music in a more concrete manner. There are some attributes that a non-specialized scholar in the field of music can concentrate on: Patterns of development, lyrical content, tempo and volume, instrumentation, and cultural significance.

The descriptive semiotic nature of the film analysis included in this section is designed to highlight the link between the aural aesthetic activity (music) and the visual activity, hoping that this rather holistic approach to film music comprehension will contribute to the rectification of the previous approaches said to be:

limited by a number of methodological and conceptual problems. Most prominent among them is an aesthetic and formalist tendency that treats film music as a discrete, autonomous artifact. Scores are discussed outside *of their cinematic context* . . . this approach will often overlook how the score interacts with other facets of the cinema (concerns of narrative, editing, or genre, as well as the psychological, social and ideological factors of film consumption)"(Flinn, 1992:4).

Another evidence that film music is a field of study that is worth further investigation is a statement by Claudia Gorbman who was credited as the first film scholar to present

a theory of *narrative film music*¹⁶. She states that film music is an established component of cinema, yet it is constantly engaged in an existential and aesthetic struggle with narrative representation (Gorbman, 1980:187). Film music does not operate with purely musical codes, it is not primarily meant to be enjoyed just as music; it is part of the close *collaboration* that is the essence of filmmaking. (personal emphasis)

Therefore, when the expression ‘narrative film music’ or the ‘narrative function of film music’ is used, it points directly to music’s role as one of the elements that contribute to the audio-visual cinematic experience.

It is intended to emphasize the fact that music is part of narrative as a whole though not yet fully explored and this was one of the motifs for this study and the reason behind such a choice of a title "Light on the Dark Spots", together with lighting, music remains unexplored and requires further academic scholarship and contributions.

This chapter aims to shed light on the encoded meaning generated by lighting and music in the cinematic medium and its significance to the comprehension of the story and disambiguation of the narrative. The proposed corpus for this aspect of the study is Douglas McGrath's *Emma* (1996) chosen on the grounds of faithfulness to the original text. The first section of the chapter deals with music and the second section is devoted to lighting.

The researcher delved in the genres of music used in the whole film and represented it in the form of chronograms of music intervention in the film seeking to find a relation between plot progression and the genre of non-diegetic music intervention. Michel Chion's theoretical model was adopted for terminology to come up at the end with a personal contribution to the understanding and role of music to trigger viewers' emotions and guide them in the process of "film viewing".

In the film *Emma*, the researcher extracted both diegetic and non-diegetic music in the form of audio files for the analysis of the semiotic potential of music distribution in *Emma* adopting Chion's terminology to come up with a model of interpretation of music

¹⁶ Personal emphasis, it is intended to emphasize the fact that music is part of narrative as a whole though not yet fully explored and this was a motif for this research.

in film discourse. Diegetic and Non-diegetic music instances in Emma are annexed as an electronic file to the thesis content. (see audio-files in the Appendices).

As far as lighting is concerned, and after a many close analytical viewings of the film, it was observed that the director did not use light spontaneously and some knowledge in photography as an art and a cinematic technique was required to be able to extract the samples of scenes in which lighting was communicating a stand and a point of view on the part of the director as a second author of the text. A statistical approach to the use of music genres throughout the plot and distribution of light was needed to a more objective.

5.2 Music Directors and Composers Interviewed:

Far from academia, in some formal interviews collected from newspapers or through some TV programs, many film directors and music composers stressed the importance of music in setting the mood and expressing and supporting the emotional profile of films as explained by the New Zealand director Robert Sarkies:

Sound is a large percentage of the impact of any film and that is pretty obvious if you turn off the sound of a film... For me, film is about emotion, about ultimately communicating and transferring emotion from your story to the audience. Why go to the movies? It is to experience emotion, be it laughter or tears. And music is, of course, a rationally emotional medium. I don't even understand it, it feels magical. I don't know how musicians do it, but they manage with a few notes to create a feeling, sometimes with an orchestra, sometimes just a guitar or a single piano, and when you combine that feeling with images, it can become even more powerful. When I think of some of the most powerful moments in films that I really like, there are moments when music speaks louder than any words could.

Interview (8 April 2008).

Sarkis's aim was to achieve a certain equilibrium between the dramatic emotional elements and musical elements.

It is required from the director and producer to coordinate with the composer to determine where music is needed, how long it should last and, most importantly, what is the sought effect of the music in each case. The director's vision of the film will influence the way music should function and his intentions are not always clear for a composer, since directors tend to be visually oriented.

5.3 Setting the Mood in *Emma*: Music to Trigger Emotions

The music composer also plays an important role in the production of a feature film, as the composer is most often assigned the task of producing music that fits and accompanies the scenes in the story as was the case with Rachel Portman who created original musical themes for *Emma*.

Music can set the mood for the movie and can trigger emotions. For example, a person's character can sometimes be better understood with the help of accompanying music, and music can prepare the audience for a change of mood. Moreover, characters can also be identified with musical themes 'Leitmotif', within or separate from the main theme of the movie (Denesi 2002: 110). Sound is a further key concept, as defined by Bordwell & Thompson, that is useful for conducting the semiotic analyses on scenes extracted from the film. Diegetic sound consists of any sound effect, musical passage or voices that are presented as originating from a source within the world of the film. Non-diegetic sound consists of ambient, mood music, presented as coming from a source outside of the space of the narrative (Bordwell, Thompson 1993).

In films, Music is a part of the soundtrack along with spoken dialogue and sound effects, in experience, it may articulate narrative/formal functions related to those in cinematic settings.

5.4 Douglas McGrath's *Emma*

If in *sense and sensibility*, Marianne's fault was to be excessive, or overly emotional, then Emma Woodhouse's fault is her arrogance and self assurance in her own mediocre abilities. For this reason, Emma does not take her training in the "feminine arts" seriously. As she says to Harriet Smith in the film, "I have no inducements to marry. I lack neither fortune nor position and never could I be so important in a man's eye as I am in my father's." From Austen's novel we know Emma Woodhouse as a "handsome, clever, and rich" young woman who had "a comfortable home and happy disposition...and had lived nearly twenty-one years in the world with very little to distress or vex her." (*Emma*: 69).

The Oscar winner in the Original Musical or Comedy Score category was Rachel Portman's charming music for Douglas McGrath's adaptation of Jane Austen's *Emma*. Although this film is the most comic of the various film adaptations of Jane Austen's novels to reach the screen in the 1990's, Portman's lyrical score emphasizes the serious and romantic sides of Emma Woodhouse's personality. Ever meddling in the lives of

her friends, Emma (Gwyneth Paltrow) ultimately fails in her well-intentioned plotting, but succeeds in gaining the heart of Mr. Knightley (Jeremy Northam). The main title theme is a slow-paced waltz tune for flute, strings and harp, whereas several other melodies have a buoyant dance-like quality, with harmonies founded on those heard in such old-English folk tunes as "Green-sleeves".

5.5 Diegetic Vs Non-Diegetic Music Distribution in Emma

McGrath and composer Rachel Portman used non-diegetic music as direct representation of Emma's inner thoughts. They use music as a means to translate Emma's self-assurance of her position from the text to the screen. Austen's songbook style is re-conceptualized for filmic devices. Emma's inner thoughts create a second narrative that also contributes to, or runs parallel to, the overall narrative of the film.

5.5.1 Diegetic Music

There is one scene in the film in which diegetic music is prevalent; the Coles' party in which Emma met Jane whom she considers her rival. Ms. Bates informs Emma that Jane is coming to town, and dictates exactly what Emma should say upon Jane's arrival. As Ms. Bates gives instructions for Emma's greeting the shot transitions to Emma greeting Jane. As Emma interrogates Jane about Frank Churchill there is another voiceover from Emma. However, this exchange also acts as a transition shot. Emma (voiceover): (In Ms. Bates Parlor) I take it back. She is--- (cut to Mr. Knightley's greenroom and spoken) absolutely impossible.



Figure 28 :Jane Fairfax Arrival

This layering of editing techniques is used to signify the importance of Emma's narrative change upon Jane's arrival to Highbury. Mr. Knightley states the most obvious reason for the change in Emma's personal narrative and music. "Perhaps you dislike her because she divides our attentions from you." Knightley's comment hurts Emma's pride because of its truth. Jane Fairfax makes Emma face criticism from a feminine perspective.¹⁷ Until Jane's arrival Emma does not show interest in music-making. However, at the Cole's party (see figure 29) the topic of music saturates both the mise-en-scène and the dialogue. As Frank Churchill misleads Emma in guessing who gave Jane the pianoforte, they move further down the pianoforte and consequently closer together.

¹⁷ David Selwyn, *Jane Austen and Leisure* (Rio Grande, OH: The Hambledon Press, 1999), 140.

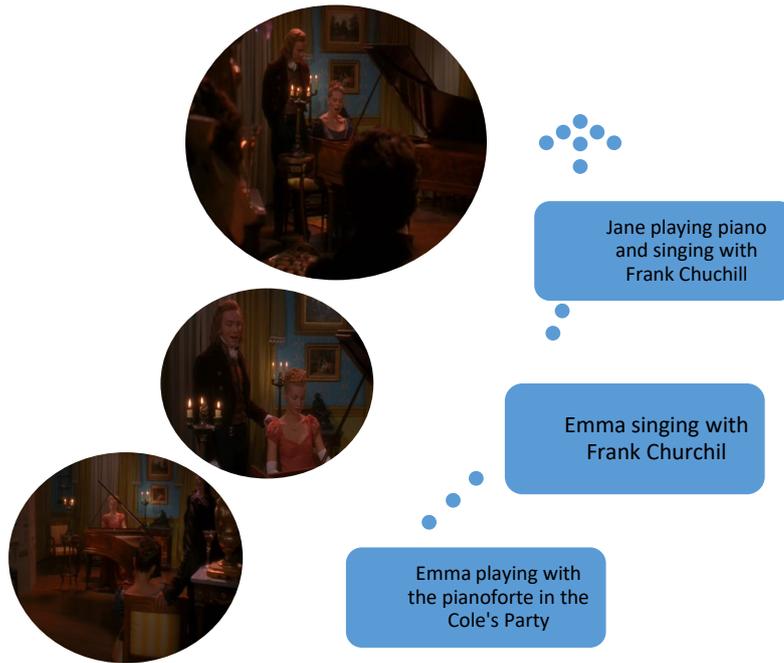


Figure 29: Diegetic Music in *Emma* at the Coles' Party

At the Coles' party, stage direction is paralleled by the camera's action which moves from a MS to a CU. Through the conversation of music Emma becomes blinded by infatuation, the dialogue and mise-en-scène are paralleled by non-diegetic music that creeps into the scene. The music consists of sparse orchestration (winds and strings), and it uses an off-beat rhythm with staccato articulation in order to convey the intrigue behind the gossip and speculation that would not be proper for a young lady to express openly in polite society, but may be expressed in the privacy of Emma's mind. This musical conversation begins the triangle between Frank, Jane, and Emma.

It is the music of Emma's inner thoughts on domestic music that propels the narrative. In Austen's time musical settings provided men and women with an opportunity to show their affection publicly. When Emma and Jane perform publicly at the Cole's party, Frank sings with both of them, but Highbury society only speculates about a relationship between Emma and Frank. Frank's decision to sing with Emma may have occurred for two reasons: he wished to negate any speculation of his attachment to Jane, or he wanted to assist Emma, whose voice and playing was decent, but by no means exceptional. Jane's performance is exceptional; however, the focus of Jane's music-making is not its precision. Focus is instead placed on Jane's need to use her talent for future employment.

The use of music in *Emma* demonstrates that music-making for young ladies varied amongst classes. For a young woman in need of future employment, like Jane Fairfax, music served as a marketable tool, not a means of artistry. Therefore, music associated with Jane is only diegetic. However, for young ladies in high positions, like Emma, music-making, though admirable, was optional. The focus was on artistry rather than technicality. Thus, music is primarily shown as a means for Emma to have a personal narrative.

The two types of music intervention in *Emma* as illustrated in table (8) demonstrate the narrative context and the type of melody and its origin as far as diegetic music is concerned, non-diegetic music will be explained further in the next section (5.5.2)

<i>Diegetic Music</i>	<i>Non-diegetic Music</i>
<ul style="list-style-type: none"> • Emma playing with the pianoforte and singing an Irish song with a simple tune <i>Silent Worship</i> from <i>Ptolemy</i> by G.F. Handel (arrangement and words by Arthur Someryell. • Frank Churchill joins Emma to sing "<i>Silent Worship</i> " • Jane Fairfax Jane Fairfax playing with the pianoforte and sings an Italian song from John Gay's <i>The Beggar's Opera</i> <i>Virgins are Like the Fair Flower</i>. • Frank Churchill joins Jane Fairfax to sing • Aretti's Dutch skipper" from "<i>Rotherford's Complete Collection of the most Celebrated Country Dances</i>"(1756), a traditional arranged by John Gale. Dancing floor in the party 	<ul style="list-style-type: none"> • Rachel Portman composed and orchestrated solos by the harp, clarinet and flute

Table 8 : Music in the *Miramax Emma* (1996)

5.5.2 Non-diegetic Music in Emma

The non-diegetic music in Douglas McGrath's *Emma* was composed and orchestrated by Rachel Portman as illustrated in the following table:

Title	Composer	Performer	Time
1. Main Titles		Rachel Portman	04:26
2. Harriet's Portrait	Rachel Portman	Rachel Portman	01:10
3. Sewing and Archery	Rachel Portman	Rachel Portman	03:07
4. Frank Churchill Arrives	Rachel Portman	Rachel Portman	02:29
5. Celery Root	Rachel Portman	Rachel Portman	02:55
6. Mr. Elton's Rejection	Rachel Portman	Rachel Portman	01:58
7. Emma Tells Harriet about Mr. Elton	Rachel Portman	Rachel Portman	01:05
8. The Coles Party	Rachel Portman	Rachel Portman	03:10
9. Mrs. Elton's Visit	Rachel Portman	Rachel Portman	01:32
10. Emma Dreams of Frank Churchill	Rachel Portman	Rachel Portman	0:49
11. The Dance	Rachel Portman	Rachel Portman	01:17
12. Gypsies	Rachel Portman	Rachel Portman	0:46
13. The Picnic	Rachel Portman	Rachel Portman	02:29
14. Emma Insults Miss Bates	Rachel Portman	Rachel Portman	01:59
15. Emma Writes in her Diary	Rachel Portman	Rachel Portman	02:53
16. Mr. Knightley Returns	Rachel Portman	Rachel Portman	01:57
17. Proposal	Rachel Portman	Rachel Portman	04:22
18. End Titles	Rachel Portman	Rachel Portman	04:21

Table 9: Non-diegetic Music soundtrack in Emma (Detailed)

The descriptive nature of the film analysis included in this section is designed to highlight the link between the aural aesthetic activity (music) and the visual activity, hoping that this rather holistic approach to film music comprehension will contribute in the rectification of the previous approaches said to be:

limited by a number of methodological and conceptual problems. Most prominent among them is an aesthetic and formalist tendency that treats film music as a discrete, autonomous artefact. Scores are discussed outside of their cinematic context . . . this approach will often overlook how the score interacts with other facets of the cinema (concerns of narrative, editing, or genre, as well as the psychological, social and ideological factors of film consumption)"(Flinn, 1992:4).

Calling attention to certain visual/musical events in *Emma* as they occur, and when necessary, with a brief explanation of how they relate to other visual and musical moments in the film. Certainly, one of the important aspects of spectatorship is the pleasure of the experience and perception itself, rather than the interpretation. It is believed that both are needed; a high perception together with a framed interpretation.

Following Chion's Model of music effect, and helped by a small research in the field of music studies (far from a profound inquiry in music), this part of the study does not tackle music as an endpoint and aim of study, but as one of the parameters of subjectivity in the film medium to get the tools to interpret the role of music and its effect on viewers.

Chion's distinction between didactic, empathetic and aempathetic music proved to be effective in Douglas McGrath's adaptation of Jane Austen's novel *Emma*. With the absence of the "aempathetic" type of music¹⁸, the two other effects are omnipresent in the film.

5.6 Exploration and Analysis of Music Chronogram Blocks in *Emma*

This part of the study is an in-depth analysis of the types of music blocks in the film *Emma* (duration is 1h 58min), and in the form of chronograms, we explored the types of melodic intervention from the first second of the till the last second. Differing the diegetic from the extra-diegetic music, and within the diegetic music, classifications have been provided with a key to the chronograms Each music intervention block in the chronogram is of 10 mn to enable the researcher to go through the detailed

¹⁸ Films are generally governed by some generic rules as they are narrative substances in turn. *Emma* is a romantic comedy in which a music composer has to highlight the romantic theme and the humorous mood.

exploration linking music type to the plot events and the sought effect or the cine-semiotic potential of each intervention as related to the story events and the narrative comprehension.

5.6.1 Exposition Phase

This is the first phase of the plot in which the film introduces the different characters of the story. As shows the next blocks of this phase, the didactic contrapuntal music (DCM) is prevailing, the story begins with ironic representations and criticism of the personality of Harriet Smith together with Emma herself in many of her mischievous behaviours.

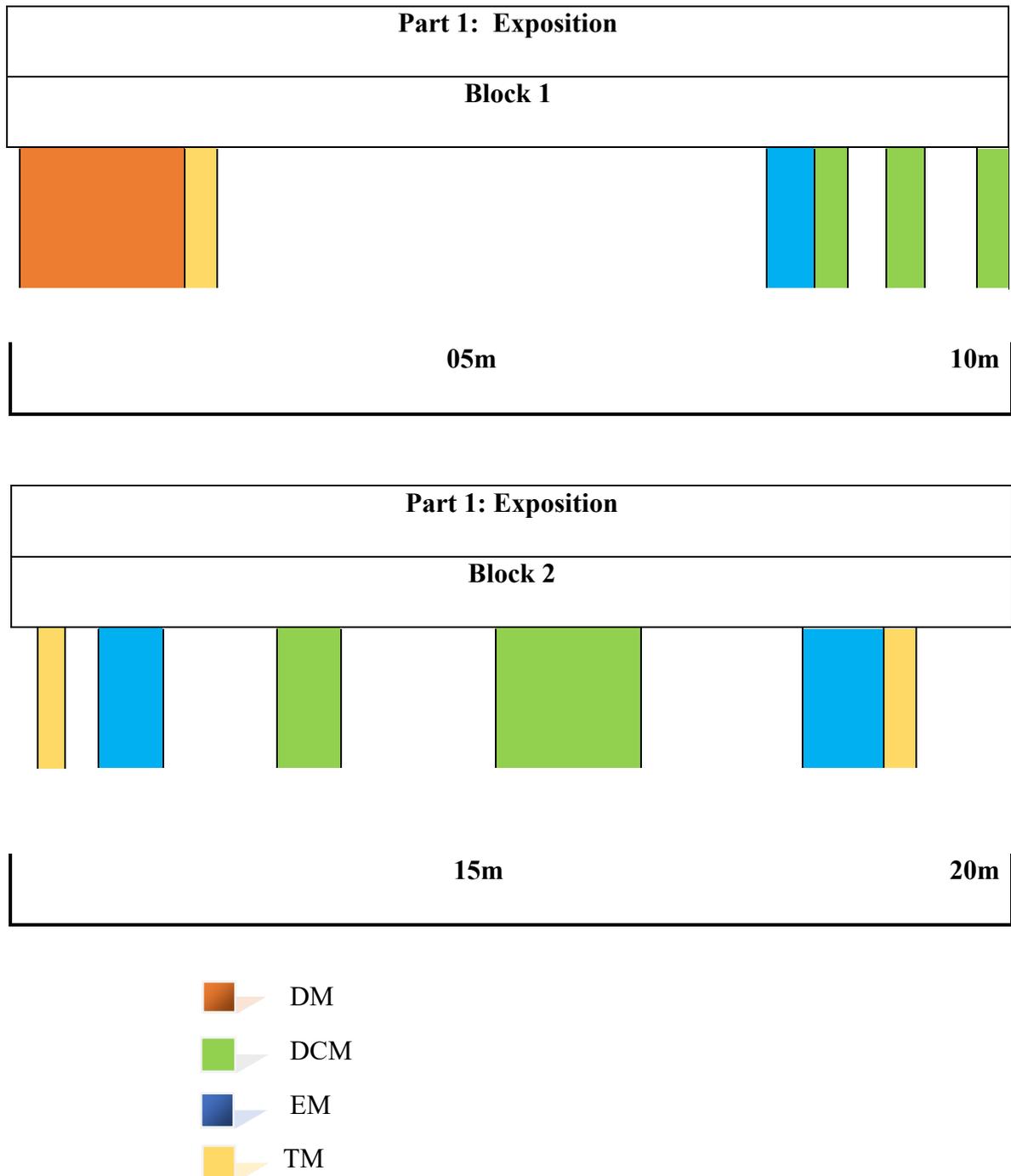


Figure 30: Chronogram 1: Exposition Phase in Emma plot

In the second block of the exposition phase the music score starts to empathize with Emma in two instances of empathetic music (EM) in the second (10') of the film. Between them two instances of DCM creating an ironic mood, generally, and according to Chion the DCM music instances have the effect of social criticism and humour. (see chronogram 1 above)

5.6.2 Rising Action Phase

Emma Woodhouse's fault is her arrogance and self-assurance in her own mediocre abilities. For this reason, Emma does not take her training in the "feminine arts" seriously. As she says to Harriet Smith in the film, "I have no inducements to marry. I lack neither fortune nor position and never could I be so important in a man's eye as I am in my father's." From Austen's text we know Emma Woodhouse as a "handsome, clever, and rich" young woman who had "a comfortable home and happy disposition...and had lived nearly twenty-one years in the world with very little to distress or vex her." (Emma, p 69) McGrath and composer Rachel Portman use non-diegetic music as direct representation of Emma's inner thoughts. They use music as a means to translate Emma's self-assurance of her position from the text to the screen. Austen's songbook style is re-conceptualized for filmic devices. Emma's inner thoughts create a second narrative that also contributes to, or runs parallel to, the overall narrative of the film. In this phase of the plot, the DCM and EM instances replace the narrator in that EM instances portray Emma's inner thoughts and characterize her personality and it replaces FIT instances in the original text of the novel. DCM instances on the other hand replace ironic comments in the novel. (see chronogram 2 below)

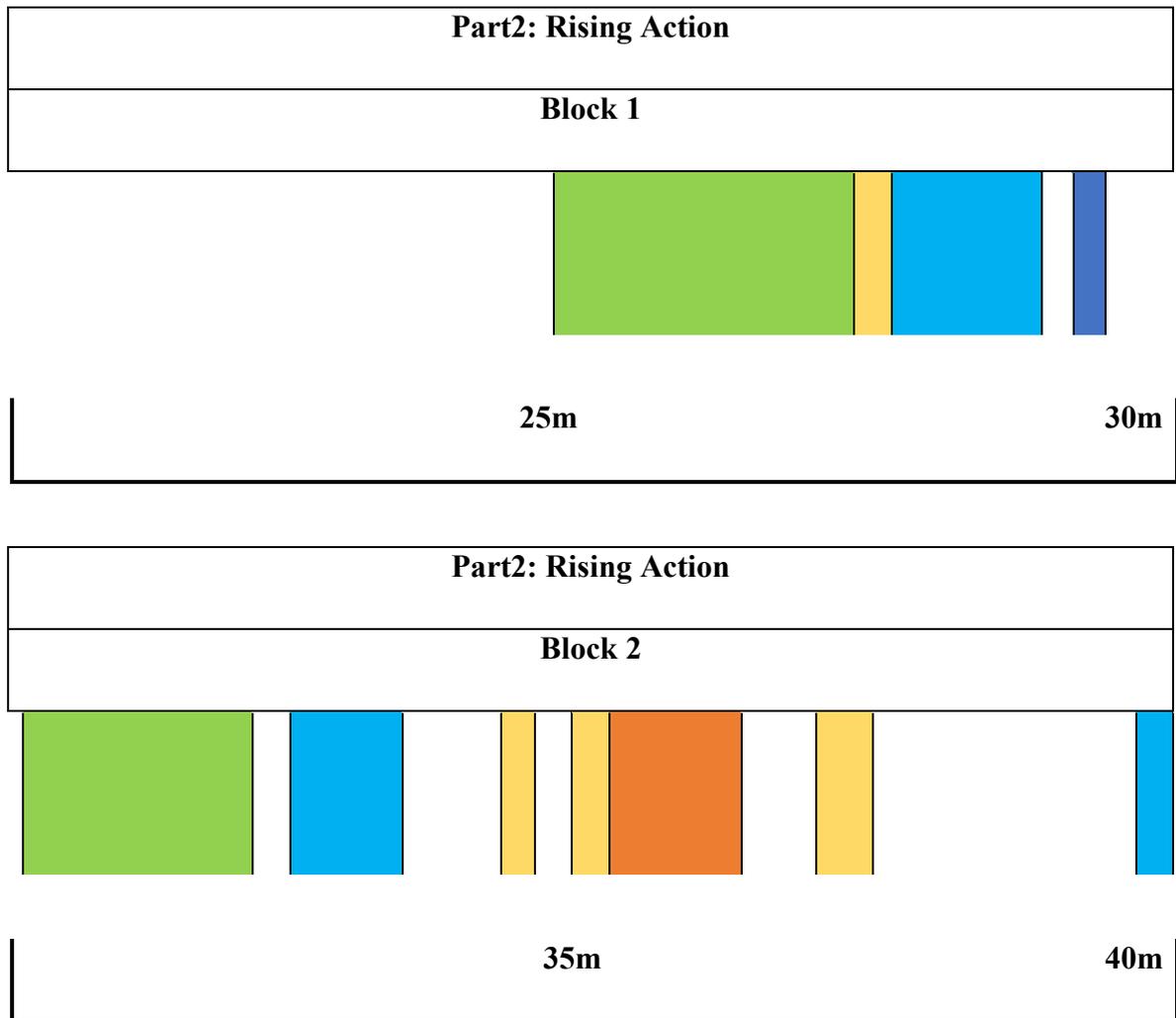
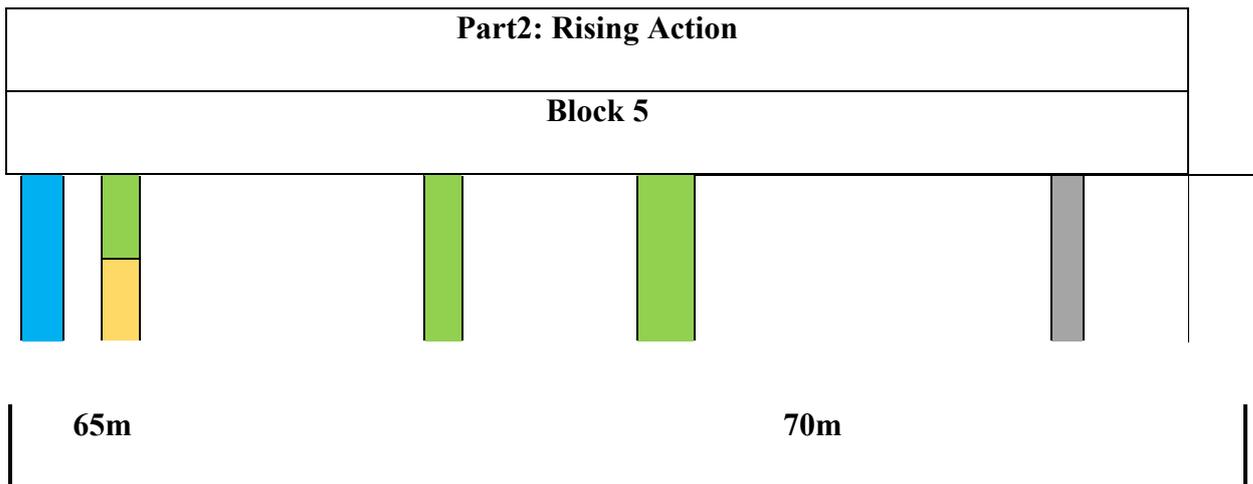
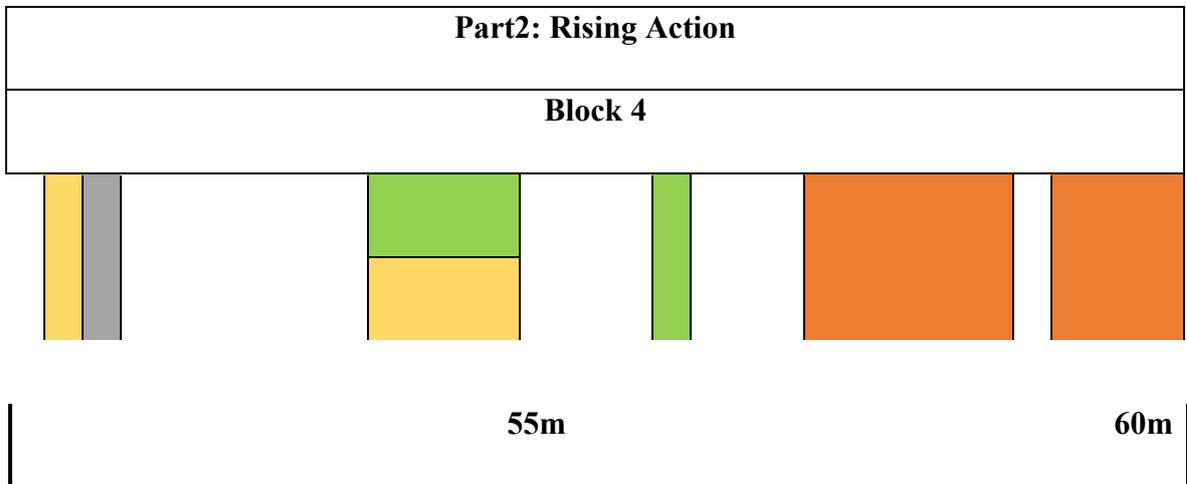
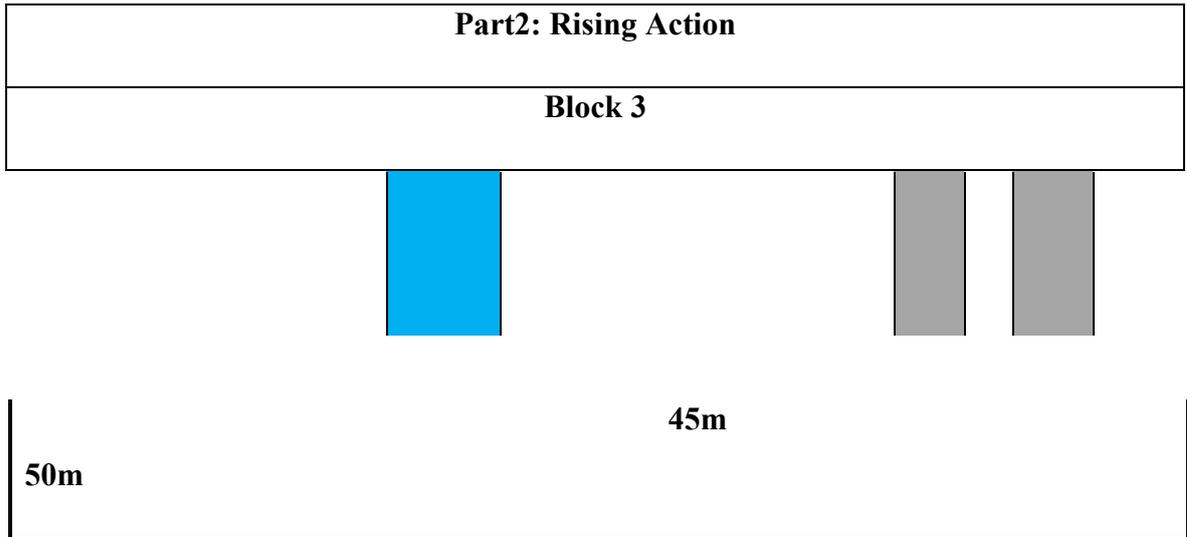


Figure 31: Chronogram of Rising Action

Jane Austen's narrator functions as a 'friend and guide' to the reader, While Emma seems to believe that she will never marry, she plays the role of a matchmaker for others, and music could depict Emma's reactions, standpoints and convey it to the viewer. In a way, this character functions, meta-linguistically, as a sort of artist, somehow a surrogate for Austen herself. (see chronogram 32).



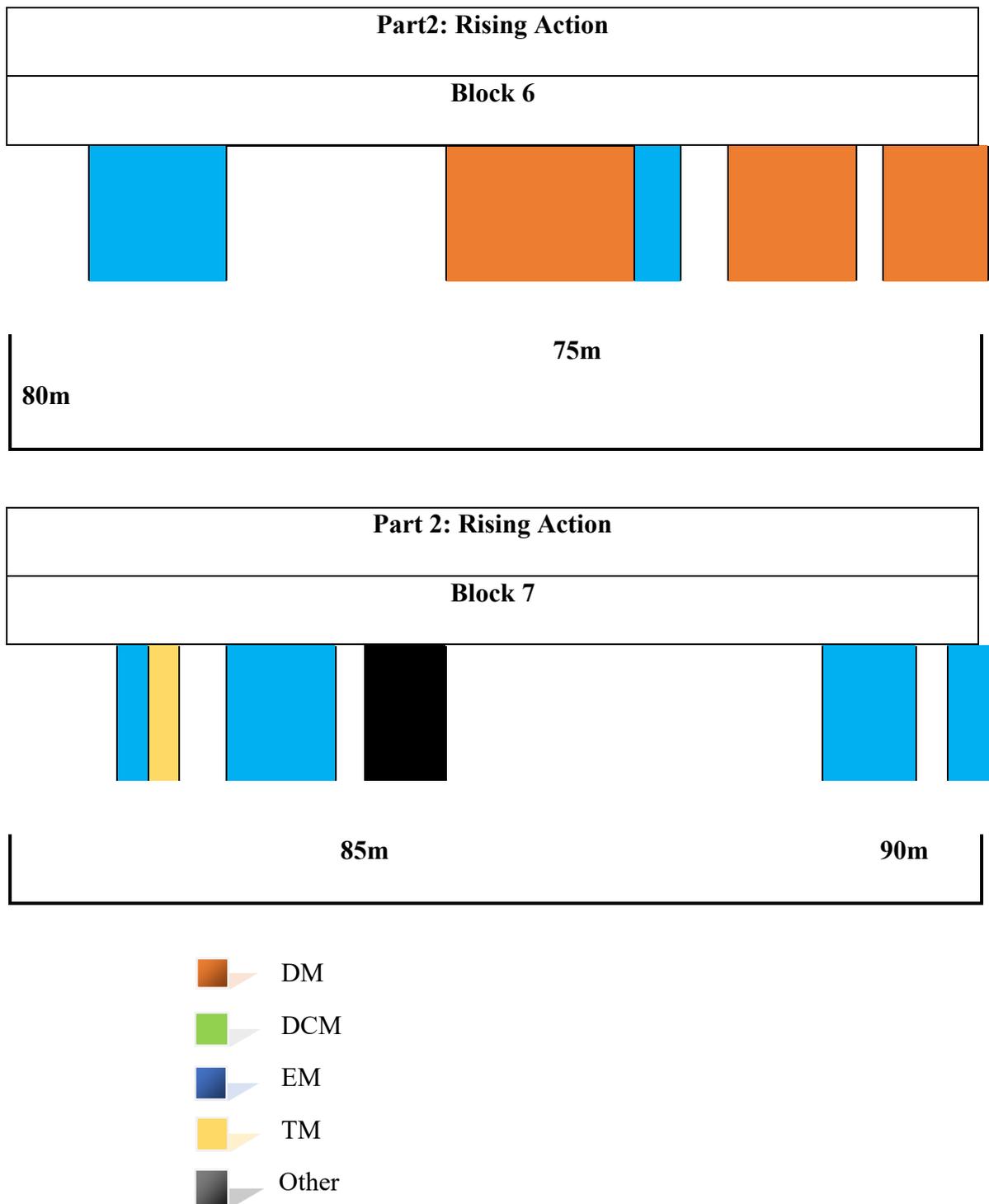


Figure 32: Chronogram of Rising Action Part 2

Part (2) of the rising action chronogram is mainly characterized by the diegetic music DM of the party scene in which Emma and Jane played with the piano and sang both with Frank Churchill. A scene that reveals the rivalry between the two females and the jealousy between them, and again the music was sympathizing with Emma at the end

of this chronogram block as Rachel Portman did not forget her heroine by implementing four instances of EM in one-time block (10').

5.6.3 Climax Phase

In this phase of the story, the EM instances prevail in a noticeable way, this can be interpreted as a need to cover and protect the heroine as was the case with the novel. The music at this phase accompanies Emma in her journey of self-discovery, she was shocked by discovering that she is in love of Mr. Knightley at the moment when she felt that she lost him with her misdeeds and ignorance of her own feelings. (see chronogram below)

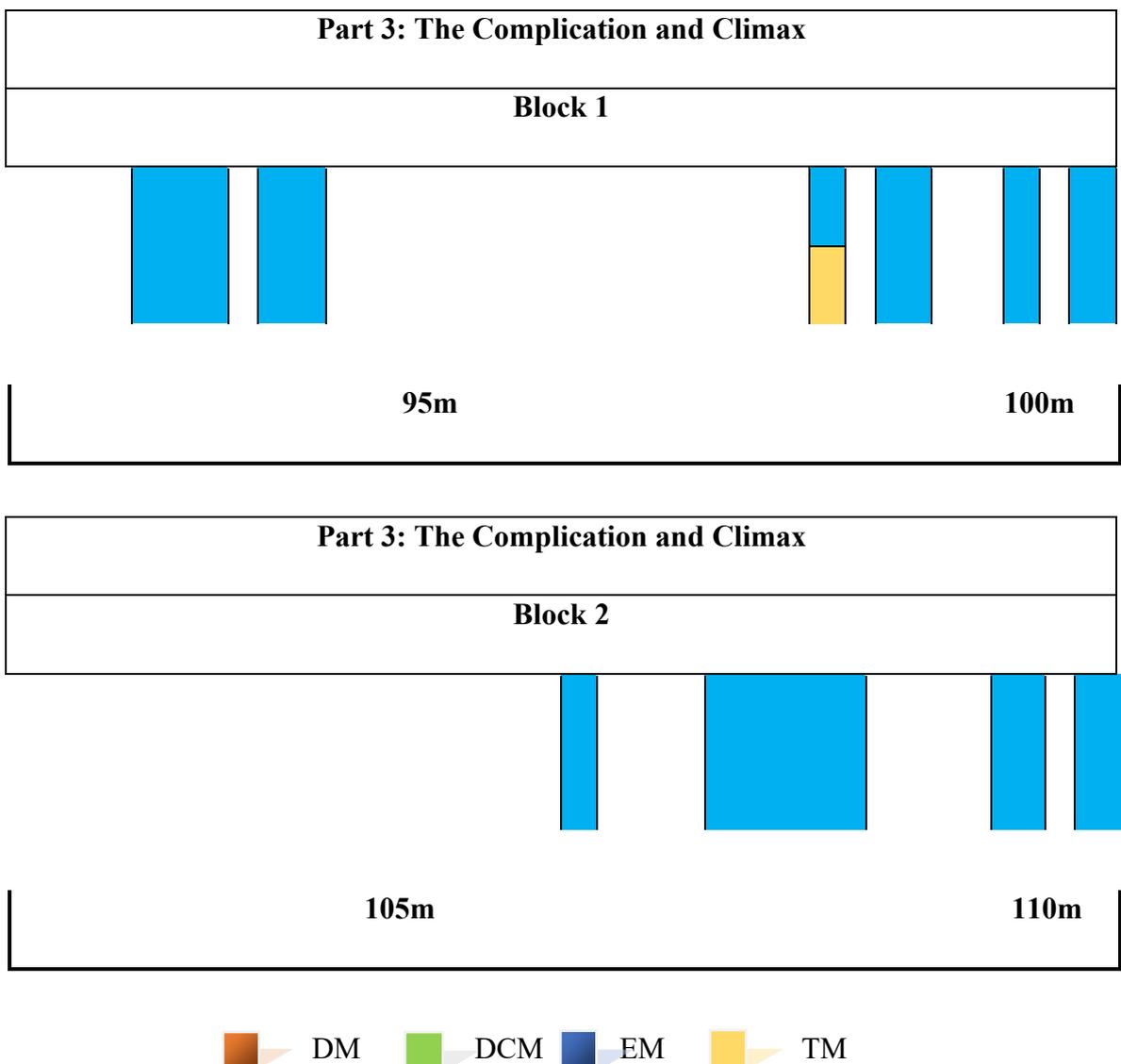


Figure 33: Chronogram of climax of the story in *Emma*

5.6.4 Denouement Phase

At this phase of the story all the problems are solved, and the pressure is lessened, the complication is unfold paving the path for the dénouement in the story and the happy endings. Portman used EM with all of Emma's appearances (leitmotif).

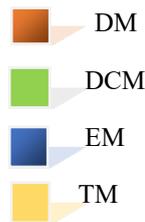
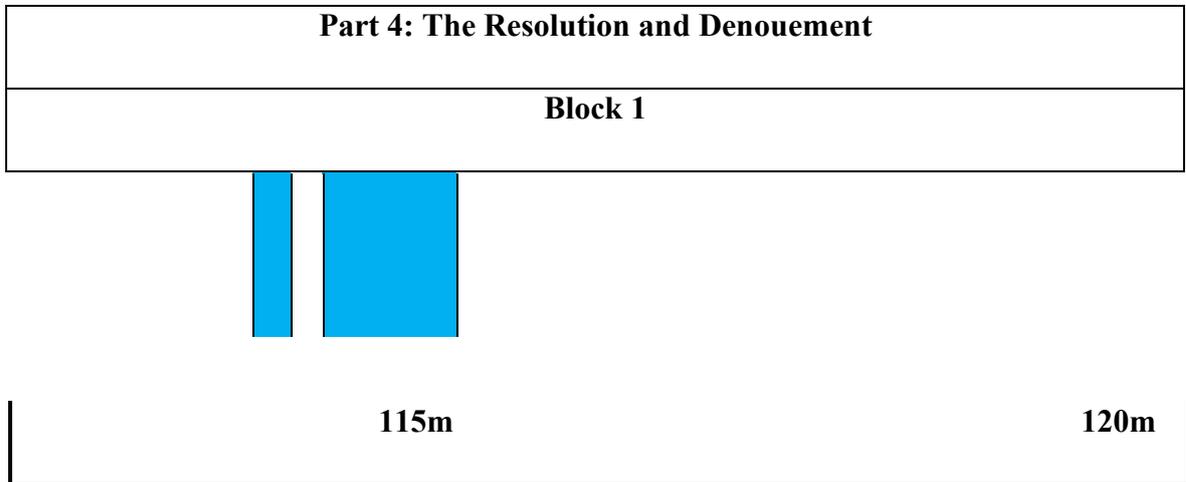


Figure 34: Chronogram of Resolution and Denouement Phase

5.7 Empathetic Music (EM)

The scene is a dancing ball in which nearly all the characters were dancing "Auretti's Dutch skipper" from "Rotherford's Complete Collection of the most Celebrated Country Dances"(1756), a traditional arranged by John Gale. Frames: (01:16:18), (01:16:24) and (01:16:47) successively. The music seems to reveal Emma's emotional state, in the dancing scene; in the two first frames Emma was anxious waiting for somebody to be a partner to her closest friend Harriet who was left alone, once Mr. Knightley accompanied Harriet to dance, Emma's mood changed to an extreme joy expressed through her smile and at this moment the musical sound volume increased signifying a change in the mood of the shot itself. In this dancing part of the scene there was no dialogue, the only language was the diegetic music which alone was able to explain the events and render the mind state of Emma.



Figure 35: Music and Emma's Mood

5.7.1 Music Mimics Emma's Mood

A close repeated viewing of the film revealed that music was personified as to mimic and imitate the mood of the heroine. We depicted in the dancing party scene that pitch and tempo of the music were following the state of mind of the heroine as illustrated in the following figure (figure 35). The aim of this part of the analysis is to reveal the subjectivity enclosed in each aspect of the film.

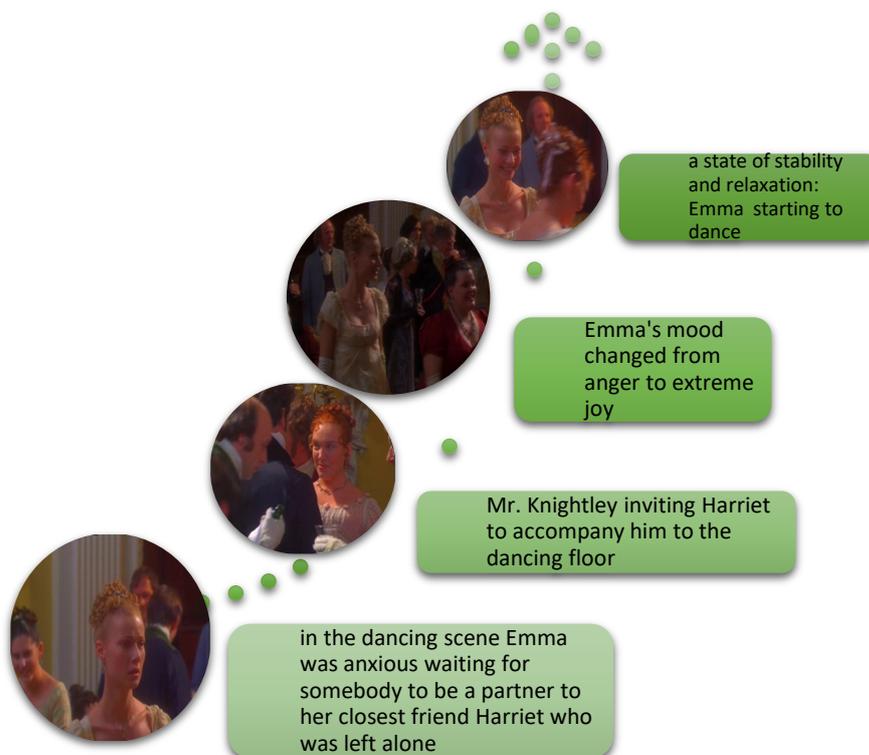


Figure 36: Empathetic Music instance in Emma

5.7.2 Leitmotif Music (Henceforth LM)

The concept of leitmotif which is the association of a certain musical score with a certain character, a place, or even an idea is prevailing in Douglas McGrath's *Emma*. One might question the universality of a system that decodes, interprets and mainly identifies a possible attributed meaning to a certain musical score, the only possibility is the conventional and agreed upon socio-historical context that helps the listener to engage in a process of construction of meaning as stated by Anahid Kassabian (2009).

5.7.3 Tracking Leitmotif in *Emma*

Leitmotif music LM was primarily used with Emma's character in the course of the film as a kind of narrative company to her as it was noticed that it is used mainly between the climax and resolution phase. The researcher tracked the presence of LM throughout the film to depict the significance of its use and its narrative function.

LM was primarily used with Emma, there are only (3) cases in EM which are not LM (01:22:09 – 01:23:20), (00:40:20 – 00:40:47), (00:28:10 – 00:28:51), (00:28:10 – 00:28:51).

The following graph reveals the characters with whom EM was used as shown below:

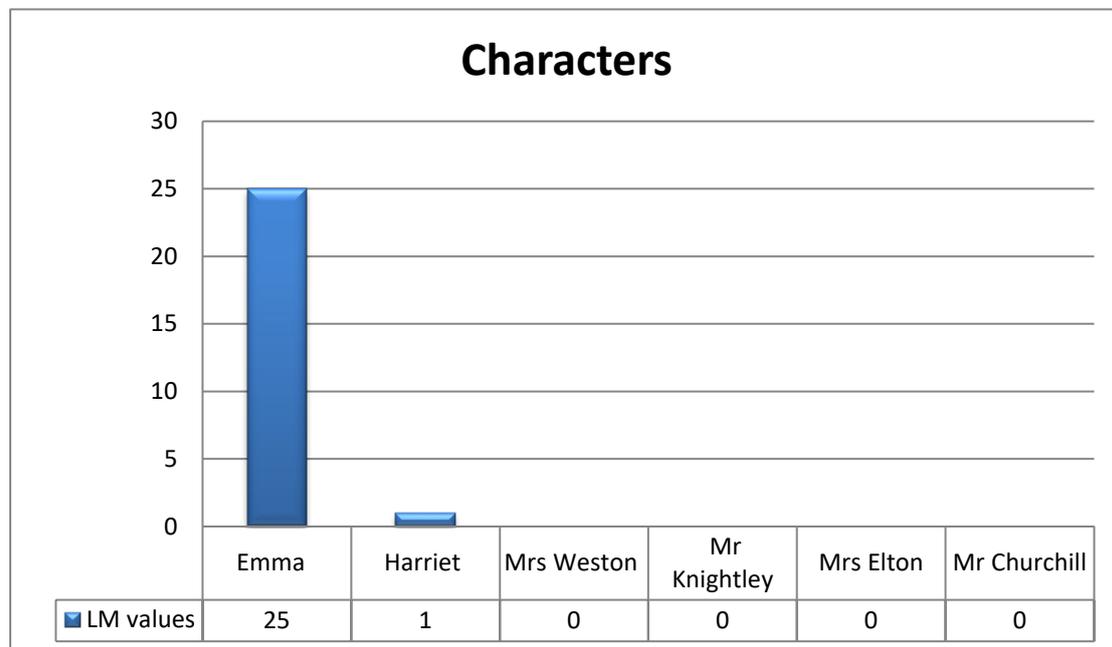


Figure 37: Intervention of Empathetic Music throughout the Film

5.7.4 Graphic Presentation of Leitmotif Intervention

It is of a paramount importance to link the rate of EM use in the film to the plot progression to sort out with the relationship between the story events and the rate of LM. The following graphic presentation highlights the rate of LM as related to plot phases. (see figure 38)

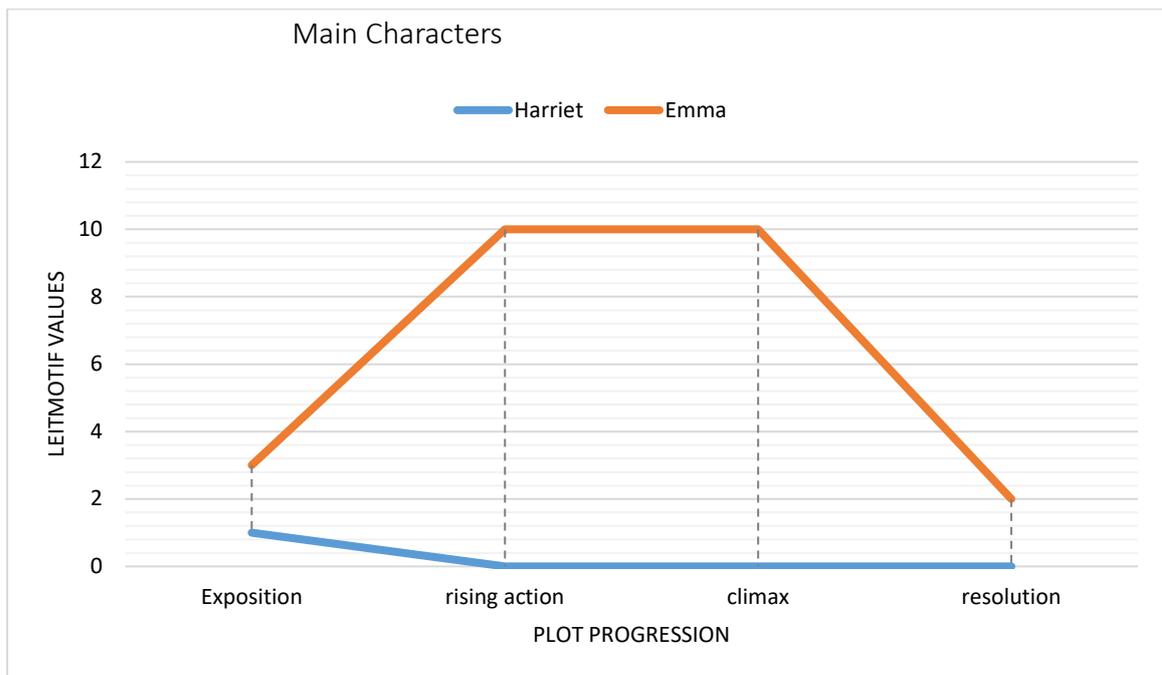


Figure 38: LM along Plot Progression

Character	Frequency	Percentage
Emma	6	60%
Harriet	1	10%
Knightley	1	10%
Jane	2	20%

Table 10: Rate of LM in Emma

5.7.5 Discussion and Interpretations

The use of EM is significant with the character of Emma (60%), while the rate is low with the other main characters (Jane 20%, Knightley 10%, Harriet 10%). It is observed that the peak of EM is between the end of rising action and the climax in which the story events complicated against the wish of Emma. As mentioned before the majority of EM instances are LM and function as a narrative protection to the heroine, VO instances accompanied by LM strengthened the empathy to Emma and brought viewers closer to her.

5.8 Didactic Contrapuntal Music (Henceforth DCM)

It is observed that DCM was used in Douglas McGrath's version of Emma as an alternative to irony in the textual format. This convergence between irony instances and didactic music instances raises the curiosity of an academic viewer, whose viewing process is controlled by some background knowledge. All the scenes of DCM were extracted from the film for a close observation followed by a numerical and graphical presentation.



Figure 39: Sewing Scene

5.8.1 The Sewing Scene:

(00:14:41) (00:16:19) the sewing scene in which Emma and Harriet were discussing matters of gentility of men, and how to choose a life partner. Emma was criticizing Harriet's choice of a farmer " *Well, dear, I imagined him a degree nearer gentility*" trying also to persuade her to choose Mr. Elton." *Mr Elton! Mr Elton is a fine man, thoughtful in ways Mr Martin can never be*". The irony is when Emma has done her best to erase the picture of Robert Martin from Harriet's mind to introduce her to

somebody, she has chosen for her than telling her:" *Oh! It's not my place to intrude upon personal matters*». This brief summary about the scene serves as a background to discuss the relationship between the events in the scene and the role of music to reflect the mood in the actual scene.

The music in this scene was acting as a critic who reflects on what he hears, any observing viewer can notice the extent to which the composer Rachel Portman revealed a mastery to harmonize and coordinate between the dialogue in this scene and the choice of musical instruments.

5.8.2 The Charity Scene:

This is a scene in which Emma goes with her friend Harriet to help a poor family (the Clark's) (Scene 13) (00:28:12). There are two scenes of the same event; the actual scene with what really happens while Emma and Harriet were in the house of the Clarks and the flashback charity scene in which Emma was telling Mr. Elton about Harriet and what did never happen, a way to attract the attention of Mr. Elton to the kindness and humanity of Harriet.

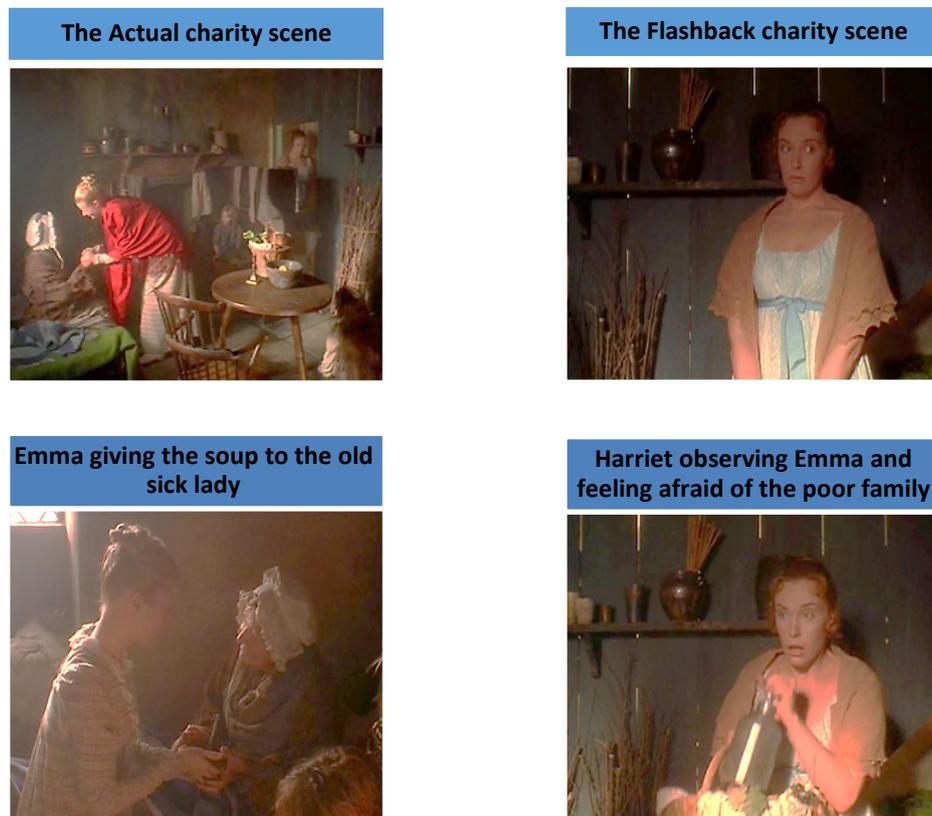


Figure 40: Real vs Flashback Charity Scene

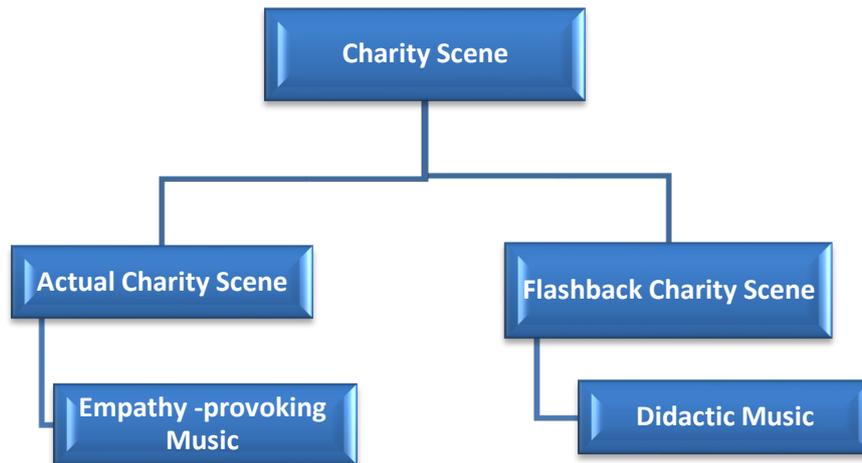


Figure 41: Two Music Versions of the Charity Scene

5.8.3 Harriet's Mind Erasure Metaphor

This is one of the scenes of CDM in which the metaphor of mind erasure created a humorous ironic mood when Emma asked Harriet to erase Mr. Martin from her mind and replace him by Mr. Elton who suits the expectations of the match-maker Emma, a funny truth of a lady who manipulates people around her as she manipulates puppets! (see figure 42)



Figure 42: Harriet's Mind Erasure Metaphor

5.8.4 Mrs. Elton's Visit

After his marriage, Mr and Mrs Elton visited Highbury and the scene of their visit to Emma is rich in ironic comments, reason for which the instances of DCM prevailed in this scene. The music was commenting on the actions and reactions of funny Mrs. Elton who has a special character and behaviours. (see figure 43)



Figure 43: Ironic DCM with Mrs. Elton’s Visit

The following section will represent the DCM instances graphically and numerically in order to highlight the role of DCM in the film narrative

5.8.5 Numerical and Graphic Presentation DCM

There are 16 instances of DCM in the film, but the character who received more ironic representation was Harriet (41%) with her naïve, simple, idiot-like character. Portman used only (23%) of the total rate of DCM with the heroine because the intent of the author of the original text and of the director was to bring readers/viewers closer to Emma by using VO and lighting. For the other characters (Mrs. Elton 17%, Mr. Knightley 5%, Mr. Churchill 5%, and Mrs. Weston 5%). (see table below). The table is followed by a graphic presentation of the data.

Character	DCM Frequency	Percentage
Emma	4	23%
Harriet	7	41%
Knightley	1	5%
Mrs.Elton	3	17%
Mrs.Weston	1	5%
Mr.Churchill	1	5%

Table 11: Numerical Presentation of DCM in Emma

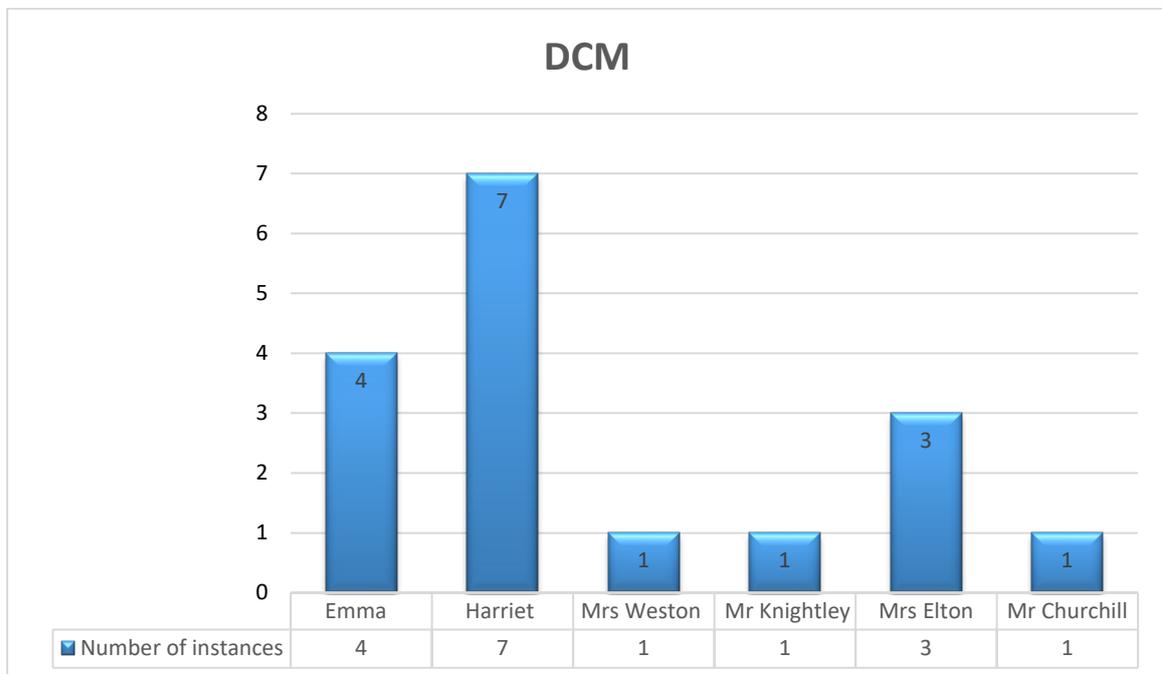


Figure 44: Numerical Presentation of DCM in Emma

5.8.6 Discussion and Interpretations

The presence of an omniscient narrator who knows the story and sometimes conveys an ironic tone about the characters is sometimes reflected by means of a camera which is positioned above the characters (00:12:30), The camera acts as the narrator of the novel in selecting different details of the talks that take place between characters during a scene, such as during dinner of Christmas in Weston house, when the camera slides around all guests who sit at the table.

In this adaptation irony is created by the disparity between the visual message the sound: the words of a character in contrast to what the images show. This kind of irony serves to transfer the verbal irony of the narrator of the novel. The compositional work of Rachel Portman on the 1996 film *Emma* may be offered as a strong practical and aesthetic instance of music achieving storytelling through thematic and formal necessity.

It is possible that the music, in a situation such as aiding in the adaptation of narratively complex source material such as *Emma*, might transition easily between multiple narrative points of view, yet all the while maintaining its emotional hold on the passion of the listener.

Without the focus being on Emma, there is no *Emma*. This creates, with the form of novel's storytelling, great amplitude in which to explore the character, given that all of the resources at Austen's disposal are in service of the exploration of the title character's standing on the precipice of adulthood. In being a narrative of such a particular quality, it also offers up a character both well-rounded, and sufficiently open to interpretation and reconfiguration, as to slip its own conventional bounds of characterization, adding a tonal ambiguity to its themes and plot equally.

Austen's greatest problem in constructing Emma is said to be the control of our response to its 'flawed' subject, and the critic's greatest problem in defending Emma to be justifying Austen's exercise of that control. Emma is flawed as a person but not as a character, the defence goes, because her pride, snobbery, gullibility and self-deception are what enable the comedy and, indeed, the plot—such as it is. But because comedy, or at least this comedy, also requires our sympathy, our desire for the heroine's reform and reward, Austen must simultaneously shield us from those very flaws. (Rosmarin 1984:318)

Ironically, the narrative's comedy, its satirical digs at the heroine and her society, invests its structure with an instability. Emma, the character, is a unique personality, and also a servant to the comedy her presence produces. This element of the narrative's construction is further complicated by what some critics note in its delivery, the narrator's voice, and that of Emma herself, arguably at odds with one another.

The importance of separating the narrative voice from Emma's voice is evident in the following passage, in which Emma declares her intention to become more like Harriet, for the sake of her own happiness: "It was rather too late in the day to set about being

simple-minded and ignorant; but she left her with every previous resolution confirmed of being humble and discreet, and repressing imagination all the rest of her life' (*Emma*, p. 142).

When this passage is read as narrative statement, there is an ugly harshness in Emma's opening thoughts ('It was rather too late in the day to set about being simple-minded and ignorant') but, seen as part of Emma's narrated monologue, it forms a comic beginning to Emma's attempt at self-reform. There are moments when it is unclear whose opinion is being given, Emma's or the narrator's, and this lack of clarity subtly undermines the reader's confidence in the objective value of statements.

5.9 Role of Lighting in *Emma*

The aim in this part of the analysis is to shed light on the role of "lighting", namely the sculptural effect (SCE) produced by light and the magic hour which cinematographers use in addition to VO as an alternative to the subjectivity of narration in the novel through the use of FID, some other cinematographic components are of paramount importance in shaping the viewers' response to the film like lighting (favouring the natural light of the magic hour, the light of candles, sculptural effect SCE and specular highlight) and these are mentioned in technical books of photography but never valued or dealt with in academia.

Cinema has sometimes been referred to as "painting with light." Painters have helped filmmakers to understand how to use light. Filmmakers, and particularly cinematographers, often go to painting to learn about lighting.

5.9.1. *Emma*: A Painting with Light

Part of tableaux vivants' attraction lay in their astonishing resemblance to real artworks and in their potential to play on visual perception.

In certain situations, audiences were temporarily enticed to believe they were looking at real artworks rather than living beings. The illusory effect makes the viewer imagine that he is not looking at real living people but masterpieces created by the greatest sculptors. This effect has inspired lighting engineers to play with light and create real *tableaux vivants* even if unconsciously.

5.9.1.1 Specular Highlight (Henceforth SH)

Brian Peterson (2009) Was bewitched by the effect of the specular highlight made by his camera on a spider web that gave the impression that it is as pearls' necklace only by means of manipulating camera focus, it is also called (mise-en-valeur)



Figure 45: Frame of SH

Frame (00:06:31) and Frame (00:06:42) in the same scene, a clear background with Mr. Knightley or Mr. Woodhouse while there is a clear SH with Emma to highlight her face and give her more value compared to the other contents of the frame.



Figure 46: Frame of SH with a candle

In Frame (00:10:37), the effect of low-key light (candles) on Emma's face: glittering of eyes, emphasizes the beauty of the heroine and highlights her importance in the frame.



Figure 47: Frame of SH with Sun Rays

The same effect is created in the Strawberry picnic party scene in which the camera was adopting and leaning to the side of Emma. (01:25:54) In this scene, any observer can notice the difference in frames between the different characters in the scene. SH was used only and solely with Emma.

5.9.1.2 Sculptural Effect (Henceforth SCE)

The sculptural effect is obtained by the position of the subject (character) in relation to the source of light (high or low key) as to have the impression that there is a three-dimensionality in the photographed subject, the light draws a line on one of the sides of the character to make him/her appear as a sculpture.

The picture in Frame (00:02:53) shows Emma in the first scene of the film in the wedding party when she was showing the globe to her governess. Sun light rays on her hair and neck gave the effect of a sculpture to Emma.



Figure 48: Frame (00:02:53) SCE Emma

Another sample of SCE in the film *Emma* in the Woodhouse's party when she was speaking with Mr. Elton and the source of light (natural light) was projected on Emma's left side. (frame 00:08:58)



Figure 49: Frame (00:08:58) in the Woodhouse's party

Emma is exposed to sun light on the left side (sculptural effect) to enhance her beauty though she was in a situation whereby any viewer will hate her because she was convincing Harriet to think of Mr. Elton rather than her real love Mr. Martin, simply because it would be a "degradation" for her to marry a farmer! "(Frame 00:27:38)



Figure 50: Frame (00:27:38) Emma and Harriet

Another scene in the film to reveal Douglas McGrath's intention to magnify and create a majestic character is the Strawberry picnic party in which the director used both light effect of SCE and SH to enhance the beauty and the distinction of Emma and to influence the viewer mainly because the scene itself portrayed Emma's negative side. If we compare the two pictures in Frame (01:26:07), (01:25:54) we would notice that within the same scene and shot, the SCE is used only with Emma while all characters were in the same setting and all exposed to sun light.



Figure 51: Frame (01:26:07), (01:25:54) SCE in the Strawberry picnic party

In the first meeting after Mr. Knightley's reproach to Emma after her insult to Mrs. Bates, natural key light of the sun, her position in relation to the sun rays seems to be in accordance with her feeling of regret and guilt so that her eyes were in the shadow of the sun. (see figure 52)



Figure 52: Frame (01:30:45) Post-Strawberry part scene

In her daily discussions with her friends, Emma is always highlighted and emphasized by camera and light (see Frame 01:30:45)



Figure 53: Frame (01:34:02) and (01:38:51) SCE of lighting: Emma with Mrs. Weston.

A different scene in which the SCE prevails is in Emma's room at night. A VO shot on the light of two candles, Emma is quite confident of Mr. Churchill's love for her: "*Well, he loves me! He was on the verge of telling me when his father burst in. I felt listless after he left and had some sort of headache, so I must be in love as well. I must confess I expected love to feel something different than this*". (01:02:04)



Figure 54: Frame VO with SCE scene of Emma's confessions

In frames (Frame (01:05:26) and (01:05:37), within the same scene, the projection of light on the actors is not the same; the SCE is clear with Emma unlike Mr. Elton and his wife, another instance of valorisation of Emma's beauty.



Figure 55: Frame (01:05:26), (01:05:37)

The following frames show a movement of the heroine from darkness to light in the party she organized for Jane Fairfax, very significant zooming of the camera marking Emma's process of thought, self-discovery and the first emotions of love and jealousy. Light representing a metaphor for self-discovery (light on the eyes). The eyes represent

the mind and clarity of vision is clarity in the process of thinking and reasoning. (see the following figure below.

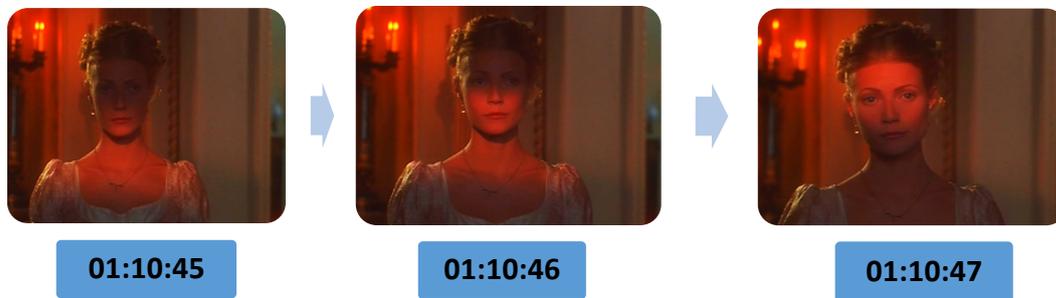


Figure 56: Camera movement and light projection on Emma's Face

5.9.1.3 Emma: A Greek Goddess

Aphrodite, the Greek Goddess of beauty, popular in the Greek mythology as the most beautiful deity whose angelic appearance could allure even the most robust and dignified hearts, she possessed the title of goddess of beauty, love and desire¹. Besides her astounding beauty, she also had the power to infatuate love and desire among gods, mortals and even birds and beasts. She was also said to have a role in the natural cycle of birth, death and rebirth of all mortals and living beings in the nature¹⁹.

She is known to be the daughter of Zeus, though the stories behind her birth diverge according to the depiction of ancient Greek narrators. Worried that her captivating charm would enchant a lot of unnecessary commotion among gods, Zeus had her married to Hephaestus, the legendary craftsman among Olympians. But that did not stop her from having a not so secret love affair with the god of war Ares. Aphrodite remained the divine personification of all desire and affection that binds everyone together.

¹⁹ Retrieved from <https://www.ancienthistorylists.com/greek-history/top-10-ancient-greek-goddesses/>

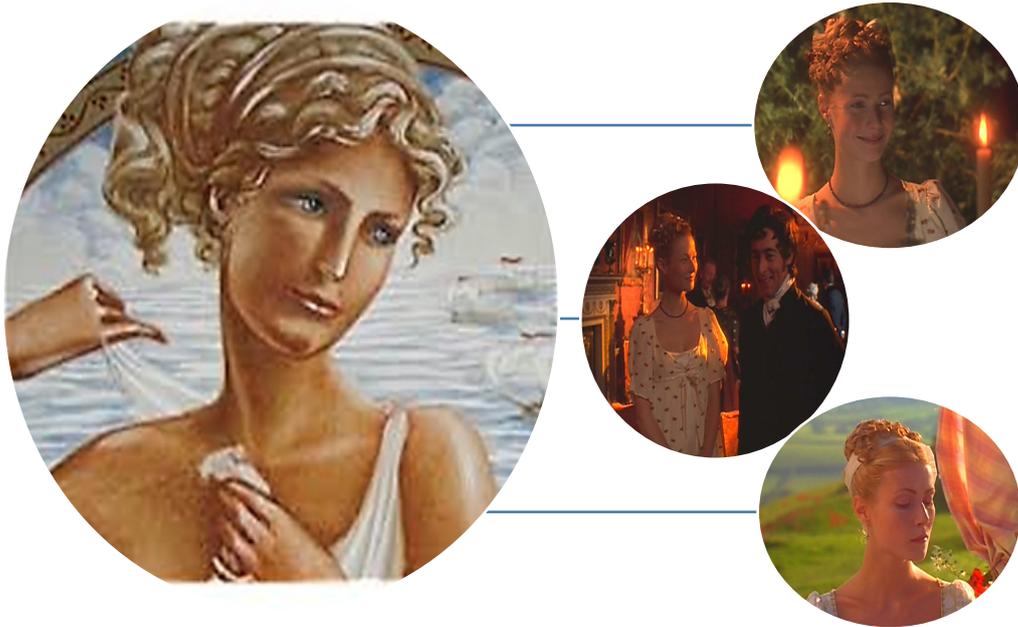


Figure 57: Emma the Greek Goddess

A viewer with some background on the Greek mythology would depict the clear analogy between Emma and Aphrodite. In Douglas McGrath's *Emma*, even the few rays of sunlight in the party hall or the light of candles at night are always be directed to Emma as to give her a sculptural effect together with specular highlighting and revive the image of the Greek Goddess in the mind of the viewer, a way to add some divinity to the character and distinguish her from the other characters.

5.9.1.4 Numerical Presentation of SH and SCE in *Emma*

The actual part is a statistic look at the two aspects of SCE and SH throughout the film *Emma*. The researcher has collected all the instances of SH and SCE to discuss their use with each one of the main characters. A comparative presentation will illustrate both of SCE and SH with each of the main characters to allow a better interpretation of the results. The following are the frequency rates of the use of SH and SCE successively.

Character	Frequency	Percentage
Emma	6	60%
Harriet	1	10%
Knightley	1	10%
Jane	2	20%

Table 12: SH Values with the Main Characters

Character	Frequency	Percentage
Emma	8	80%
Harriet	1	10%
Jane	1	10%

Table 13: SCE Values with Main Characters

It is observed that Specular highlight technique was used with the protagonist Emma (60%) more than the other main Character, who were less highlighted by light (Harriet 10%, Knightley 10%, and Jane 20%). As far as Jane is concerned, the Director was provoking the Jealousy of Emma as Jane was her opponent, she was highlighted mainly in the piano scene in which her artistic faculties were revealed as to show her beauty with her artistry.

5.9.1.5 Graphic Presentation of SCE and SH

A graphic presentation of the results in the context of the story plot will serve to identify the relationship between the use of the above-mentioned light techniques

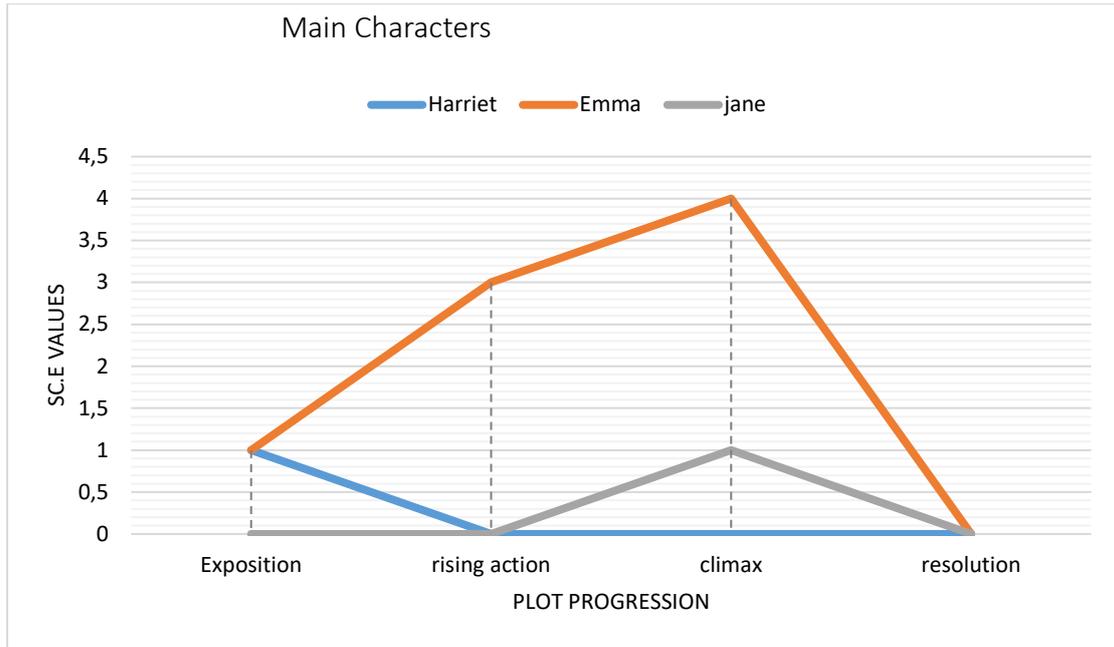


Figure 58: SCE through the Plot Progression

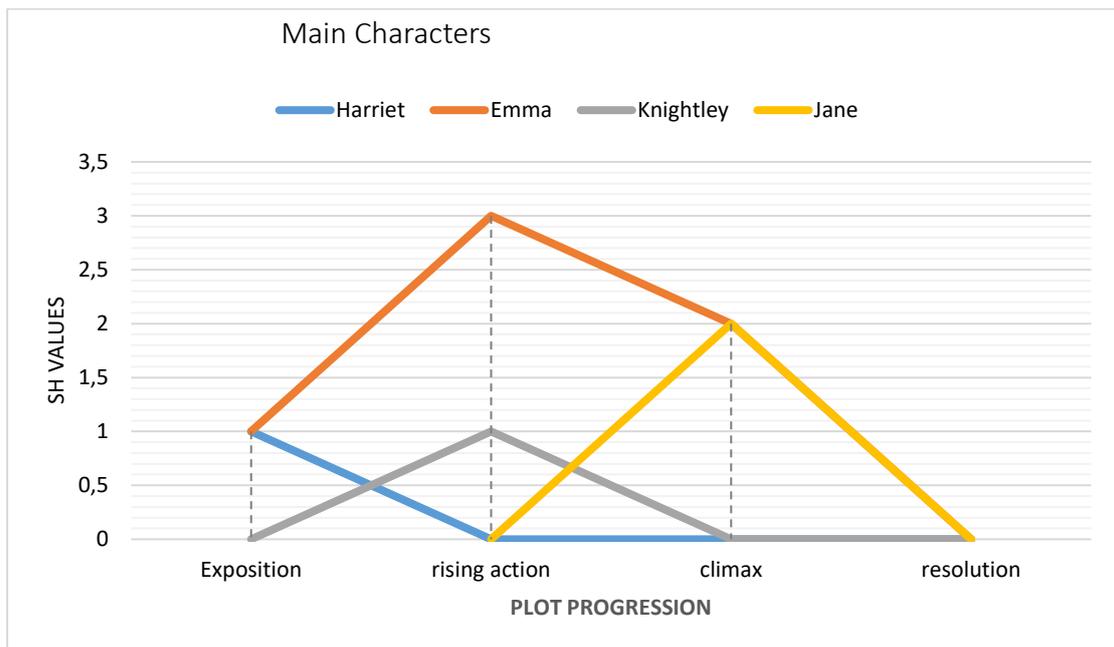


Figure 59: SH through plot Progression

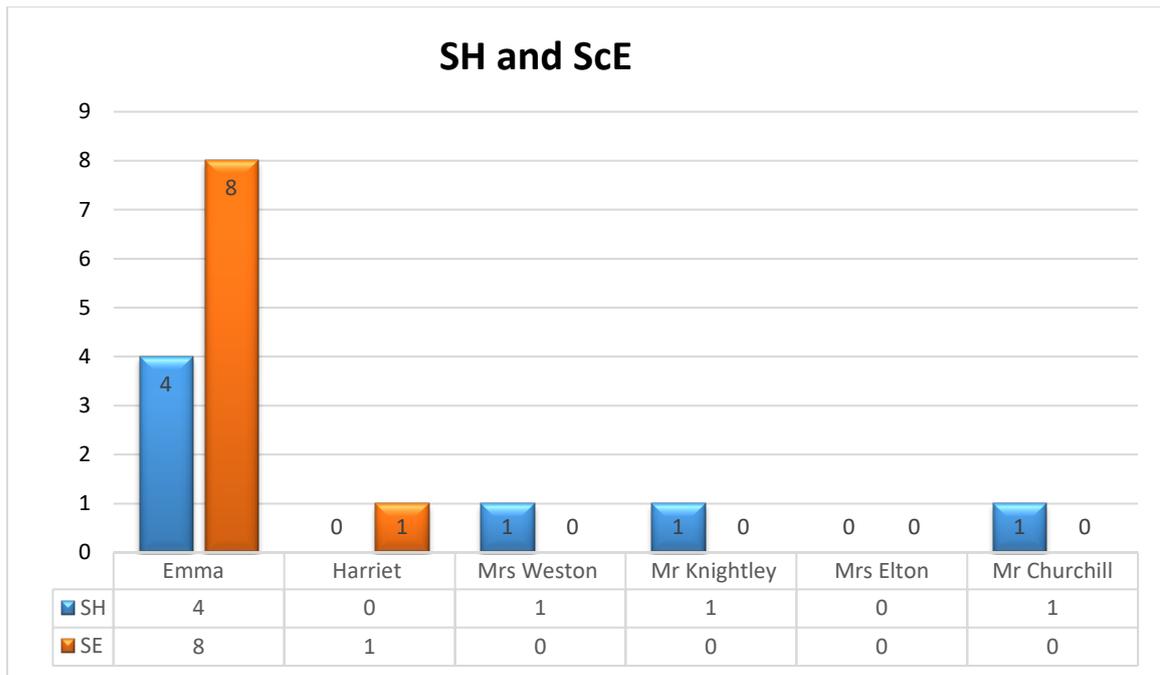


Figure 60: SH and SCE in Emma

5.9.1.6 Discussion and Interpretation

The results described in the previous section are in favour of a strong subjectivity on the part of the director when it comes to the use of lighting techniques with his character Emma, a conclusion that any observer can form after reading the results of the data collection and both graphic and numerical presentations.

Light is a form of visual grammar that can activate specific physical sensations and psychological sensibilities, and allows us to touch with our eyes. Its diverse characteristics, analogous to how we use words to explain our world, offer image-makers a wealthy descriptive toolbox to call upon. One could say that image-makers use light as adjectives to bring out the attributes that best describe or modify their subjects. The director used also the magic hour or the "golden" hour, this first hour of sunlight, as well as the last hour before sunset, is known as the golden, or magic, hour. Many photographers favour it because the diffused light reduces the contrast range, making it easier to capture without overexposing the highlights, while the warm hues are considered to be desirable enhancements to the colours in a scene. The use of SCE, SH and the magic hour with the same character is intended to put the heroine in a special position among other characters and to hide her flaws by exposing her beauty and magic attraction.

5.10 Conclusion

Watching a film extends beyond simply viewing a visual sequence, it is an immersive audio-visual experience that engages both senses in order to entertain, inform and transport its audience to narrative worlds. The quickest way to a person's brain is through vision but even in the movies the quickest way to his heart and feelings is still through audition.

In this chapter, we also investigated how the auditory and visual modalities work, refining and contextualizing each other in a continuous semantic interplay that conveys the narrative, the scene context and the emotional nuances of the scene. Sound enhances the visual scene as an additive force, providing energy, dialogue, motion and warmth, the aural world that is believed to immerse and guide the viewer through the narrative (Gorbman 1980; Chion 1994). In this chapter, we explored music and lighting role in the construction of narrative in *Emma* and the way they operate to reflect the author's subjectivity in the text.

Chapter Six

Hamlet and Christmas Carol:

Disambiguation through the Silver Screen

6.1 Introduction.....	206
6.2 <i>Hamlet</i> : From Stage to Screen	207
6.2.1 A Revenge Play.....	207
6.2.2 <i>Hamlet</i> Adapted.....	208
6.2.3 Kenneth Branagh's Version.....	208
6.2.4 Interaction between Hamlet and the Ghost.....	210
6.2.5 Demon or Father: Narrative Comprehension Deficit	212
6.2.6 Character Complexity Depicted through Camera and Light.....	214
6.2.6.1 Zoom and Narrative Subjectivity	214
6.2.6.2 Claustrophobia through Camera Angles.....	216
6.2.6.3 Mystery and the Character's Fragmented Psyche.....	218
6.2.6.4 Darkness and Obscurity: The Gothic in <i>Hamlet</i>	223
6.3 Adapting Dickens.....	226
6.3.1 Dickens and Popular Culture	227
6.3.2 <i>Christmas Carol</i> Becoming Scrooge.....	227
6.3.2.1 The Ghost of Christmas Past	228
6.3.2.2 The Ghost of Christmas Present.....	229
6.3.2.3 The Ghost of Christmas Yet to Come	229
6.3.3 Christmas and the English Culture.....	230
6.3.4 Ronald Neame's <i>Tableau vivant</i> in <i>Scrooge</i>	231
6.3.5 Light vs Obscurity: Miserliness and Generosity in <i>Scrooge</i>	232
6.4 Conclusion	234

6.1 Introduction

Branagh's mission in presenting 'for the first time, the full unabridged text of Shakespeare's *Hamlet*' seems to have been to gather together every scrap of text which might conceivably be attributed to Shakespeare as author and to present this in all its copiousness as the most fully authentic version of the play. inflected by the revising playwright.

After Shakespeare, Charles Dickens is the writer in English whose effect on the world's readers transcends the apparent limits of literature and so teaches us that imaginative invention itself can be a form of life. Together with *The Pickwick Papers*, *A Christmas Carol* seems as though it has always been there, just as Hamlet and Falstaff give us the strong illusion, they did not require Shakespeare's art to have awarded them life.

Dickens was an "intimate" presence in each household not only because he was so widely read but also because he seemed able to see deeply inside people's lives and minds. Scholars often comment that Dickens's work is in part an encyclopedia of Victorian social life, documenting in the stories innumerable details about household life and relationships, class-based customs, street life, and legal and commercial issues.

Scrooge (1970) is Ronald Neame's film adaptation of Dickens's *Christmas Carol*, the version of adaptation which seems to be the closest to the original text, a recreation, and an interpretation of the story. *Hamlet* (1996), the film version of William Shakespeare's masterpiece *Hamlet* directed and written by Kenneth Branagh, a re-reading to the original play which is believed to have added clarity to the meaning and the narrative aspects of the play.

Through this section of the actual research, it is aimed to explain the ways in which film adaptations of both great literary works could disambiguate the meaning mainly to the non-native readers of the stories, overcoming as such any cultural obstacles in the way of the comprehension of both masterpieces. The chapter is divided into two main sections: *Hamlet* from stage to screen and Christmas Carol adapted. In the first section, the researcher modestly explores the complexity of the play and how the cinematic techniques used by the director could bring some clarity to the aspects of the narrative provoking a hindrance for the understanding of the play, like character construction of Hamlet and his fragmented psyche in addition to the gothic elements of the play.

The second section expands on the same process of disambiguation but with Ronald Neame's film adaptation of Dickens. This part of the analysis deals with the role of camera movements and lighting to present a "tableau vivant" of the Victorian society and in removing the cultural barrier in the understanding of the story.

This chapter's critical analysis is of qualitative nature, reading the two adapted literary productions through the lenses of literary theory and semiotic interpretation.

6.2 *Hamlet*: From Stage to Screen

William Shakespeare's *Hamlet* is a revenge tragedy, a dramatic form based on classical models that was popular in the late sixteenth and early seventeenth centuries. In this play, Hamlet, Prince of Denmark, is visited by the ghost of his father, the late King Hamlet, who reveals that he was murdered by his brother Claudius, who has married the queen and assumed the crown. Prince Hamlet is charged with avenging his royal father's death, and the main plot of Shakespeare's play traces the manner in which Hamlet finally achieves revenge.

6.2.1 A Revenge Play

Shakespeare was active as a poet, playwright, and actor in London from perhaps the late 1580s to the second decade of the seventeenth century. The popular theme of revenge figures prominently in several of Shakespeare's early plays including *Titus Andronicus* (c. 1592) and *Julius Caesar* (1599), but it is in *Hamlet* that he gave the plot device his most fully developed treatment, and evidence suggests that the play was enormously successful in its day. The *Hamlet* story itself, which has many of the characteristics of a folktale, was not original with Shakespeare. It first appears in the writings of the medieval Danish chronicler Saxo Grammaticus, who tells the tale of Prince Amleth feigning madness to revenge himself upon his uncle who has murdered Amleth's royal father and married the queen. It is unlikely that Shakespeare knew Saxo's chronicle, but it appears from contemporary allusions that an earlier dramatization of the *Hamlet* story, possibly by Thomas Kyd, was being performed in London in the 1580s. In a sense, then, Shakespeare's play might be considered a "remake," a sophisticated reworking of a revenge drama already well known to his London audience.

Like most of his other tragedies, including *Othello* (1604), *King Lear* (1605), and *Macbeth* (1605), Shakespeare's *Hamlet* has a political dimension. In the background

lies the combat between Hamlet's father and King Fortinbras of Norway, a struggle revisited by young Fortinbras's attempt to recover the lands his father lost to Denmark. In the foreground lies the matter of the succession to the Danish throne, an issue to which Shakespeare's audience, concerned about the pressing matter of the succession in late Elizabethan England, would have been very sensitive.

6.2.2 Hamlet Adapted

Many film adaptations have been made of Shakespeare's most famous tragedy, and they have already been analysed by a number of studies in detail.²⁰ As has been stated, this part of the study is concerned not primarily with these adaptations. Therefore, only the closest and most faithful to the original text is examined briefly, perhaps the most important one, as part of the study of the aesthetic identity of Hamlet and the problems of the reception. The focus is again mainly on the plot, the hero and the Ghost.

6.2.3 Kenneth Branagh's Version

Kenneth Branagh's Hamlet represents a further development, as it is a film adaptation of the full text. As Branagh explains about "The Choice of Text" in the published screenplay:

The screenplay is based on the text of Hamlet as it appears in the First Folio – the edition of Shakespeare's plays collected by his theatrical associated Heminges and Condell and published in 1623 by a syndicate of booksellers. Nothing has been cut from this text, and some passages absent from it (including the soliloquy 'How all occasions do inform against me...') have been supplied from the Second Quarto (an edition of the play which exists in copies dated 1604 and 1605). We have also incorporated some readings of words and phrases from this source and from other early printed texts, and in a few cases emendations from modern editors of the play. Thus in I, 4, in the passage (from the Second Quarto) about the 'dram of eale', we use an emendation from the Oxford edition of the Complete Works (edited by Stanley Wells and Gary Taylor, 1988): 'doth all the noble substance over-daub' - rather than the original's 'of a doubt'.²¹

Unlike almost all productions and adaptations, this film therefore presents an unabridged Hamlet, achieving an authenticity from this essential point; in fact, with the conflated text, it is more complete than any of the three original editions. This effort

²⁰ See, for instance, Douglas Brode, *Shakespeare in the Movies*, Brode discusses nine Hamlet films in detail.

²¹ Kenneth Branagh, "Hamlet" by William Shakespeare: Screenplay, Introduction and Film Diary (the latter by Russell Jackson) (New York: Norton, 1996), 174.

was widely appreciated by critics as well as the American film academy: Branagh had an Oscar nomination for best writing (adapted screenplay); the three other nominations included best art direction (Tim Harvey), best costume design (Alexandra Byrne) and best original score (Patrick Doyle), similarly to the former two film adaptations discussed above.

Branagh's film has been much praised by critics, but it did not prove to be a commercial success. This is "mostly due to its limited release", but another reason may have been its length; its chief merit may have proved a disadvantage in the popular reception. Despite featuring numerous Hollywood stars, even in minor roles, at over four hours (242 minutes), the film may have been too long for the average moviegoers. In fact, an alternate, shorter version was edited of this film too (135 minutes), with much the same cuts as usual, omitting, among other characters, the English ambassador at the end, though retaining Fortinbras.²²

As Olivier, Kenneth Branagh directed himself, but, as Roger Ebert observes:

Branagh's Hamlet lacks the narcissistic intensity of Laurence Olivier's, but the film as a whole is better, placing Hamlet in the larger context of royal politics, and making him less a subject for pity.²³

Indeed, perhaps the most remarkable feature of this adaptation is that Branagh's Hamlet appears to be a moral hero too, even though – unlike in the age of Romanticism and usually even now – none of his controversial deeds and speeches are cut. Unlike in Olivier, all his bloody deeds and victims are retained. Zeffirelli also presents and actually emphasises these aspects, but he cuts great portions of the text. Whereas Zeffirelli only suggests the fate of Rosencrantz and Guildenstern, merely by some brief images, here we can hear Hamlet's detailed account of how he carefully forged his escorts' death sentence, specifically disallowing their shriving; in line with his pronounced intent to damn his enemies, particularly the King. Even the English ambassador is kept to remind us about this deed at the end, prompting Horatio's extended conclusion about the devastating revenge cycle.

²² "Two versions should have been theatrically released at the same time: a complete 242-minute director's cut shown only in selected venues (large key cities) and a shorter, wide-release version that ran about two-and-a-half hours. After some critical backlash, Castle Rock decided to release the complete 4 hours everywhere in the US and use the shorter version for some overseas territories." <http://www.imdb.com/title/tt0116477/alternateversions> (accessed 25 February 2013).

²³ Roger Ebert, "Hamlet" (Chicago Sun-Times, 24 January 1997).

6.2.4 Interaction between Hamlet and the Ghost

When the Ghost does arrive at the end of Act One, he reveals much to an already distressed Hamlet.²⁴ Hamlet's Ghost is not a typical vestige, however. Stereotypically, ghosts are spooky spectres of their former selves; they are known to be partially transparent, decaying, skeletal, or invisible all together. Often authors employ spirits to terrify characters.

Shakespeare's Ghost is not a tool used merely to terrify, however; the former king of Denmark seems to be more sad than angry. His appearance has substance—Hamlet does not reach out for him, but if he did, one could imagine physical contact being made between the two. Shakespeare goes to great lengths to portray King Hamlet not only as a ghost but also as a father.²⁵

“O my prophetic soul!” (I.5, 40) (See Appendix 6): Hamlet's worst suspicions are revealed to be true. Claudius has murdered the King, and the Ghost has had no time to make his peace with heaven. Hamlet also learns that his mother was unfaithful to his father, even in the king's lifetime. He knew “she was a criminal, guilty of the filthy sin of incest; but this new revelation shows her as rotten through and through.”(Wilson:44) Now comes the true purpose of the Ghost's visit, the task of revenge: “If thou didst ever thy dear father love,/ Revenge his foul and most unnatural murder,” (I.5, 23, 25)



Figure 61: The Ghost Appearance in *Hamlet*

²⁴ See Appendix 6 for the complete interaction between Hamlet and the Ghost.

²⁵ Grigori Kozintsev, *Shakespeare: Time and Conscience*, transl. Joyce Vining (New York: Hill and Wang, 1966), 149.

He charges Hamlet with the task of revenge but offers no advice as to how to carry it out. One final burden is added to Hamlet as an indirect consequence of his conversation with the Ghost: doubt. Hamlet is unsure of the nature of the Ghost, and he spends the next two acts trying to prove the Ghost's words. At first, he pretends a mental breakdown in order to avoid suspicion, but soon the weight of the strain and the mental sparring with his friends Rosencrantz and Guildenstern prove too much for Hamlet, and his mind really does start to slip.



Figure 62: Hamlet in the Ghost scene

Hamlet is to avenge his father's death by killing Claudius. This act alone is not enough for the Ghost. He adds conditions to an already difficult task:

If thou hast nature in thee bear it not, Let not the royal bed of Denmark be A couch for luxury and damned incest. But howsoever thou pursues this act, Taint not thy mind, nor let thy soul contrive Against thy mother aught. Leave her to heaven (I.5, 81-86).

Three conditions exist for Hamlet along with the task. First there is to be an end to "luxury and damned incest." Claudius's death accomplishes this condition nicely; the other two conditions are more difficult, however. Hamlet cannot involve his mother in his act for vengeance. Whatever he does needs to be against Claudius alone. Even at the beginning of the play he is more upset by her actions than by what Claudius had done.

Hamlet is also warned against letting his mind be tainted by the acts of Claudius and Gertrude. But this warning comes too late. As we learn from the first soliloquy before the Ghost is seen, Hamlet's mind is already tainted. It is partly for this reason that

Hamlet acts too late. The task and the conditions have been given to Hamlet, the rest lies on his shoulders.



Figure 63: Hamlet in soliloquy (01:21:18)

Shakespeare presents the Ghost Scene with no context or introduction to help explain it. Due to this fact, several problems arise. One comes from the nature of the Ghost. How is this scene to be interpreted? When scoring this scene for a movie, the director's interpretation of the Ghost is of utmost importance to the musical and narrative aspects of the production. Is the Ghost actually a visage of Hamlet's dead father? Or is he a demon assuming the sympathetic form of his father? Much debate has risen over the nature of the Ghost, for he is "the linchpin of Hamlet; remove [him] and the play falls to pieces." (Wilson:52) The Ghost is the impetus for Hamlet's revenge; if he is indeed a devil preying on Hamlet's suspicions, then several film adaptations are available that could interpret Claudius as the true protagonist of Hamlet.

6.2.5 Demon or Father: Narrative Comprehension Deficit

Shakespeare gives careful consideration to the presentation of ideas concerning apparitions. The Ghost is seen by four people: Bernardo, Marcellus, Horatio, and Hamlet. These four characters represent three typical points of view present in Elizabethan spiritualism. In the sixteenth and seventeenth centuries, the Reformation was in full flower, and Catholics and Protestants differed greatly in their beliefs, a fact that has major implications in interpreting Hamlet.

Most Catholics held the belief that ghosts were the apparitions of the recently deceased. Ghosts could come back from Purgatory to relay a special request to the living; the pious was obliged to obey. On the other hand, Protestants did believe in

ghosts, but felt that Purgatory was an archaic tradition. Souls went straight to either heaven or hell; ghosts were thus angels or demons. The third, more rational notion was that apparitions were either the illusions of the insane or simply someone's prank. (Wilson:61-62)

The ghost of King Hamlet never says the word "Purgatory," but he describes a place, where he was

for the day confined to fast in fires, Till the foul crimes done in my days of nature Are burnt and purged away. But . . . I am forbid To tell the secrets of my prison house (I.5, 11-14).

This description was universally accepted in Shakespeare's day as a viable explanation of Purgatory. The Ghost is decidedly Catholic, but Hamlet is Protestant, and by giving the Ghost a contemporary spiritual background, he transforms the Ghost from horrifying to tender and pitiable.

Since the above statement establishes the Ghost's Catholicism, the spirit of King Hamlet comes to give Hamlet a task that the Ghost feels is his duty as a pious person to fulfil. But a few complications arise from this interpretation: if this is a spirit being tormented and atoning for the sins of his past in Purgatory, why does he put so many conditions on Hamlet to complete the task necessary to end his torment? Hamlet is essentially forced into inaction by these burdens.

Shakespeare not only steps his play in contemporary spiritualism, but he also presents examples of superstitions popular at the time. There were many popular myths associated with spirits, and Shakespeare had to decide which ones were appropriate enough in this setting. First, ghosts could not speak until addressed first. This is evidenced by the Ghost speaking only after Hamlet decides to listen to what he has to say.

Be thou a spirit of health or goblin damned, bring with thee airs from heaven or blasts from hell, be thy intents wicked or charitable, Thou comest in such a questionable shape That I will speak to thee. I'll call thee Hamlet, King, father, royal Dane. O, answer me! (I.4, 40-45)

Not lost is Branagh's view of the Ghost. Images of steam escaping from the earth, the ground splitting open, and fire all accompany the Ghost's arrival. This makes both Hamlet and the audience doubtful of the Ghost's intentions, for these are elements that are associated with a Christian's view of Hell. Instead of filming this scene



Figure 64: The Ghost of Hamlet's Father

6.2.6 Character Complexity Depicted through Camera and Light

Through camera movements, positions and light techniques, Kenneth Branagh could draw the personality traits of his characters, mainly the Protagonist Hamlet whose psychological construction demanded an effort to embody and portray.

6.2.6.1 Zoom and Narrative Subjectivity

The technique of ZI is used in Branagh's version of *Hamlet* to depict the atmosphere of Horror and reflect the psychological state of Hamlet after seeing the ghost of his father, and it is used in all the ghost scenes throughout the film. The camera was approaching in a slow apparent movement the face of the ghost father in the shot from (00:01:07) to (00:01:10) (see figure below).



Figure 65: Zoom-in (ZI) shot approaching the face of the ghost father

Another shot of ZI was between (00:01:07) and (00:01:10) in which the ghost appears in a smoky dark place accompanied by a horror music score. Branagh intended to create

the feeling of both suspense and fear in the viewer, an effect which was created in readers of the original play through narrative description. (see figure below), the other type of zoom is zoom out ZO which is a movement of the camera lens from

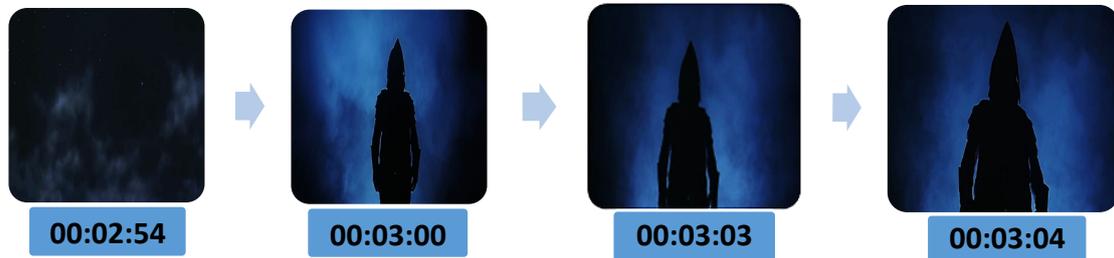


Figure 66: A ZI of the father ghost

closeness to distance at a horizontal level. In the shot (00:07:40) to (00:07:42) the ghost is extending his hand to Hamlet as a sign of calling for rescue in a different mood of the shot in which the viewer starts to sympathize with the ghost who is seeking the help of his father; a father-son emotional scene. (see figure 67 below)

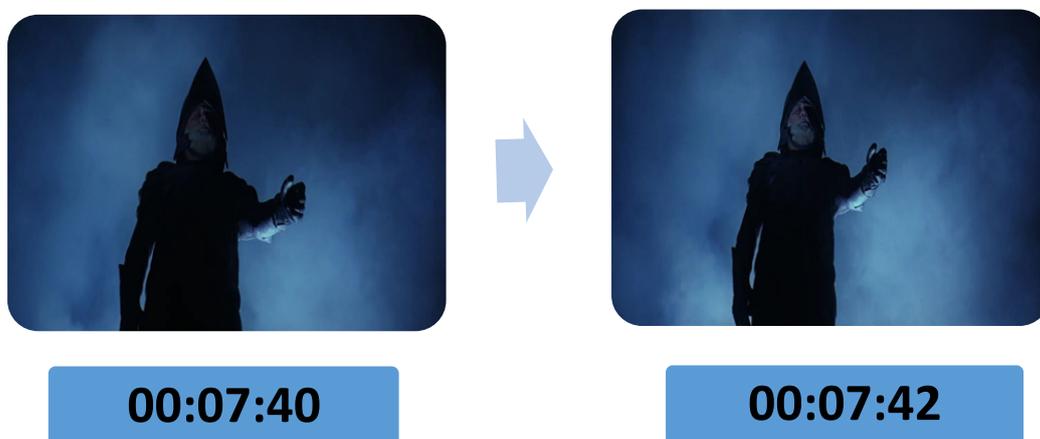


Figure 67: The father ghost seeking help

The ZI in the following scene is a description of the inner feelings and reactions of Hamlet when he came from Denmark to the castle of his parents to discover that his father died, and to his surprise his mother was sitting next to his uncle, too many events which have put him in a bewildering mood and a confused mind. (see figure 68 below)



Figure 68: ZI of Hamlet's appearance in the wedding



Figure 69: Camera ZI of Hamlet

In an unusual type of movement, the camera Hamlet's is now using a ZI and a close up (CU) at the same time, an upward movement from Hamlet's feet to his face, showing the feeling of surprise and astonishment on Hamlet's face.

6.2.6.2 Claustrophobia through Camera Angles

Most of the action in Hamlet takes place within doors. Whether at the home of Polonius or somewhere in the palace, the locales seem largely undistinguishable. On the stage, we see Hamlet freed of this physical prison only in the encounter with Fortinbras' army, and perhaps in the graveyard scene. That we hear of his battle with the pirates and his cruel trick on Rosencrantz and Guildenstern is significant, for the spoken descriptions intrude into Elsinore as single moments of decisive action starkly contrasting with the confusion and complexity that beset Hamlet within its confines.

The frequency in the play of scenes reported rather than represented adds to the atmosphere of enclosure characteristic of Hamlet. Branagh's use of locale accords with his fast-paced style. Few sets appear in more than a single scene. Gone is Shakespeare's evocation of unlocalized enclosure. The Art- Film version moves with total freedom from Denmark to Wittenberg to Norway and points between; from garden to graveyard, woodland, hillside, dungeon, dormitory, banquet hall. inn. tomb, and gymnasium. The settings are decked in the accoutrements of reality, every locale afforded a local habitation and a name. There are no spatially ambivalent recesses, no sterile promontories edging off into darkness - and aptly so since the film rejects ambivalence of any sort, except of course where sexual identity is concerned. (Figure70)



Figure 70: HA shot of Hamlet

The effect of this pictorial realism, and of the skillful editing by which Branagh implements it. The wedding feast of Gertrude and Claudius provides a good example. The sequence opens with Hamlet in Wittenberg as a messenger informs him of his father's death. He sets out for Elsinore. Branagh cuts to an extreme long shot of the vast and crowded banquet hall.

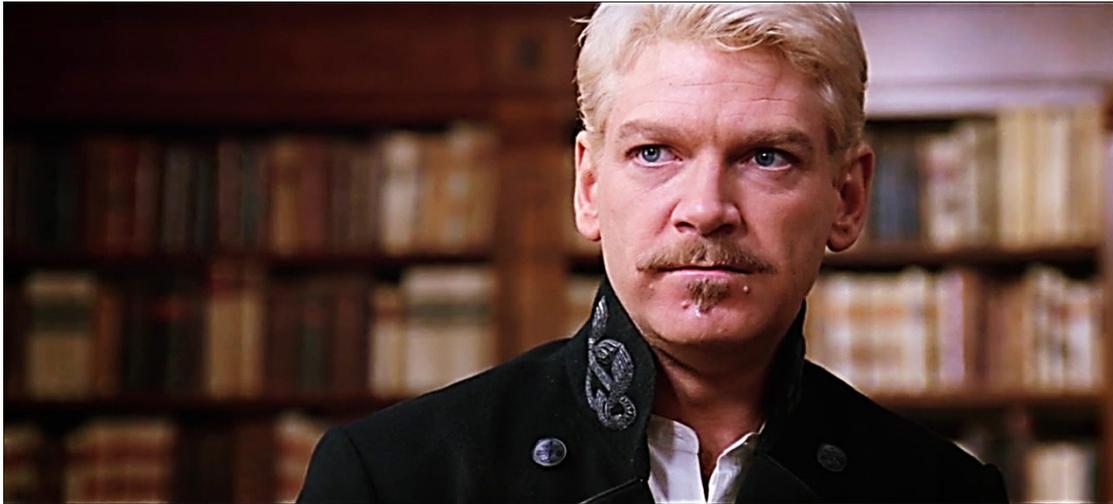


Figure 71:CU shot of Hamlet's face while Furious

The camera shoots from a high angle; tables stretch along one wall into the distance then the face of Hamlet is closer to the camera to show his reaction after seeing his mother marrying his uncle. (Figure 71)

6.2.6.3 Mystery and the Character's Fragmented Psyche

More has been written about Hamlet than about any other single piece of literature. Not only has it been commented upon by poets and thinkers such as Coleridge, Goethe, and Freud, but it even has its own journal, *Hamlet Studies*, and every year dozens of articles and books are published on it. Almost every literary movement in some way co-opts the play, and every school of criticism undertakes an interpretation of it. Hamlet functions as a touchstone: to interpret it convincingly is to validate one's literary theory or approach. Even people who have read little or no Shakespeare know about the play by hearsay, and the character of Hamlet has so much apparent substance that his name signifies a certain kind of person. For many young people he functions as a literary liberator, because he seems so much like their secret selves – the person whom they feel themselves to be, unknown to their families and friends. The kind of secret kinship one can establish with such figures offers the assurance that one is, after all, part of the human race. As the play is considered the central dramatic piece in Western cultural consciousness, one could say that Hamlet haunts the western culture as much as he is haunted by his father's Ghost.

While Hamlet is one of the most compelling of literary creations, he is also one of the most elusive. Therefore, it is worth the effort to consider what it is about the play that makes it at once so popular, so compelling, and so puzzling. The play generates its power by staging the characters' struggle with some questions, along with their questioning of the gap between what is known (and trusted) and what is unknown (and feared). This struggle leads to an atmosphere of paranoia, a widespread uncertainty about crucial bonds that should hold a family and state together. (see figure below)



Figure 72: A HAS of Hamlet's State of Confusion

Hamlet's feeling of self-estrangement derives from the straining of kinship and friendship bonds between nearly all characters in the wake of the death of Old Hamlet and the remarriage of Gertrude to Claudius. Yet part of the allure of the play is that Hamlet makes the audience privy to a great deal of his experience through his lengthy soliloquies. (figure below)

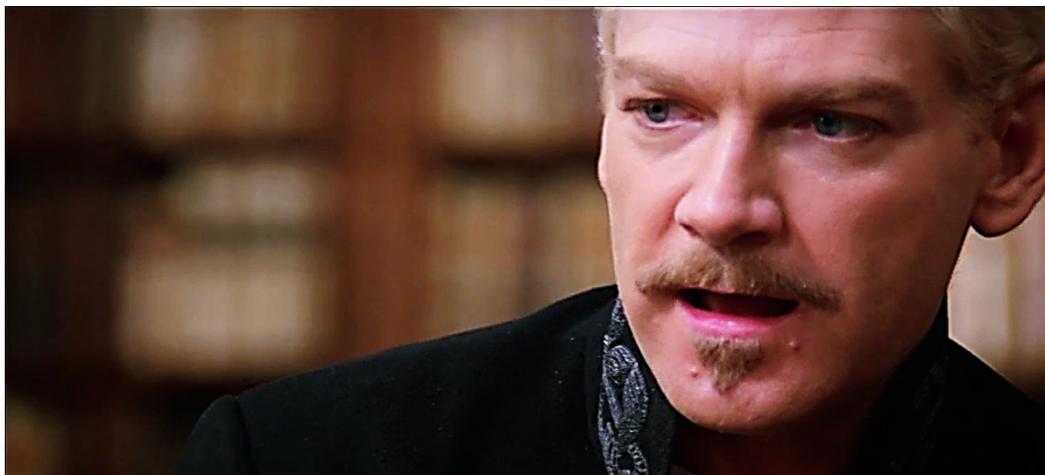


Figure 73: CU of Hamlet in his Famous Soliloquy

when readers focus solely on Hamlet's "interiority" as a main subject of the play, they are likely to pass over key plot points and dialogue that speak to the play's very worldly preoccupations.

Theories that "explain" Hamlet's actions, such as those which highlight the Oedipal configurations of Hamlet's predicament, must not be disentangled from Hamlet's grief, Hamlet's grief drives him to question and redefine concepts that give us a sense of our identity and help us relate to one another – concepts like revenge and honour. Hamlet grieves not only his father but also that he is deprived of mourning itself, a fate he feels bitterly and which surfaces as a recurrent preoccupation in the play as Hamlet is increasingly insistent in drawing a distinction between the mere filming of grief and his own inability to mourn openly. This complex doubling of his grief – that he mourns for his father and mourns for his inability to mourn – permeates everything that Hamlet says and does. (see figure below)



Figure 74: Hamlet's Confused Emotions of Anger and Sadness

In the above figure Hamlet speaks with a skeleton's head as a metaphor for his immense desire to know the truth of his father's death.

Even apart from these structural guides to how we are to view Hamlet, the combination of the dubious nature of the Ghost and the problematic nature of the revenge code would make it extremely foolish for Hamlet to sweep to his revenge, with wings as meditation or the thoughts of love. True, in the heat of the moment, when the Ghost confirms Hamlet's suspicions of his uncle and describes the manner of his father's death in detail. However, Hamlet's hesitations and his plan for the mousetrap play are the actions of a thoughtful person, even though he castigates himself for

inaction. Hamlet is caught between values that seem to require immediate action and an awareness of the inadequacy of those values to offer knowledge of the self and others. On the one hand, he feels outraged by his father's murder and bound by his values, so that he sees and judges himself through his father's eyes. On the other hand, he recognizes that those values have been disconnected from real human emotion: he is in a situation in which obedience to his father, even assuming that he should obey, is difficult and frightening.

There is a further aspect of the Ghost to be considered. We can think about the supernatural characters in works of literature as figural expressions of aspects of the natural and social world. In *Dream*, the fairies embody the instability of intense human emotions. But what kind of human reality does the Ghost in *Hamlet* represent? By definition, a ghost is something from the past that continues a tenuous existence and that makes urgent claims upon the present. The conception of ghostliness is bound up with the idea of revenge, for revenge also disturbs the present by its demand that past wrongs be righted. To see the Ghost as representing this dimension of human life is to understand Hamlet as one who is haunted by the feeling that past, present, and future have become disordered, that his time is out of joint and that his actions must somehow put the past to rest and restore time to its proper sequence. This aspect of ghostliness is related to the two stories of the past that are associated with the Ghost. The first one is relevant to the play's socio-political events and concerns the story of the conflict between King Fortinbras and King Hamlet over a piece of land. That past action determines the present, for, as Horatio tells us, the young Fortinbras' desire to redeem his family honour by attacking Denmark explains the "sweaty haste" (1.1.81) in Elsinore to build ships and cannon. After Horatio gives a short history of the dispute and clarifies that it is the reason they have to be on a "watch," Bernardo concurs but adds that the conflict may also be the reason that the Ghost, a "portentous figure," has appeared (1.1.113). The sense of the past pressing into the present is then described horrifically when Horatio compares the appearance of the Ghost to the time before the "mightiest Julius fell" when the "sheeted dead / Did squeak and gibber in the Roman streets" (1.1.118–20), an act that was supposed to portend his assassination.

The forceful presence of the historical past parallels the second story that emerges when the Ghost, on his second appearance, tells Hamlet of Gertrude's presumed infidelity and of Claudius's brother-murder. These events from Hamlet's family past

loom over his present in the same way as the public events loom over Denmark. Hamlet, of course, becomes aware of these events, but because they concern his parents, they give the impression of reaching back into the deep past, which is to say, into childhood events. For this reason, and because of Hamlet's brooding mind and inquiry into his own motivations, Hamlet has an unusually dense psychological past, or unconscious. His reflectiveness causes him to suspect that the Ghost might be a devil who preys on his melancholy, who "[a]buses [him] to damn [him]" (2.2.604), or that the Ghost might be taking advantage of his imagination, which could be "as foul / As Vulcan's stithy" (3.2.82–3).



Figure 75: Hamlet and the Skull

The accumulating sense of mystery surrounding both historical and personal obscurities of the human soul culminates in the graveyard scene, in which Hamlet is confronted with the skull of his childhood playmate, the jester Yorick. (see figure above)

The story of Hamlet lends itself so readily to psychoanalytic criticism, and makes Hamlet so available as a case study in the Oedipus complex. Whether or not one is disposed toward this kind of thinking, the important point is that, whatever we might think about the particular contents of his unconscious, Hamlet himself seems to understand that some of his motivations are hidden from him. His efforts to comprehend

himself, along with all the ambiguities entailed in the past as represented by the Ghost, constitute a compelling internal drama.

The film rendered *Hamlet* in a way as to be closer to the viewers (new readers) since the richness of the cinematic medium has got the necessary tools to disambiguate any type of narrative complexity and explain through some cinematic techniques how was the personality of the protagonist and reveal the psychological construction of Hamlet, the fact which was difficult through the written form of the novel.

6.2.6.4 Darkness and Obscurity: The Gothic in *Hamlet*

In art, Gothic usually refers to a long period that lasted from the mid-twelfth century to the fifteenth century, or as late as the end of the sixteenth century in northern Europe. Gothic architecture is particularly striking; one of the best examples is Paris's Notre Dame Cathedral. Painting was mainly of religious subjects, and gold leaf was often applied. Example: the Italian painter Duccio (1278–1319). In the nineteenth century appeared the "Gothic Revival," involving a romanticized version of medievalism, and sometimes a taste for the macabre. Example: Dante Gabriel Rossetti (1828–1882) and William Morris (1834–1896) in art and design; Augustus Pugin in architecture (1812–1852).

The Gothicism of Branagh's *Hamlet*, highlighting elements in Shakespeare's tragedy such as the setting, the ghost, and the themes of death and allusions to death (see figure below), decay, and madness, labels it as falling not only outside social norms but also outside the norms for adaptation of Shakespeare.



Figure 76: Hamlet and Death Theme

Mainstream critics were not kind to his 1996 film. The consensus, especially among British reviewers at the time of its release, was that it was grossly overblown. Yet rather than being viewed as a ham-fisted director, Branagh can be seen as one with naturally gothic sensibilities. I am deploying the term here in both its main denotations, as referring to the medieval art movement and to the revival of that movement in the late eighteenth and early nineteenth centuries, when architecture and novels imitated certain medieval forms.

At first glance, Branagh's *Hamlet* might seem the least gothic of the screen versions of the play. Its setting is atypical both for *Hamlet* films and for gothic novels. Branagh's Elsinore is the heavily baroque Blenheim Palace, which owes more to classical tradition than to gothic. The interior of the palace is brightly lit, quite unlike the sepulchral, medieval-looking spaces chosen by Laurence Olivier (1948), Franco

Zeffirelli (1990), and Grigori Kozintsev (1964) in their filmed adaptations of the play, or by Horace Walpole, Ann Radcliffe, and others in their novels.

In the farewell scene, Branagh has “organ music playing in the back-ground” (*Screenplay*, 26), typical of modern horror movies. Branagh further darkens the tone of the scene after Laertes’s departure when Polonius interrogates Ophelia in the confessional. Branagh describes Polonius as menacing and speaking with quiet threat; Ophelia as frightened and alarmed. This scene was easily portrayed through the cinematic adaptation and the viewers are able to see the frightened Ophelia through the facial expressions in CU and the musical score too. (see figure below)



Figure 77: Ophelia's Depression

Ophelia has reason to fear her father’s questions, as memories of her lovemaking with the prince flash through her head. This alteration to Shakespeare’s original, in which we are evidently meant to think Ophelia honest when she claims that Hamlet has wooed her in honourable fashion, is an example of Branagh’s efforts to make the play more contemporary. The whole timbre of the scene, sexual flashbacks excepted, is reminiscent of many gothic episodes in which a beautiful young woman attempts to escape the threat presented by an older man, possibly her guardian, in a church or a chapel. In Branagh’s, however, Polonius also shows himself to be tender (*Screenplay*, 82), and Ophelia is no virgin. The gothic genre was fascinated by disease and aberration, and this aspect of Shakespeare’s tragedy contributed to the particular popularity of *Hamlet* with gothic writers.

Ghosts and castles are by no means the only elements shared by Shakespeare and gothic writers. Three motifs that are central to Shakespeare’s *Hamlet* – death, decay, and madness – are favourite tropes in gothic novels. Death, decay, and madness have

power over strength, beauty, and reason; they imply an absence of limitation that appealed to the iconoclastic gothic mind. The conversation about death and decay in Shakespeare's gravediggers' scene, the images of disease and rotting vegetation, and the preoccupation with insanity, assumed or real, would not be out of place in any gothic work, except that gothic characters might treat these things with more horror or reverence than their Renaissance predecessors.

6.3 Adapting Dickens

A chronological accounting of the life and work of a major cultural figure such as Charles Dickens provides historical context and reliable dates and details but is less interesting than commentary and analysis that includes informed speculation and attempts at psychological insight. This observation has particular relevance for understanding Dickens's life because for decades the only source of biographical material was to be found in the memoir like biography published by John Forster in 1872–74, two years after Dickens's death in 1870.

The Dickens adaptation industry has spawned its own growth economy in critical scholarship. Entire books have been devoted to the afterlife of a single Dickens text, not only Davis's *The Lives and Times of Ebenezer Scrooge*, which details the rewriting, staging, and filming of Dickens's most adapted work, *A Christmas Carol*, but others as well. Indeed, there is a special relationship between Dickens and cinema. In a sense, we can say that Dickens (and adaptation) presided over the inception of both narrative filmmaking and film theory, with the foundational American silent film director D. W. Griffith and the pioneering Soviet practitioner and theorist Sergei Eisenstein, each directly addressing the influence of Dickens's storytelling techniques on their new medium. As Eisenstein so famously points out, Griffith attributes his invention of montage to Dickens's narrative use of parallel action; that is, scenes representing simultaneous events involving different sets of characters intercut sequentially.

So rich is the adaptation history of *A Christmas Carol* in particular and so relentless is its re-appropriation to new forms that any effort at comprehensive documentation is doomed to be perpetually out of date. About 357 plays, films, radio dramas, and teleplays of *A Christmas Carol* between 1843 and 1984, the majority after 1950. Even catalogues of adaptations compiled by dedicated groups of volunteers, such as those on Wikipedia or IMDb, necessarily leave out more than they can include. Beyond the nearly annual new films directly sourced by the story, there are many more

inspired by it; think of *It's a Wonderful Life* (1947), *Scrooged* (1988), or *Ghosts of Girlfriends Past* (2009). Every year there are the Christmas television specials that rework elements of Dickens's plot or characters in surprising ways. In fact, the 1980s provides a fascinating glimpse of the variety of Dickensian stage and screen adaptations. Dickens has been frequently adapted worldwide. Australia, India, and Japan have robust film industries of long standing; in each we find significant cinematic appropriation of Dickens.

6.3.1 Dickens and Popular Culture

As described by many critics, a major cultural figure such as Charles Dickens deserves the name of the ambassador of English culture. In terms of traditional 'influence' and literary appreciation, Dickens has historically been the most popular creative writer in English after Shakespeare. Although such figures are very hard to verify, Wikipedia's List of Bestselling Books names *A Tale of Two Cities* as the 'best-selling novel of all time' with 200 million copies sold. More reliable data comprise the UNESCO Index Translationum—World Bibliography of Translation 1978–present, in which Dickens is the 25th most translated author in the world, the ninth most translated author in China, for example, and the fourth in Egypt. Of all Victorian novelists, with 2,152 translations since 1978, he is second only to Arthur Conan Doyle with 2,512, followed by Robert Louis Stevenson with 2,085.

From Dostoevsky, Galdós, Joyce, Kafka, Faulkner, Nabokov, and Beckett to Lao She, Anand, Kumar, Naipaul, Ngugi, Soyinka, Dabydeen, Carey, Mistry, and Rushdie, writers have written of the impact of Dickens on their own creative practice. Dickens has served as representative of the 'English Book', model depicter of the masses, the city, the suffering of children, and critic of poverty and injustice. Film auteurs from Eisenstein, Griffith, and Chaplin to Lean, Polanski, Greene, and Burstall have adapted the novels according to their own cultural moments and locations.

6.3.2 *Christmas Carol* Becoming Scrooge

After Shakespeare, Charles Dickens is the writer in English whose effect on the world's readers transcends the apparent limits of literature and so teaches us that imaginative invention itself can be a form of life. Together with *The Pickwick Papers*, *A Christmas Carol* seems as though it has always been there, just as Hamlet and Falstaff

give us the strong illusion, they did not require Shakespeare's art to have awarded them life.

Ebenezer Scrooge is a myth, ageless and universal, and its tale edge on dimensions that waver between cautionary fables and spiritual verities. The lovable founder of the Pickwick Club is of a greater aesthetic eminence than Scrooge, yet everyone knows the name and miserliness of Scrooge, while Pickwick is now an elitist taste.

Dickens's portrayal of the spirit of Christmas is thought-provoking as will be illustrated in this section. Neame's film adaptation of Christmas Carol has indeed added to the value of this spirit of Christmas as the soundtrack together with the other cinematic techniques strengthened the cultural religious dimension of the event.

Dickens's style is known by its visual potential, its ability to reveal reality, but the vividness and liveliness of the sound combined with the photographic description added to the clarity of the culture-bound image. The spirit of Christmas was embodied in different states as follows:

6.3.2.1 The Ghost of Christmas Past

It has the appearance of both a child and an old man, suggesting the arc of memory one must travel to activate the insights necessary for transformation. During the "trips" back to his past, the ghost appears to mock Scrooge by taking on some of the miser's old attitudes and using his very words in an effort to stimulate him toward a different way of thinking. (see figure below)



Figure 78: The Ghost of Christmas Past

At the scene of Fezziwig's grand party, for example, the ghost pretends to ridicule the host for spending too much money just to allow others to enjoy themselves.

6.3.2.2 The Ghost of Christmas Present

It guides Scrooge to several scenes of Christmas merrymaking. When Scrooge challenges the spirit about certain church policies, the ghost rebukes him with a reminder that the Christian verities that are supposed to govern the celebration of Christmas are often misunderstood and rerouted by ignorant and self-serving people to a different purpose. (see figure below).



Figure 79: Christmas Ghost of the Present

This ghost vigorously interacts with Scrooge. Like the first ghost, it is intent on compelling him to rethink his hard-hearted positions.

In the presence of Tiny Tim, for example, the spectre reminds Scrooge of his callous disregard of the poor and disabled, referring to them dismissively as the undeserving surplus.

6.3.2.3 The Ghost of Christmas Yet to Come

It is more phantom-like than the other two spirits, more ephemeral and inaccessible. Perhaps—given its already ephemeral nature—this ghost is missing the experience that would lend it substance and gravity. Perhaps as well its function is less to lead than to gently indicate the direction Scrooge already knows he must follow. The ghost makes its will known cryptically, using a pointed finger extended from an unearthly hand to indicate a general direction for Scrooge.

6.3.3 Christmas and the English Culture

Dickens did not invent Christmas, but he successfully reintegrated earlier traditions and memories of traditions and, in effect, repurposed the Christmas season. Actually ready—instead of resistant—to learn from the ghost, Scrooge lets himself be mysteriously transported to the streets of London on Christmas morning. It is a poor section of town with houses blackened with soot, dirty snow piled up under the newer snow, and the unpaved roads thick with yellow mud and icy water. The streets are packed with people bustling in every direction. Despite the grimy surroundings, the people are out to have as much fun as possible. (see figure below)



Figure 80: Christmas in the Streets

Miserliness and generosity, poverty and wealth, the upper and lower classes—are familiar concepts. Most readers in Dickens's time were aware of these issues as well, and Dickens himself, as previously discussed, was not only devoted as a writer to dramatizing the plight of the poor, but at different times during his lifetime he considered taking other kinds of more overt action. The idea for *A Christmas Carol* came to him when he was especially caught up with these issues. The message of *Carol* associates Christmas explicitly and powerfully with a spirit of benevolence that would be necessary to inspire new legislation.

Many Dickens scholars believe that Dickens's purpose in writing his story was ideological. He wanted everyone to internalize this spirit of benevolence and pass this Christmas message. It would not be inconsistent with Dickens's purposes to question the efficacy of the Christmas spirit in addressing these issues or ameliorating the terrible conditions of poverty Dickens was portraying for his readers. Moral exhortations directed toward the middle classes to be materially generous to the working classes

certainly relieved real suffering, but once Christmas passed and the goodwill incentives waned, the same conditions returned to keep the economic disparities intact.

Implied in the messages to the middle classes was a measure of congratulation for being in the middle class in the first place. Some of the details of this dilemma come into focus in the scene in which Scrooge and the ghost are watching the people on the crowded streets of London going urgently to and fro, caught between the need to get their dinners (in this case their Christmas dinners, see figure below)



Figure 81: Christmas Atmosphere

prepared for them by the bakers—a right granted to the poor one a day a week—and the obligation to heed the summons of the bells on Christmas Day and get themselves to church.

6.3.4 Ronald Neame's *Tableau vivant* in *Scrooge*

If cinema, born in 1895, was the child of Victorian visual technology, then the Victorian novel stood as its parent. Its direct ancestors were the photograph, the panorama, and the magic lantern; the circus and the melodramatic theatre; the railway, which turned the world into “moving pictures” and opened up touristic pleasures; the ghoulish wax work, the *tableau vivant*; and the overwhelming kinetic city.



Figure 82: A Tableau Vivant Shot from *Scrooge*

But it was from fiction that film inherited its mass audience, its social function, its plots, and its techniques of narration. From no other author did film inherit so much as from the Victorian writer who most imaginatively absorbed the influences of those other ancestors. Charles Dickens was able to visualize the Victorian society through words, his fame and talent was unquestionable as he created images and Tableaux vivants to portray realities of the human psyche; its tortures and sufferings. He could successfully reveal these realities, still, film, with the richness of its techniques could mirror in a better way these social realities and hidden details as was the case in *Scrooge*.

Ronald Neame's film adaptation of *Christmas Carol* created a clearer more vivid and more realistic picture of *Scrooge*, the miserly character whose personal traits and deeds necessitate an audio-visual description, mainly for a reader from a different culture of the English of origin as will be explained in the next section.

6.3.5 Light Vs Obscurity: Miserliness and Generosity in *Scrooge*

Dickens invented Scrooge, but the character has taken on a life of its own since he first appeared. The figure of Scrooge is as deeply embedded in the English cultural imaginations. There is even the American Disney version, Scrooge McDuck, the miserly uncle of three comical nephews. Scrooge's miserliness creates his miserable spirit, although he is unaware of this connection. Scrooge is also cold, detached, icy, with warmth equivalent to the single piece of coal he permits his clerk or the single candle in a cold room, barely able to sustain any life. (see figure below)

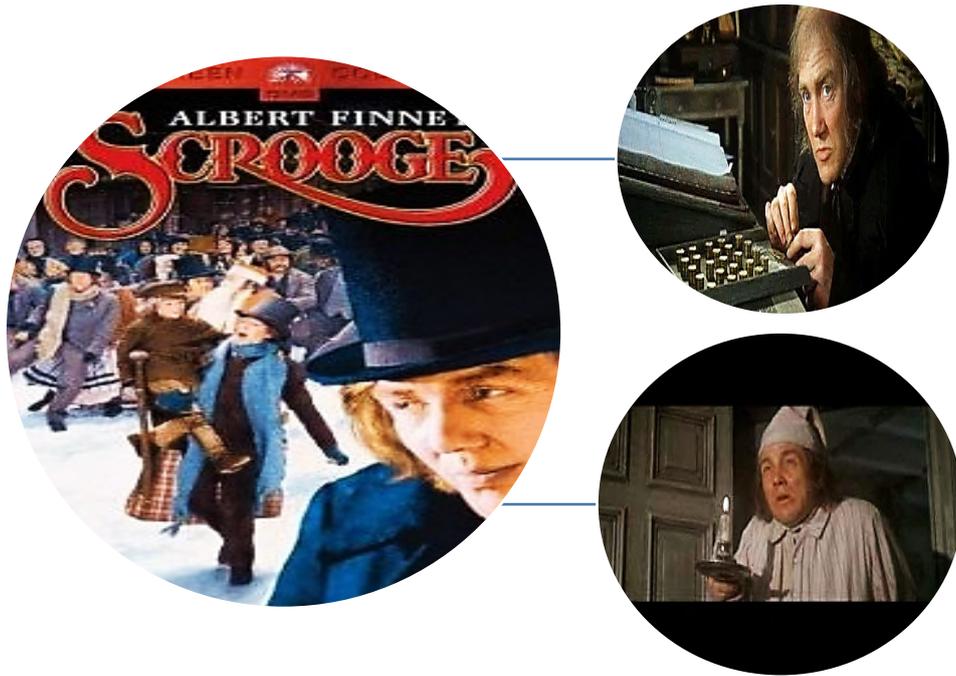


Figure 83: Some of Scrooge's Aspects of Miserliness

Scrooge is also a loner,” solitary “as an oyster.” Miserable, he even scares away the dogs in the street and makes miserable nearly everyone around him—like his poor clerk, who must hover over the begrudgingly offered piece of coal to keep his fingers working to keep track of his boss’s accounts.

Ronald Neame used camera angles (mainly HA shot) and zoom techniques (rapid movement from ZI to ZO) to portray the mood and atmosphere of the story. Darkness is one of the characteristics in this film as symbol of evil, ignorance, miserliness and life-short-sightedness, while light in the Christian culture and tradition comes from goodness, generosity which characterizes the Christmas season.



Figure 84: Scrooge's Life: A Patchwork of darkness and loneliness

The majority of Scrooge's shots are in a dark setting where the only light source is a small candle used by the protagonist only in moments of extreme need. (see figure above).

6.4 Conclusion

Like Chaucer, Dickens wrote in order to read aloud to an audience, and *A Christmas Carol* became the greatest success of all his public performances. We delight in Dickens's ghosts and goblins because they are lively and make our flesh crawl. They testify to an otherness that emphasizes their author's deep affinities with the Shakespeare of *Macbeth*. Scrooge's total conversion persuades us precisely because he is a myth, both more and less than a man. So splendid was the miserly Scrooge that we aesthetically lament his apotheosis as a benign force for generosity and good. But that is the sorrow of myth: The comic genius of Dickens celebrated the grotesque but withdrew from the darker consequences of loss.

Through the analysis of Shakespeare's *Hamlet* adapted to screen by Kenneth Branagh, one concludes that the medium of film has more powerful stratagems to clarify, disambiguate and reveal many aspects which were ambiguous in the original text. Part of the ambiguity resides in the narrative complexity of the literary text itself, and this was discussed in chapter (4,5) above. Another task in the disambiguation process is to simplify some culture-bound notions which may hinder the comprehension of any literary text; the text of *Christmas Carol* brought to cinema by Ronald Neame was the sample for illustration.

Adaptations revive their sources, and it is possible to argue that Dickens and Shakespeare persist so strongly in contemporary culture in part through their rich legacy of adaptation and performance. In this chapter we have discussed the way adaptations give us a better understanding of the novelist's works, and show us that their writing was from the beginning engaged with other forms: born of performance, crafted serially, rendered visually, and experienced audibly. No matter the medium, adapters serve as interpreters of both authors, not only choosing to dramatize what interests them but also offering in that set of choices a particular vision of what each novel or play mean, at least for the moment. So long as actors are involved, they make performance choices that reveal problems and possibilities within both adaptation and source. Dickens's and Shakespeare's rich legacy of adaptation also demonstrates their fiction's flexibility as a vehicle to comment on contemporary cultural, political, and social concerns.

Chapter Seven

Pedagogical Implications:

Cinema at the Service of Literature in the EFL Class.

7.1 Introduction.....	237
7.2 Presentation of Films in Class.....	238
7.2.1 The Sandwich Approach	239
7.2.1.1 Drawbacks	240
7.2.1.2 Methodology	240
7.3 Sources	241
7.4 Activities	241
7.5 Film and Lesson Planning.....	242
7.6 Pre-While-Post Model	242
7.6.1 The Pre-viewing Phase	242
7.6.2 While-viewing Stage	243
7.6.2.1 Analysis.....	243
7.6.2.2 Analysis Activities.....	244
7.6.2.3 Post-viewing Stage	245
7.7 Cinema at the Service of Literature in the EFL Context.....	246
7.7.1 Disambiguation and the Narrative Complexity	246
7.7.2 Disambiguation and Literary Theory.....	246
7.7.3 Disambiguation and Intercultural Competence.....	247
7.8 Literary Analysis Portal in the EFL Class of Literature	248
7.8.1 List of Literary Texts.....	250
7.9 LAP and the PWP Viewing Model.....	252
7.10 Proposed Activities for the Class of Literature.....	252
7.11 Conclusion	252

Our role as educators is to teach the culture of the foreign language whether it is included in the official syllabus and ordered through ministerial instructions or not²⁶.

(Bouhadiba, 2006)

7.1 Introduction

Films are a much appreciated medium in foreign language education which aspires to be up-to-date, meaningful and relevant for today's learners. The implementation of moving pictures within the context of language teaching also reflects the importance that visual images have in our media-dominated society. Hence, the use of feature films in educational settings connects to the learners' experiences outside the classroom and at the same time has the potential to equip them with a critical media literacy.

An audio-visual text appeals to cognitive, communicative, personal, and emotional dimensions. It can serve as an information text (speaking and writing about the film) as well as an instrumental text (language learning with the film) (Sherman 2010). In particular, it is suitable for understanding and using spoken language – supported by para-linguistic aids of interpretation (listening with one's eyes). This definitely is a vital benefit because colloquial, interactive language use still plays a minor role in language classrooms. As logistical barriers can now be overcome more and more easily (English language TV channels, Internet, DVD rental stores, growing supply, cheaper DVD offers), the value of films as a resource for learning seems beyond doubt: "Video ... can be used with great pleasure and profit" (Sherman 2010: 1).

Studying the relevant references (e.g. Lütge 2018; Sherman 2010; Stempleski & Tomalin 2001; Thaler 2007), one regularly encounters the following arguments for making use of audio-visual materials in the foreign language classroom (see table below)

²⁶ . Bouhadiba Farouk, Revue Annales du patrimoine - N° 06 / 2006

Arguments for films in EFL contexts	
Rationale	References
Popularity and motivation	“Video is today’s medium” (Sherman 2010:2).
Authenticity	“People want access to the world of English-language media” (Sherman 2010:2).
Receptive competences (listening, viewing)	“To learn to speak to people they must see and hear people speaking to each other” (Sherman 2010:14).
Productive competences (speaking, writing, mediating)	“Media-transmitted content, in particular, evokes the need to think, feel, judge, and act on one’s own” (Sherman 2010:130).
Intertextual-literary competences	film on book or book on film – Surkamp (2004).
Intercultural learning	Film as “moving picture book” (Sherman 2010:3)
Media / film literacy	“... the formal, functional and aesthetic categories of media formats ...” (Thaler 2007).

Table 14: The Importance of Videos in EFL Class

7.2 Presentation of Films in Class

After selecting the right material, the question arises as to how to present it. In particular with medium and long formats, there are five general modes to choose from (Thaler 2007). As each of them displays both specific strengths and weaknesses, the decision should be based on the film itself, the objectives intended, the time available and the students’ level. (see table below)

<i>Mode of presentation</i>	<i>Description</i>
Straight through approach	Presenting the whole film in one sitting, without Interruption.
Segment approach	Presenting the whole film in separate segments, successive viewing in several lessons
Sandwich approach	Showing selected scenes, summarizing deleted scenes (telling)
Clip approach	Presenting one scene / sequence only, e.g. beginning of feature film
Mixed approach	Combining some of the four major approaches in various constellations

Table 15: Approaches to Film Implementation in Class

Comparing the three approaches, the researcher opted for the Sandwich approach which seems to be the only adaptable one to the time constraints in the Algerian university. The next section explains in more details the Sandwich approach theoretically and provides a methodology for teachers to adopt and adapt it to their classes.

7.2.1 The Sandwich Approach

Sandwich approach means showing only parts of a film, not the whole film. As in a sandwich, scenes which are viewed alternate with scenes that are omitted. The advantages of this approach are:

- Viewing and working: Like the segment approach, it allows a lesson to be split up into viewing parts and stages where the selected sequence is discussed.
- PWP (Pre-while-post): The film excerpts can be exploited by setting activities before, during and after the viewing.
- Gain in time: Compared to the segment approach, less classroom time needs to be spent.
- Setting priorities: Irrelevant or undesirable scenes can be skipped, and key sequences are emphasized.

7.2.1.1 Drawbacks

Despite these positive points, few problems linger on. As with the segment approach, the level of film appreciation suffers when it is divided into digestible portions. The fact that the complete movie is not shown may result in distorted perception and lack of understanding – viewers do not get the whole picture. Furthermore, more classroom time has to be invested in comparison to the clip approach, still, the researcher perceives some positive points in using this approach, as the main focus of the lecture of literature is rather the literary devices raised as priority in each of the literary texts in the course. The most frequent reason to resort to the sandwich approach is usually the wish to save time because there is no need to show the whole film.

7.2.1.2 Methodology

A sandwich consists of various layers. There must be at least two slices of film, and more substantial teaching sequences will comprise three, four and more pieces of audiovisual foundation. The fillings between them are supplied by well-assorted tasks and exercises. A variety of savoury discussion points and spicy homework assignments is likely to refine the taste of this dish. The film can be used as it is, or may be seasoned with subtitling or fast forward to enhance flavour and texture (Thaler 2007).

The question as to which parts should be skipped may lead to these omissions:

- Insignificant scenes: Dispensable sequences are those which do not advance the plot, reveal no further characteristics of the protagonists, or contribute little to the meaning of the film.
- Boring scenes: In nearly any movie, you are certain to find parts that are not as thrilling as others.
- Unfeasible scenes: From a TEFL point of view, parts with no language input or linguistically controversial speech may lack in learning potential.
- Taboo scenes: The teachers in their role as educators have to decide how much violence, sexuality, sexism, or profanity they can expect their teenagers to endure.

Although those scenes are omitted, it does not necessarily mean that they are completely ignored. To secure understanding, the skipped parts may be supplemented by oral (or / and) written form – telling (writing) instead of showing. To make up for the omissions, various types of activities can be made using:

- Questions ► *intelligent guessing*
- True / false statements
- Oral and written summaries
- Gapped summaries
- Scene index (showing the list of scenes via transparency and pointing to the omissions)
- Film experts (students taking turns at watching the skipped scenes at home and summarizing the content orally in class during the next lesson)

As the major argument for adopting the sandwich approach is to save time, these activities should not be time-consuming as well. A final option of dealing with skipped scenes is to bluntly tell the learners that they are not relevant or appropriate.

7.3 Sources

Nowadays, there is a wealth of audio-visual materials on the market. The sources which are most relevant for language teachers are:

- DVDs: for sale or rental
- TV programmes: English language channels
- Film publishing companies' brochures: e.g. Lingua Video
- Websites: e.g. BBC or YouTube
- Coursebook publishers: film sections integrated into textbook or additional film materials.

7.4 Activities

When it comes to actually working with audio-visual materials in class, one can choose from a multitude of activities (Lütge 2018). On the one hand, there are (rather closed) exercises, e.g. checking listening viewing comprehension via questions, right / wrong statements, gapped dialogues, or matching quote and character (*Who said what?*). On the other, (more open) tasks such as creating a film script, writing a film response journal, staging a press conference, or producing a film leave to the students more room for imagination and creation (Thaler 2007).

Apart from the degree of openness, activities may also be classified according to the phase they are employed in: previewing, while-viewing, and post-viewing activities.

7.5 Film and Lesson Planning

There are manifold ways of integrating films into teaching English Literature. A film may serve as a lead-in at the beginning, as an example to illustrate a certain point, to wrap up the lesson; it can also become the centre of one lesson or even a longer project. How a film is actually employed, depends, among others, on the teacher's objectives, the peculiarities of the film and the time available.

As far as traditional lesson pattern for planning TEFL lessons is concerned, there are several models available (Thaler 2017: 9), which can also be adapted to suit our purposes. A traditional model used in some European trainee institutions (for 45-minute lessons) takes setting and checking (written and oral) homework into account and consists of the following stages:

- A. Warming-up (2 minutes)
- B. Discussing oral homework (6')
- C. Checking written homework (7')
- D. New content (28'): lead-in ► presentation ► securing comprehension ► practice ► use
- E. Setting homework (2')

7.6 Pre-While-Post Model

An even more widespread structural pattern is the PWP (pre –while – post) model, which is particularly suitable for training receptive competences such as reading, writing and viewing.

7.6.1 The Pre-viewing Phase

The topic is introduced, background knowledge is activated, motivation is initiated. The while-viewing phase is supposed to facilitate understanding and check comprehension beside short-term while-viewing, long-term while-viewing tasks, e.g. character development, should not be forgotten (Lütge 2012: 60). Analysis and follow-up work can finally be done in the post-viewing phase.

Pre-viewing Activities	
Upside down comprehension	Students answer questions on the film before watching it, and check their answers after watching.
Associations	Students collect associations on the title or the topic of the film (brainstorming, heartstorming, mind mapping).
Predicting the opening scene	Students speculate about the opening scene on the basis of DVD cover, poster or advertisements.
Listening to the soundtrack	Students listen to the theme music and speculate about the content of the film.

Table 16: Types of pre-viewing activities

7.6.2 While-viewing Stage

In the while-viewing stage, it is, first of all important that the film is understood. Teachers have to decide which type of understanding is to be expected from the learners. Some vague assignment like “listen and watch” is likely to provoke the unrealistic intention of wanting to understand every single word. To avoid such excessive demands including the frustration resulting from them, the intention has to be specified. The following categories can be distinguished:

- Global comprehension ► communicative situation, topic
- Selective comprehension ► certain facts
- Detailed comprehension ► details

As a rule, films are exploited by several, if not all of these types of comprehension – which makes it even more important to clearly tell the class before each viewing, which of these forms is expected from them.

7.6.2.1 Analysis

The while-reading stage is also the place for film analysis (Sherman 2010, Lütge 2018). The specific devices of film-making and the combination of image and sound can be studied during this phase in more or less detail. When teachers want to analyse (parts of) a film, they should draw learners’ attention to the specific elements of this medium and their effects in the three constituent dimensions, i.e. the cinematic dimension, the dramatic dimension, and the literary dimension.

Film Analysis	
<i>Dimensions</i>	<i>Aspects</i>
Cinematic Dimension	<ul style="list-style-type: none"> • camera movement • camera angles • camera speed • field sizes • editing, montage • sound, music • colour, lighting
Dramatic Dimension	<ul style="list-style-type: none"> • casting • acting • dialogues • locations • props • make-up • costumes
Literary Dimension	<ul style="list-style-type: none"> • story • topics • characters • setting • narrative point of vie

Table 17 :Aspects of Film Analysis

7.6.2.2 Analysis Activities

The foundations of film analysis should already be laid in lower classes, and refined in later years. It can be supported by worksheets with illustrations of the various cinematic devices (Lütge 2018), and various types of observation sheets, viewing grids, note-taking sheets (Teasley & Wilder 2006, Lütge 2018: 34). As well as comprehension and analysis questions, they may include true / false statements, gapped texts, matching exercises, or spot the lie texts. However, it is vital that learners are not forced to document every camera angle and editing technique in each scene, making them believe that film literacy is synonymous with having an abundant film glossary at one's permanent disposal.

Similar to working with literary texts, observations need to be linked to intended effects in order to analyse the functions of cinematic devices. If possible, learners should be able to experience the various effects, e. g. when a scene (without any text) is presented with different soundtracks, and the changes in atmosphere are compared. Additionally, they may even be stimulated to reflect on parallels between formal techniques and their own personal lives.

7.6.2.3 Post-viewing Stage

The post-viewing stage focuses on transcending comprehension, i.e. mental activities going beyond the text itself such as inferencing, elaborating, extracting, generalizing, evaluating, commenting, constructing, and creating. The following list contains a few suggestions for corresponding tasks.

Post-viewing Tasks	
Press Conference	Students do a role play: a press conference with actors and journalists.
Debate	A controversial topic from the film is discussed in a formal debate.
Review	Students write a film review (and publish it on the Internet).
Film Projects	Students work on different film-related projects, e. g. film guide, movie magazine, trailer, script, etc.
Open ending	Students imagine the continuation of the plot for a film with an open ending.
Famous last words	The very last frame of the film is frozen and students imagine the last words spoken.
Wishing you were here	Students summarize the plot from the point of view of one character in the film.
The story within the story	Students tell the life story of a minor character in the film.
Moving the goal posts	Students imagine how the plot might have developed with <i>different characters, at a different time, in a different place</i> .
Making comparisons	Students compare film and novel, two reviews / trailers of the same film.

Table 18: Post-viewing Tasks

The post-viewing stage is also a particularly good place for practicing creative skills. Individually, in pairs or small groups, learners may present their personal perspectives on a film. Creativity need not be confined to the written mode, but can include spoken, manual, scenic, acoustic, visual, and, of course, audio-visual forms.

7.7 Cinema at the Service of Literature in the EFL Context

The preceding chapters (chapter 4, 5, 6) were an attempt to respond to the proposed research questions of the actual study and confirm the provided hypotheses as to explain the process of disambiguation in Jane Austen's *Emma*, Shakespeare's *Hamlet* and Charles Dickens's *Christmas Carol* throughout their three cinematic adaptations: Douglas McGrath's *Emma*, Kenneth Branagh's *Hamlet* and Ronald Neame's *Scrooge* successively.

7.7.1 Disambiguation and the Narrative Complexity

Narrative ambiguity caused by the complexity of the free indirect linguistic mode of speech and thought in Jane Austen's novel *Emma* was clarified when the story travelled to Hollywood studios by Douglas McGrath through his cinematic adaptation *Emma*, and the narrative complexity was reduced paving the path to a better comprehension by the viewers. The viewers who themselves were readers discovered a simpler story and the narratives modes representing the cognitive state of the protagonist became less confusing and misleading. The cinematic techniques of (CUs, VO, LM, SH, ScE) of both the auditory and the visual channels helped the viewer develop a better comprehension of the story. The findings of this first section of our research are summarized in the following figure:

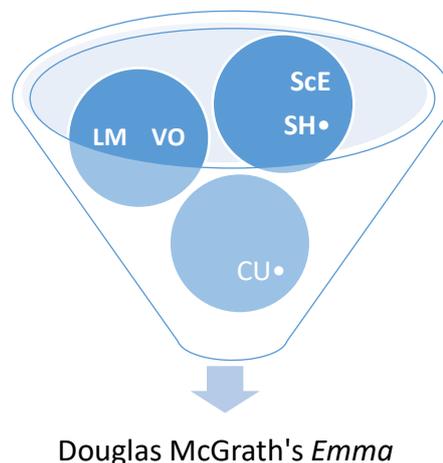


Figure 85: Disambiguation in *Emma*

7.7.2 Disambiguation and Literary Theory

Some literary theories and aspects are sometimes difficult to understand by non-native learners unless they are visualized and this was the case in Shakespeare's

Hamlet adapted to cinema by Kenneth Branagh. As the setting plays an important role in the description of the Gothic mode of literature, a style which reflects a gloomy, horrific and dark atmosphere is rendered more vivid and clear via the cinematic techniques of ZI and ZO in addition to some camera movements enhancing the mood of the story. The complex nature of the character construction of the protagonist in *Hamlet* was also made simple by the use of some camera movements (ZI, ZO) and some camera angles as to strengthen claustrophobia in the story and unveil the psychological construction in the story. These aspects of the story were difficult to understand through the lines of the play, another case in which films help a better illustration and comprehension of literary theory and convey more vividly, explicitly and directly the sought message of the story.

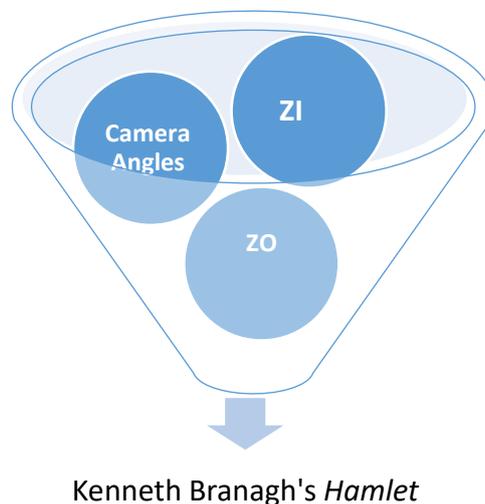


Figure 86: Disambiguation in *Hamlet*

7.7.3 Disambiguation and Intercultural Competence

Many non-native learners of English lack the intercultural competence and this can hinder the process of comprehension of the story; beliefs, social codes and etiquette, gastronomy, traditions and mores are all important for any reader of fiction, some misinterpretations and complexities may be caused by the lack of cultural background by the reader. Film, as by the simplest of definitions, is a cultural output and production, with its richness at the level of both the visual and auditory channels made of it the best way to convey the cultural heritage of any country. Charles Dickens's *Christmas Carol* brought to the seventh art by Ronald Neame through *Scrooge* is an example of a film which visual and auditory cinematic

techniques made foci on the strong cultural and religious aspect of Christmas in the Victorian society. Through our modest experience of teaching literature for more than three years at the graduate level and six years at the post-graduate level allowed some observations concerning the comprehension of *Christmas Carol* in the class of literature; students seem to be lost between their original culture and religion and the cultural aspects in this novel. Christmas is a season in which many cultural values are revived and EFL learners misunderstand or rather misinterpret certain events or reactions as the tendency to compare the original with the exposed is omnipresent. Learners are consequently put in a circle of confusion and lack of clarity of things while reading Charles Dickens's the novel, but the film could overcome this obstacle by its rich visual and auditory materiel to convey ideas, ideologies and beliefs. The power of the image exceeded the power of the word then what if they are combined both with the addition of music. The Victorian society was like a "tableau vivant" through light and the camera angles and movements used by Neame to render the economic, cultural and religious aspects of the Victorian era through the techniques of ZI and ZO

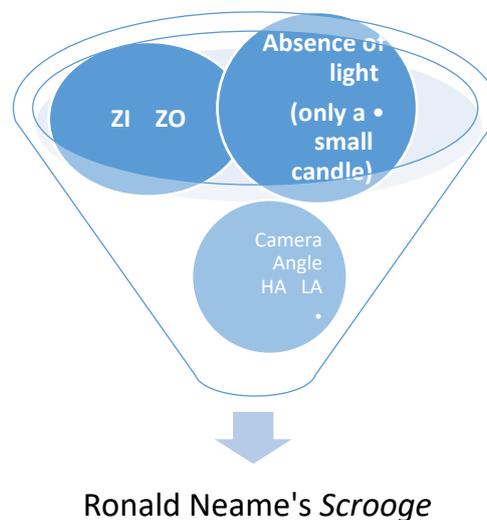


Figure 87: Disambiguation in *Scrooge*

7.8 Literary Analysis Portal in the EFL Class of Literature

The findings of the three preceding chapters of the practical section in this research fuelled the researcher's motivation to develop an online platform (LAP) or literary analysis portal for both teachers and learners and facilitate the task for both. The task of the teacher of literature in the EFL context is to challenge all the obstacles facing

learners to appreciate literature. The learners on the other side are in the dual dilemma of being faced to a language which itself constitutes a difficulty, linguistically and culturally speaking, and literature appreciation and assimilation is itself a layer of comprehension that needs a certain mastery of the language and an overall knowledge about its culture since each language is a vehicle to a culture of its own. The following figure represents the opening interface or the main menu of LAP (see figure below).



Figure 88: LAP Main Menu Page (screenshots from LAP)

The section of "About" in LAP is a brief introduction about the platform, its objectives and to whom it is primarily designed. This online platform serves as an assistance to both teachers and learners in the class of literature in EFL contexts.

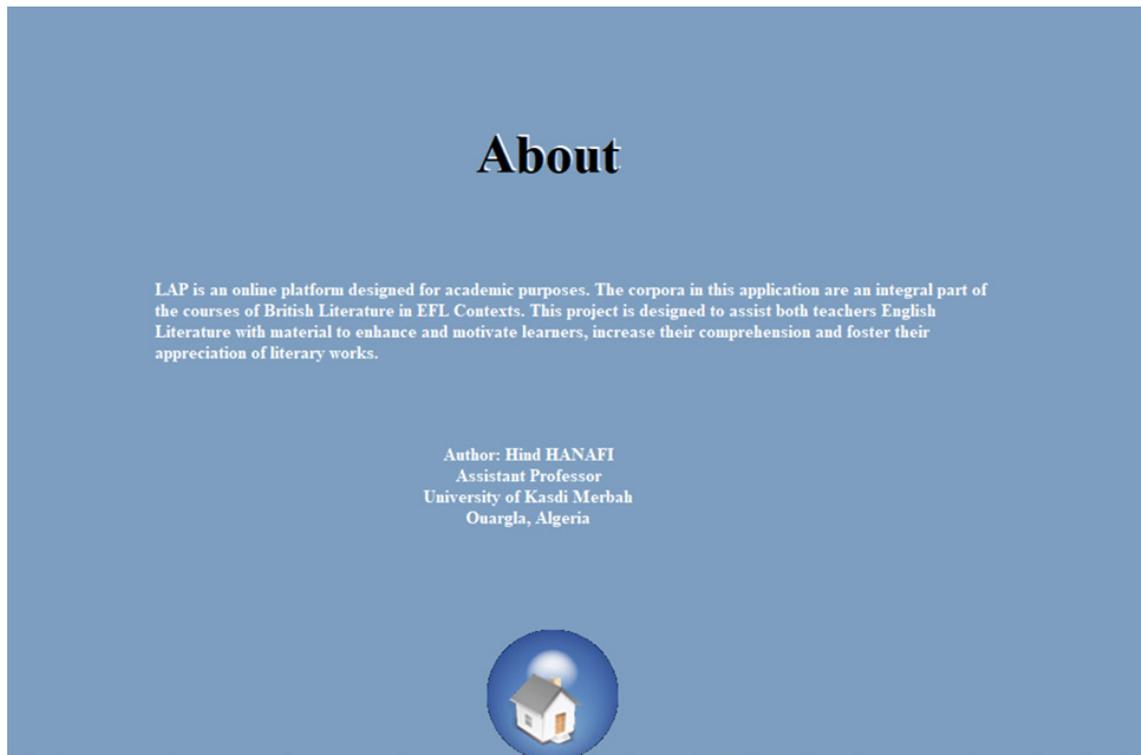


Figure 89: Introducing LAP to the Users (screenshots from LAP)

LAP is an online platform comprising three main sections: List of literary texts, list of film adaptations and finally tasks.

7.8.1 List of Literary Texts

In this section of the platform, there is a complete literary analysis of the three suggested masterpieces in the English literature (already approached semiotically in chapters 4,5,6). These literary works are part of any British literature course at both intermediate (graduate) and advanced (post-graduate) levels. (see figure below)



Figure 90 : List of Literary Texts (screenshots from LAP)

These three texts are representative of three main literary periods in the history of English literature chosen on the basis of their high representativeness of the characteristics of each period and movement as illustrated in figure (91) below.

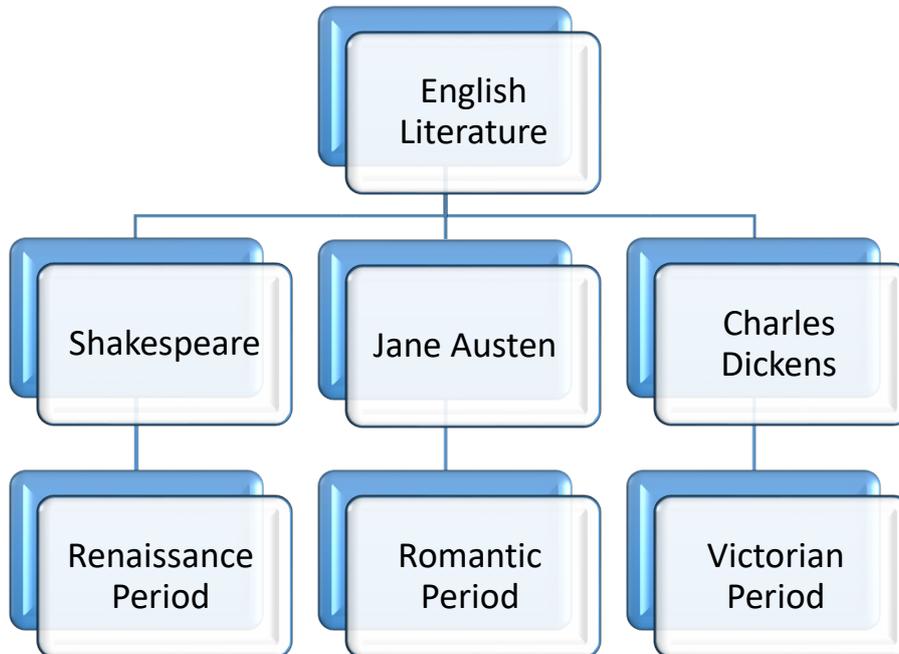


Figure 91: Literary Texts included in LAP and their Literary Periods

On the left of the three titles of texts in figure (91), there is a list of elements for the analysis as follows:

- Author
- Themes
- Plot
- Characters
- Summary

These elements of analysis have themselves layers of sub-titling constituting as such a standard for the overall literary analysis of each of the literary texts.

7.9 LAP and the PWP Viewing Model

The literary Analysis Platform is designed to assist both teachers and learners in the literature class, and is itself supplied by work-sheets given to learners in the PWP viewing model. There are many sections in the LAP which constitute themselves ready material for tasks in addition to a reading kit for each of the proposed literary texts. As the corpora are from different historical and literary contexts, and different genres too, the analysis tends to be varied and thought-provoking for learners.

7.10 Proposed Activities for the Class of Literature

It is high time to teach literature in a more interactive vivid way and as educators of English literature, we should be more creative and innovative in dealing with the new generations of students in an age where technology overwhelmed all the areas of life. It is rather naïve to keep the old methods with the new generations. Literature analysis worksheets (see Appendix 13) are a set of activities and questions for the learners which were prepared to accompany the LAP so that the teacher of literature can use them in accordance with his needs. He can divide the worksheet into three sections to suit the PWP model (pre-while-post viewing). As the first questions are targeting the context (literary and social) and can be answered by learners at the pre-viewing stage, while the second section of questions suits to be responded at the while-viewing stage.

7.11 Conclusion

Teaching literature in an EFL context poses some problems as per the nature of the subject itself, since literature is the natural recipient of many cultural values.

Film adaptations help to bridge from the original culture to the English culture (FL culture) as films represent an authentic material that can disambiguate the understanding of many cultural and social concepts in the foreign language culture.

Watching films contributes to intercultural learning (Hescher 2009). When our students view a foreign movie, they experience other value systems and are encouraged to compare home and foreign identities, which fosters critical cultural awareness. Teaching foreign films can encourage the breaking down of barriers, ask the viewers to decentre from their own positions, make them reflect on auto- and hetero-stereotypes, all of which can lead to a better understanding between various cultures. As a *moving picture book* (Sherman 2010), video gives access to things, places, people, events and behaviour, and so films help to substitute for the experience of living in an English-speaking country.

The literary analysis portal LAP was designed as a technological tool in pedagogical contexts, still, with the consent of the teacher, learners can get access to it like they can have text-books. Teachers decide of home or in-class activities according to their needs in each of the lessons considering as such the home activities as pre-viewing tasks to be done before coming to university. LAP is sought to be of help and assistance for both sides of the learning context.

General Conclusion

The actual study falls under the scope of comparative literature, though the seeds of our interest in the topic originate from a pedagogical context. During our modest experience in teaching English literature for both graduate and post-graduate levels, it has been observed and with some diachronic view that learners in EFL context find difficulties in understanding complex literary texts for many reasons depending on the type of complexity each text represents and the reasons can be summarized as follows:

1. The complexity of style mainly for a learner who is already struggling with the *comprehension* of the language itself
2. Some literary theoretical concepts proved to be better grasped and assimilated when they are visualized through the film medium, while they were representing difficulties in the comprehension of the story and an ambiguity in the plot.
3. *Cultural* ambiguity which in most of the times misleads the reader. The culture of the text he is reading is different from his and some narrative aspects and storyline events tend to be ambiguous or misinterpreted and thus diverting the reader from the real meaning of the literary text in hands.

The above mentioned observations throughout years of teaching the language of Shakespeare with love and devotion to literature motivated the researcher to carry a study to respond to some questions among which:

1. How did the dynamics of narrative comprehension transfer from the literary text to the film adaptation?
2. How are point of view and subjectivity portrayed in cinema?
3. How can a visualization of literary theory help to a better assimilation and comprehension by the reader?
4. Which solutions have been brought about by the film to break the cultural Iceberg and bridge the original with the foreign culture by the reader?

It is assumed that the technique of (VO) and (CU) are the film alternatives used by the director (Douglas McGrath) to the literary narrative presentation of thought by which the author (Jane Austen) provides the reader an access to the consciousness of the character Emma. We also consider Lighting and music which have long been ignored by academia as vehicles to the author's subjectivity in the film *Emma* which was channelled via SH, SCE, LM, and DCM. Camera low angles (LA) and zooming (Zoom-in and Zoom-out) are the cinematic techniques used by Kenneth Branagh in *Hamlet* to highlight and create a gothic atmosphere in the story as a reflection of

Hamlet's psychological state. It is also hypothesized that film as a cultural artifact is the richest authentic tool to provide a Tableau Vivant of the target culture and break as such the cultural iceberg in favour of a better comprehension of the diegesis. In Ronald Neame's *Scrooge*, Christmas beliefs and practices were depicted through camera positions and movements like ZI and ZO and light which works as a metaphor in this film adaptation.

An outline of chapters was drawn following a certain reasoning as to confirm our hypotheses and sort out with a model of subjectivity in film. Throughout the first chapter, we have carried out a review of the most relevant theories on cinematic adaptation, from the first manifestations made by Virginia Woolf in the 1920s to the more recent theories that analyse adaptations as examples of intertextuality. It is these last approaches which, in our opinion, represent a way of extending and enriching a field of study that for a long time was limited by considerations that ascribed a value higher than the original work.

The second chapter provided an overview on the existing literature concerning film narratology, as the theory of narrative originating from literary studies is a new guest to the house of film, the new multimodal narrative structure with all its complexities. Narrative models originally designed for linear types of discourse like literature faced some problem when applied to the non-linear and multi-layered film form to come out at the end with some models more applicable to the analysis of film from a narrative perspective.

The third chapter reviewed the semiotic and cultural aspects of narrative. As the classical definition of narrative did not include visual and sound tracks, nor did it value music as an integral component of narrative. Music was considered a form of leisure which can not elevate to be in the agenda of academic studies. Film, as a narrative genre, has a strong semiotic potentiality as it departs from the verbal language to a multi-layered code system which, not only deals with words and utterances but is rich with the visual and auditory channels.

Chapter four was a brief review and a theoretical debate over the different aspects of film as both a semiotic system and a cultural product. Chameleon is a metaphor to describe the changing aspect of film: it is a semiotic system, a narrative genre and a

cultural product all in one. The preceding chapters constituted the theoretical part of the actual research.

The Practical part starts with The fifth chapter in which It was intended to emphasize the fact that music is part of narrative as a whole though not yet fully explored and this was one of the motifs for this study and the reason behind such a choice of a title "Light on the Dark Spots", together with lighting, music remains unexplored and requires further academic scholarship and contributions.

The researcher aimed to shed light on the encoded meaning generated by lighting and music in the cinematic medium and its significance to the comprehension of the story and disambiguation of the narrative. Through Douglas McGrath's *Emma* (1996), we explored statistically the potential meaning of music and lighting used by the director McGrath, the results revealed the strong subjectivity of the director as he was following the path of the author of the original text when she was adopting Emma, protecting her, and using stylistic strategies to provoke the empathy and sympathy of the reader. The director used the above hypothesized cinematic techniques for the same intention as Jane Austen.

Delving in the thought process of characters helps readers feel compassion while Emma is experiencing moments of regret, dreams, hopes, confessions and self-assessment. In the film medium, there are many ways by which the director can achieve the viewer-response of sympathy and highlight the importance of characters. Close-ups CU and VO are cinematic techniques which generate a sense of profoundness, the whole world could be reduced to that magnified face or object, CU could guarantee the universality of the cinematic language and widen the perspective for more semiotic exploration of films. VO instances gave the viewer a direct access to the mind of the heroine, a stratagem to attract the viewer's attention to Emma's inner beauty despite her frequent misdeeds.

Watching a film extends beyond simply viewing a visual sequence, it is an immersive audiovisual experience that engages both senses in order to entertain, inform and transport its audience to narrative worlds. The quickest way to a person's brain is through vision but even in the movies the quickest way to his heart and feelings is still through audition. In this same chapter, we also touched the effect of the auditory and visual modalities which work to refine and contextualize each other in a continuous semantic interplay that conveys the narrative.

In the sixth chapter, the tableau vivant of Dickens's *A Christmas Carol* became the greatest success of all his public performances. We delight in Dickens's ghosts and goblins because they are lively and make our flesh crawl. Scrooge's total conversion persuades us precisely because he is a myth, both more and less than a man. So splendid was the miserly Scrooge that we aesthetically lament his apotheosis as a benign force for generosity and good. But that is the sorrow of myth: The comic genius of Dickens celebrated the grotesque but withdrew from the darker consequences of loss.

Through the analysis of Shakespeare's *Hamlet* adapted to screen by Kenneth Branagh, one concludes that the medium of film has more powerful stratagems to clarify, disambiguate and reveal many aspects which were ambiguous in the original text. Part of the ambiguity resides in the narrative complexity of the literary text itself, and this was discussed in chapter (4,5) above. Another task in the disambiguation process is to simplify some culture-bound notions which may hinder the comprehension of any literary text; the text of *Christmas Carol* brought to cinema by Ronald Neame was the sample for illustration.

Adaptations revive their sources, and it is possible to argue that Dickens and Shakespeare persist so strongly in contemporary culture in part through their rich legacy of adaptation and performance. In this chapter we have discussed the way adaptations give us a better understanding of the novelist's works, and show us that their writing was from the beginning engaged with other forms: born of performance, crafted serially, rendered visually, and experienced audibly. No matter the medium, adapters serve as interpreters of both authors, not only choosing to dramatize what interests them but also offering in that set of choices a particular vision of what each novel or play mean, at least for the moment. So long as actors are involved, they make performance choices that reveal problems and possibilities within both adaptation and source. Dickens's and Shakespeare's rich legacy of adaptation also demonstrates their fiction's flexibility as a vehicle to comment on contemporary cultural, political, and social concerns.

Teaching literature in an EFL context poses some problems as per the nature of the subject itself, since literature is the natural recipient of many cultural values. Film adaptations help to bridge from the original culture to the English culture (FL culture) as films represent an authentic material that can disambiguate the understanding of many cultural and social concepts in the foreign language culture.

Watching films contributes to intercultural learning (Hescher 2009). When our students view a foreign movie, they experience other value systems and are encouraged to compare home and foreign identities, which fosters critical cultural awareness. Teaching foreign films can encourage the breaking down of barriers

The findings of the actual research were employed to create an application that might contribute to the teaching of literature in EFL contexts. The literary analysis portal LAP was designed as a technological tool in pedagogical contexts, still, with the consent of the teacher, learners can get access to it like they can have text-books. Teachers decide of home or in-class activities according to their needs in each of the lessons considering as such the home activities as pre-viewing tasks to be done before coming to university.

LAP is sought to be of help and assistance for both sides of the learning context. Throughout this study, we attempted to contribute to the realm of teaching literature by proposing a platform which can be at the disposal of both teacher and learner, and the motif was to foster, ameliorate and enhance the learner's motivation, comprehension and appreciation of literary texts with a technological easy-to-use and less costly means.

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GLOSSARY (Film Terminology)

A

Adaptation: A work that has been based on another pre-existing work in a different medium. Adaptations of all types typically constitute a large portion of mainstream cinema.

Aerial shot: A camera shot filmed in an exterior location from far above the camera's object; from a bird's-eye view.

American shot: Also called 3/4 shot; from Westerns, showing the actors from head to underneath their waist.

Analepsis: The equivalent of a flashback in film. Analepsis occurs when events that occur in the order ABC are told in the order BCA or BAC.

Angle of framing: The position of the camera in relation to the object that it shows. There are multiple angles (looking up from below – a low angle, normal or straight on, and oblique or tilted), each defined by the field and the vertex of the take.

Auteur (or Auteur theory): Literally, the French word for “author.” Used in film criticism, the term attributes personal vision, identifiable style, thematic aspects, and techniques of the film to its director (auteur), rather than to the collaborative efforts of all involved. It was introduced in the 1950s by Francois Truffaut and the editors of the celebrated French film journal *Cahiers du Cinéma*.

Autodiegetic narration: First-person or homodiegetic narration in which the narrator is also the main character in the storyworld (as in *UFO or the Devil*).

Avant-garde film: A type of film, often experimental and abstract, that self-consciously emphasizes technique over substance and challenges conventional filmmaking.

Axial cut: Cut where the camera seems to suddenly move closer to/further away from its subject.

B

Backstory/Back story: The details that flesh out the life of characters before their presence in a narrative's present. The term is used by screenwriters to describe the accruing of detail to give characters a greater psychological depth.

Bird's eye view: A camera perspective where the camera is placed high above the scene of action

Black/Dark comedy: A type of comedy film, first popular during the late 1950s and early 1960s, in which normally serious subjects are treated with macabre humor.

C

Camera angle: The angle chosen from which to film a shot. The most common angles are looking up from below – a low angle, normal or straight on, and oblique or tilted, each defined by the field and the vertex of the take. Directly related to the angle of framing.

Camera movement: Any motion of the camera during a shot, both physical movement of the camera, as in panning, tilting, or the unpredictable movements of a hand-held camera, or movement of the camera fixed on a moving vehicle such as a dolly or crane. Zoom shots or rack focus are sometimes considered an aspect of camera movement since there is a change of viewing position within the same shot, although technically the camera is stationary.

Cast: The group of actors playing the film's characters.

Cinematic identification: The process through which the spectator personally identifies with a character's situation or experience.

Cinematographer: The person expert in and responsible for filming or photographing moving images.

Cinematography: Activities and elements related to the making and study of film. Specifically refers to the art and technique of film photography, the capture of images, and lighting effects.

Classic narrative cinema/Classic Hollywood cinema: A dominant style of film typically associated with Hollywood during the studio era (1920s–60s) but also

appropriate for describing most mainstream cinema around the world. Classic narrative cinema is characterized by such stylistic traits as an emphasis on narrative, aided and advanced through continuity or invisible editing, and feature heroic protagonists with whom spectators are encouraged to identify.

Clip: A short excerpt of a film.

Close-up: A close-range view, particularly of a person or object, that details expression. The scale of the object is magnified, appears relatively large, and fills the entire frame. The most common close-ups are of a character's head from the neck up.

Closing credits: The final sequence of a film presenting the names of all contributors to a production.

Closure: In narrative construction, the extent to which a story's ending reveals the consequences of the major action or offers resolution to its various dramatic conflicts. A film with closure leaves the viewer with no unanswered questions about the fate of the major characters or the consequences of their actions. Classic narrative cinema typically provides closure, while many art cinema films often leave their endings open.

Cognitive narratology: A strand within postclassical narratology that focuses on mind-relevant dimensions of storytelling practices, wherever – and by whatever means – those practices occur.

Comedy drama: a genre combining elements of drama and comedy.

Comedy: A genre that intends to be humorous.

Consciousness representation: The representation of characters' (or narrators') minds in narrative discourse. Topics of study in this area include the structural possibilities for representing conscious experience – that is, the system of available mind-revealing techniques – as well as the evolution or emergence of such techniques over time, and the interconnections among those techniques and broader conceptions of mind circulating in the culture or in more specialized discourses.

Continuity editing: The systematic procedure of editing cuts to preserve the continuity, space, and time of the action.

Convention: In any art form, a frequently used technique or content that is accepted as standard or typical in that tradition or genre. Conventions function as an implied agreement between makers and consumers to accept certain artificialities, such as characters breaking into song and dance accompanied by music from an invisible (non-diegetic) source. Changes in conventional representations are a result of several factors, including social and cultural change, audience familiarity, and the evolving vision of auteurs working within particular genres.

Counterpointing: The use of sound which contradicts the image (for example, a happy tune in a war scene).

Crane shot: A shot filmed from a mechanical apparatus called a crane. The crane moves the camera and the cinematographer (in some cases the director) in different directions. Crane shots usually provide an overhead view of a scene.

Crosscutting: In editing, the alternation of shots from at least two different scenes, usually implying that the multiple events are occurring in different spaces, but simultaneously. Also called parallel editing.

Cut (or cutting): An abrupt or sudden change in camera angle, location, placement, or time, from one shot to another; consists of a transition from one scene to another (a visual cut) or from one soundtrack to another (a sound cut).

D

Depth of field: The depth of composition of a shot, comprised of several planes: foreground, middle-ground, and background. Depth of field specifically refers to the area, range of distance, or field (between the closest and farthest planes) in which the elements captured in a camera image appear in focus.

Detail shot: Also known as extreme close-up, a field size that shows a close view on a detail of a character's face (e.g., an eye) or a detail of an object.

Diegesis: In one sense, the term *diegesis* corresponds to what narratologists call story; in this usage, it refers to the storyworld evoked by the narrative text and inhabited by the characters. In a second usage, *diegesis* (along with cognate terms such as *diegetic*) refers to one pole on the continuum stretching between modes of speech presentation in narrative texts. In this second usage, techniques for presenting

speech that are relatively diegetic are those in which a narrator's mediation is evident, as in indirect discourse. By contrast, modes that are relatively mimetic background the narrator's mediating role, as in direct discourse or free direct discourse, where speech tags like *she said* are omitted to produce the sense of unfiltered access to characters' utterances.

Diegetic sound: Any kind of sound (voices, sound effects, background music, etc.) that manifests in, constitutes, and originates from the film's universe.

Direct sound: Sound effects, conversations, music, or noise that are recorded simultaneously as the film is being shot.

Director: A person who supervises the actual filming process and is responsible for action, lighting, camera behaviour, music, etc.

Dissolve: In the transition between takes, the superimposition of one image on another. The second image appears superimposed over the first, which slowly disappears.

Dolly (shot): A moving shot taken from a camera that is mounted on a hydraulically powered wheeled camera platform (sometimes referred to as a truck or dolly), pushed on rails (special tracks) and moved smoothly and noiselessly during filming while the camera is running.

Double bill/Double feature: The showing of two feature films, one after the other, a practice historically associated with the studio era (1920s–60s). The double bill typically also included a short subject, newsreel, cartoon, and trailers for coming attractions.

Drama: A genre that is neither comedy nor tragedy; originally, the term describes the collective enactment of a story.

Dubbing: Replacing the voice from an original dialogue with another. This process can serve to correct recording errors, but it mainly functions to present the dialogue in the spectator's native language.

Dutch tilt: Also called canted angle, where the camera has been rotated relative to the horizon/vertical lines in a shot.

E

Editing: also known as montage, the process by which a film's shots are combined or assembled to create meanings or to advance action not wholly contained in the separate shots themselves. Most edits appear onscreen as cuts, with one shot or scene ending and another beginning with no visible break, and juxtaposed. Edits also can be combined by transitional devices such as fades, dissolves, and wipes. When movies were shot on film stock (whether paper, nitrate, or celluloid) rather than digitally, where footage can be saved in the camera or on computer, editing consisted of physically cutting up and splicing back together pieces of footage on editing tables, work which has been made considerably less difficult with digital shooting and editing methods.

Editing: The technical and logistical composing of the film. This process joins shots and orders the film's story and its visual and sound elements.

Ellipsis: A temporal jump or omission of a period of time in the film's narration. This jump is indicated either visually, or simply through character dialogue.

Elliptical editing: Shot transitions that omit part of the events, causing an ellipsis in the plot and story.

Epistolary novel: Fiction presented as if it were written as a series of documents—usually letters, although other documents such as diary entries, newspaper articles, transcriptions, and, more recently, social media posts are also used. Typically, the epistolary form lends fiction a greater sense of realism and eliminates the need for an omniscient narrator.

Establishing shot: A shot, usually at the beginning of a scene, that situates where and/or when the action that is to follow takes place before it is broken up through editing. Establishing shots also often make clear the spatial relations among characters and the space they inhabit.

Exploitation film: A movie with sensationalist value that exploits a contemporary issue or subject or capitalizes on more prurient aspects of a topic. Horror, sex education, women in prison, rock 'n' roll, and racial tension ("blaxploitation") have been common subjects of exploitation films. In the past, exploitation films had a

market niche as B movies in inner-city and drive-in theaters, and certain producers and studios specialized in making them.

Exposition: The inclusion of important back- ground information that explains the setting, situation of present events or prior story events, or provides historical context and character motivation beyond the story, deepening the plot.

Expressionism: A stylistic approach in which the inner experiences, thoughts, or feelings, of the artist or a character within the narrative is given objective expression through stylization (sets or performances), symbolism, or distortion, either of material objects or through camera techniques, at the expense of realism.

Extradiegetic narrator: A narrator who does not inhabit the storyworld evoked by a narrative. Narrators can be extradiegetic-homodiegetic, like the older Pip who narrates his life experiences in Charles Dickens's *Great Expectations*, or extradiegetic-heterodiegetic, like Hemingway's narrator in "Hills."

Extradiegetic sound: Sound, such as mood music or a narrator's commentary, represented as coming from a source outside the space of the narrative.

Extreme close-up: A shot in which a small object (like a body part or an insect) occupies the entire frame.

Extreme long shot: A field size showing a panoramic view (for example, a landscape or a city), often used as an establishing shot.

Eye-level: A camera perspective where the camera is positioned on the same height as the character.

F

Fade-in: The gradual brightening of a dark screen, from complete black to full exposure, as an image or shot appears. Also refers to a gradual change in the intensity of sound.

Fade-out/Fade-to-black: The gradual darkening or disappearance of an image or scene. Also refers to a gradual change in the intensity of sound.

Field size: The field size determines how much of a setting can actually be seen in the film.

Filter: Transparent camera lens cover used to produce specific effects (e.g., different colouring).

Flashback: The representation of some action or scene that occurs in the plot previous to the present time of the narrative.

Flashforward: The representation of some action or scene that occurs in the plot at some point in the future of the present time of the narrative. Much less common than the flashback, the flashforward tends to call attention to the process of narrative construction since it is often not understandable until the end, when narrative time catches up to it.

Focalization: Genette's ([1972] 1980) term for modes of perspective taking in narrative discourse. In internal focalization, the viewpoint is restricted to a particular observer or reflector, whereas in zero focalization the viewpoint is not anchored in a localized position. Further, internal focalization can be fixed, variable, or multiple. In "Hills," the focalization is variable, shifting between the vantage-points of Jig and the male character.

Frame narrative/Frame tale: A story that surrounds, or frames, the main narrative of a text. Often serves as an introduction and conclusion, or as a means of stringing together an otherwise disconnected or only loosely connected series of stories.

Frame: The basic unit of film—an individual, rectangular, still image with a specific aspect ratio. Images are projected at twenty-four frames per second to give the illusion of motion. "To frame" means to position the camera to compose a desired image.

Framing: The space demarcated by the edges or limits of the camera, which is used to select and compose the visual picture.

Free indirect discourse: A technique for representing characters' speech. Couched as a report given by a narrator, FID also contains expressivity markers (for example, dialect representations) that point to the speech patterns of a particular character.

Freeze (or freeze-frame): An optical printing effect in which a single frame image is identically repeated or replicated over several frames when projected; gives the illusion of a still photograph.

Full shot: Field size portraying the characters and only some details of their immediate surroundings.

G

Genre: A category, kind, or type of art or cultural artifact with certain elements in common. Common generic elements include subject matter, theme, narrative and stylistic conventions, motifs, character types, plots, and iconography. In film and cultural studies, the term serves simultaneously as 1) an industrial approach, in which production, especially during the studio era (1920s–60s), is standardized, and marketing is geared toward generic labelling and packaging; 2) a consumer index, providing audiences with a sense of the kind of pleasures to be expected from a given film; and 3) a critical concept, a tool for theorizing relations between films and groups of films, and for understanding the complex relationship between popular cinema and popular culture.

Graphic match: A visual correlation between the compositional elements of two successive takes.

H

Hand-held camera: The camera is not fixed, produces shaky images.

Head and shoulder close-up: A field size displaying a figure's face, shoulders and chest.

Heterodiegetic narrator: A narrator who has not participated in the circumstances and events about which he or she tells a story.

High angle: A camera perspective where the camera is placed at an angle above the scene of action.

High-angle shot: A shot in which the subject or scene is filmed from above; contrast with the low-angle shot.

Historical period drama: An informal term to denote films set in or reminiscent of a period in the past; could apply to different genres.

Homodiegetic narrator: A narrator who has participated (more or less centrally) in the circumstances and events about which he or she tells a story. At the limit, homodiegetic narration shades off into autodiegetic narration.

I

Implied author: In the account developed by Booth ([1961] 1983), the implied author is a role or persona assumed by an actual author. That role can be described as a set of norms and values that actual authors adopt for the purpose of producing a given narrative. For rhetorical theorists, interpreting a narrative entails searching the text for clues about these norms and values, which in turn enable the audience to detect favoured versus disfavoured character traits, modes and degrees of unreliable narration, etc.

Implied reader: The intended addressee or audience of the implied author; another term for what rhetorical narrative theorists of narrative call the authorial audience. The implied reader of Hemingway's "Hills" will know for example that Madrid is a city in Spain – though an actual reader unschooled in geography may not know these details.

Independent cinema: In a general sense, film-makers who work outside major studios, either making their films themselves or working for smaller production companies. Such filmmakers may make narrative feature films or documentary, experimental, or avant-garde films.

Intradiegetic narrator: A character narrator, like Enid in *Ghost World* when she recounts to Rebecca how she previously told Naomi her loss-of-virginity story; in other words, a character in a storyworld who in turn narrates a story within the story, that is, a hypodiegetic narrative.

J

Jump-cut: A cut in film editing that joins two similar shots together, causing a jump in continuity, camera position, or time.

L

Long shot: A camera view of an object or character from a considerable distance so that it appears relatively small in the frame. A long shot often serves as an establishing shot.

Long-take: A shot that continues longer than normal without an edit.

Low angle: A camera perspective where the subject is filmed from below, which makes it appear bigger and, possibly, more powerful.

Low-angle shot: A shot in which the subject is filmed directly from below, making the subject appear larger than life; contrast with the high-angle shot.

M

Mainstream film: A commercially-oriented narrative film, typically boasting big stars and high production values, designed to attract audiences at the box office, and often generated by a high-concept idea. Mainstream films are usually constructed according to the rules of classic narrative film.

Match Cut: Two shots are linked by visual, oral or metaphorical parallelism, not necessarily by a parallelism of action

Match on action: A cut between two shots of the same action taken from two different positions in order to achieve the illusion of simultaneity.

Medium close-up: The field size between medium long shot and close-up.

Medium long shot: A shot in which a fairly large object (like a human body seen from the ground up) fills the entire screen.

Medium shot: A shot between a close shot and a long shot. Roughly half of a fairly large object (like a human body from the waist or knees up) fills up the screen.

Medium: For Kress and van Leeuwen (2001), *media* can be viewed as means for the dissemination or production of what has been designed in a given mode; thus media “are the material resources used in the production of semiotic products and events, including both the tools and the materials used” (2001: 22).

Metalepsis: A confusion or entanglement of narrative levels, as when characters situated in a story within a story (or hypodiegetic narrative) migrate into the

diegesis or main narrative level. In Flann O'Brien's *At Swim-Two-Birds*, for example, the protagonist writes a novel whose characters then jump up one narrative level and attack the novelist who created them.

Mimesis: An ancient Greek word meaning “imitation.” In the study of fictional narrative, the concept of mimesis is relevant both for the analysis of character (the mimetic dimension of a character accounts for the tendency of the audience to treat him or her as a real person) and for the analysis of speech representation (in contrast with more diegetic techniques for representing characters' utterances, such as indirect discourse, more mimetic techniques, such as direct discourse, background the narrator's mediating role).

Mise-en-scène: A French term for staging, taken from its use in the theater—literally, “placed on stage”—to designate the work done, largely by the director, in realizing in images the words of the script. Often used in a general sense to refer to the style and look of a specific film or characteristic work of an auteur.

Mode: For Kress and van Leeuwen (2001), modes are semiotic channels (or environments) that can be viewed as a resources for the *design* of a representation formulated within a particular type of discourse, which is in turn embedded in a specific kind of communicative interaction.

Monomodal narration: Forms of narrative practice that exploit a single semiotic channel (e.g., print text, telephone conversations, sign language) to evoke a storyworld.

Montage: 1. A French word literally meaning “editing,” “putting together,” or “assembling shots.” Refers to a filming technique, editing style, or form of movie collage consisting of a series of short shots or images that are rapidly connected into a coherent sequence to create a composite picture. 2. A particular style of editing developed by Russian filmmakers during the 1920s that emphasizes dynamic discontinuities, the relationship between takes, and the juxtaposition of images to create new visual concepts in the film.

Multimodal narration: Forms of narrative practice that exploit more than one semiotic channel (e.g., words and images, or utterances and gestures) to evoke a storyworld.

N

Narration: The process by which a narrative is conveyed; depending on the semiotic medium used, this process can involve complex combinations of cues in different channels (visual, auditory, tactile, etc.), yielding multimodal versus monomodal narration. Also, some theorists of narrative make narration the third term in a tripartite model that includes the story level, the discourse or text level on the basis of which the story can be reconstructed, and the narration as the communicative act that produces the discourse.

Narrative Analyzing stories into four basic elements – situatedness, event sequencing, worldmaking/world disruption, and what it's like – this book defines narrative as (i) a mode of representation that is situated in – must be interpreted in light of – a specific discourse context or occasion for telling. This mode of representation (ii) focuses on a structured time-course of particularized events. In addition, the events represented (iii) introduce some kind of disruption or disequilibrium into a story-world, whether that world is presented as actual or fictional, realistic or fantastic, remembered or dreamed, etc. The representation also (iv) conveys what it is like to live through this story-world-in-flux, highlighting the pressure of events on (in other words, the qualia of) real or imagined consciousnesses undergoing the disruptive experience at issue.

Narratology: An approach to narrative inquiry developed during the heyday of structuralism in France. Instead of working to develop interpretations of individual narratives, narratologists focused on how to describe narrative viewed as a semiotic system – that is, as a system by virtue of which people are able to produce and understand stories.

Naturalism: A form of artistic representation that seeks to accurately portray the real world through detailed observation of place and environment. A form of realism, naturalism tends to emphasize description rather than analysis, thus giving the approach an affinity for the camera's ability to objectively record the world in front of the lens.

Non-diegetic: A quality of sound; sound is not part of the action and cannot be heard by the characters.

O

Off-screen sound: Simultaneous sound that comes from a source that is assumed to be within the space of the scene but in an area outside of the visible space of the screen. The classic example of this is the voice-over (which in some cases assumes the role of narration).

Off-screen space: Implied space that, at a given moment in a film, is located beyond the four boundaries of the frame, behind the setting, or behind the camera.

Opening: A list of people involved in the making of a film.

Overhead: Also called top view; a character, object, or scene is shown from above

Over-the-shoulder-shot: A shot taken from behind a figure, using its head/shoulders to frame the image being looked at.

P

Pan (or panning shot): An abbreviation of “panorama shot”; the horizontal scan, movement, rotation, or turning of the camera in one direction (to the right or left) around a fixed axis while filming.

Parallel action: Two different strands of action are developed simultaneously and linked in time by repeatedly cutting back and forth.

Parallel editing: See Crosscutting.

Paraphrase: The use of sound to reinforce/explain an image.

Parody: A humorous imitation of another (often serious) work of art, cultural text, genre, or style. Once audiences are familiar with the conventions of a genre, or a film has been widely successful, it becomes a target for parody.

Perspective/point of view: Issues of perspective and point of view are now most often treated under the heading of focalization. Genette ([1972] 1980) drew a contrast between focalization and narration to distinguish between who sees or perceives and who speaks in a narrative, respectively.

Plot: Abbott (2007) distinguishes among three senses of the term *plot*: a type of story (as in “marriage plot”); the combination and sequencing of events that makes a story a story and not just an assemblage of events; and a sense similar to that of

discourse, by which theorists emphasize how the plot rearranges and otherwise manipulates the events of the story.

Point of view/Point-of-view shot: A shot in which the camera takes the literal point of view of a character, showing the depicted space as the character sees it.

Polarisation: The use of sound to disambiguate an image.

Post-production: The process of cutting, editing, processing, and fine-tuning the filmed material.

Pre-production: The process of planning/preparing the filming.

Producer: The person responsible for financing and marketing issues.

Production design: The overall look of a film, especially for the way that the locations, set design, set decoration, and costuming come together. During the studio era (1920s–60s), production designers were called art directors, and today's art directors were known as set designers.

R

Rack focus: A change in the depth of field during a shot from either foreground to background or vice versa. Shallow focus is used to draw attention to one focal plane, which is then altered.

Reaction Shot: A close-up or medium close up showing a character's reaction to what he/she has just seen.

Re-adaptation: A remake that is not only linked to earlier film versions but also to the original text (or story).

Realism: An artistic approach, dating from the early nineteenth century, that seeks to describe and interpret life according to its mimetic ability to represent the world as it is, especially in the relation of environment to society. The realist impulse has generated a number of artistic movements in literature and film, including magical realism, neorealism, and Socialist realism.

Representation: The way something is depicted, which can be analysed for its underlying assumptions.

Resolution: In the Labovian model, the resolution of a story marks the point past which it no longer makes sense to ask “And then what happened?”

Reverse-angle shot: A basic camera angle composed of a shot photographed from the opposite side of a subject to provide a different perspective. The alternating pattern between two characters’ points of view is known as shot/reverse shot.

Romantic drama: A subgenre of romance films usually revolving around an obstacle preventing romantic love between two people.

S

Scene: A common term, but one hard to define precisely, a scene is a unit of narration in a narrative film, roughly defined as a dramatic unit, or series of actions or events, which takes place in continuous time and space, so that a scene would end with a change of time or place or both. Typically, a scene consists of several shots, but it could be a single shot. Though sequence is also a rather vague term, a sequence might contain several scenes.

Screen direction: The direction in which actors or objects appear to be moving on the screen from the point of view of the camera or the audience. Common screen directions include “camera left” (movement to the left) or “camera right” (movement to the right); a neutral shot is a head-on shot of a subject with no evident screen direction; a jump-cut often indicates a change in screen direction. The screen direction creates the continuity of the shot.

Screenplay: The script of a film usually including descriptions of camera movements as well as dialogues.

Segment: A larger unit in a film composed of a number of shots; unifying elements are place, time, theme.

Sequence: A shot or series of shots, or even scenes, in a narrative film, not necessarily depicting action in one space and continuous time, but constituting a clearly defined segment of the film’s overall structure.

Shot/reverse shot: A sequence of shots in a film that alternates between (a) the viewpoint assumed to correspond to a character’s angle of vision and (b) a viewpoint from which that character’s facial reactions can be seen.

Shot: A continuously exposed strip of film made from a single uninterrupted run of the camera, without a cut, regardless of camera movement, movement within the frame or change of focus. Also, may refer to action on the screen that appears to be photographed as one continuous run of the camera, but in fact may not be.

Sound: The audio portion of a film including dialogue, music, and sound effects.

Soundtrack: Technically, the channel on which all sounds are recorded, including dialogue, music, and sound effects, the term also refers to all the sounds in a film. A film's final soundtrack is composed of multiple tracks carefully mixed for expressive or narrative purposes.

Story: In informal usage, *story* is a synonym for narrative. In narratology, the "story" level of narrative (in French, *histoire*) corresponds to what Russian Formalist theorists called the *fabula*; it contrasts with the "discourse" (*discours*) level. In this sense, *story* refers to the chronological sequence of situations and events that can be reconstructed on the basis of cues provided in a narrative text.

Storyboard: A sketch of what is going to be filmed.

Straight-on-angle: The subject is filmed neither from above nor from below; the camera is at eyelevel with the subject; often used to convey the idea of realism, authenticity and objectivity.

Subjective camera: The use of the camera to give the impression that the images represent the vision or imagination of one of the characters, or possibly of the director providing editorial comment. The subjective camera may show us what a character sees or what a character thinks or thinks they are seeing.

Subjective point of view: The viewer seeing or interpreting events from the point of view of either a character or the author. Also refers to a film in which the narrator has a limited point of view regarding the characters, events, action, or places.

Subtitle: A transcript of dialogues in a film presented at the bottom of the screen.

Suture: In film studies, the way a spectator is "stitched" or positioned into the film text, primarily through the techniques of classic narrative cinema.

T

Telephoto shot: An image shot with an extremely long lens, making distant objects appear nearer and thus larger.

Tentpole: A film that proves, or is hoped will prove, to be such a box-office success that it can sustain a studio or company over box-office failures.

Tilt: The movement of the camera upwards or downwards (like somebody nodding).

Top view: Also called overhead; a character, object, or scene is shown from above.

Tracking shot: A smooth shot that follows a line horizontal to the ground, alongside the subject. On the screen this produces a mobile frame that moves through the cinematic space, relative to the scene or action: forward, backward, or side-to-side.

Trailer: a short clip for advertising a film.

Transmedial narratology: A strand of postclassical narratology premised on the assumption that, although storytelling practices in different media share common features insofar as they are all instances of the narrative text type, those practices are nonetheless inflected by the constraints and affordances associated with a given medium (Herman 2004; Ryan 2004). Unlike classical narratology, transmedial narratology disputes the notion that the story level of a narrative remains wholly invariant across shifts of medium. However, it also assumes that stories do have “gists” that can be remediated more or less fully and recognizably – depending in part on the semiotic properties of the source and target media.

U

Unreliable narration: A mode of narration in which the teller of a story cannot be taken at his or her word, compelling the audience to “read between the lines” – in other words, to scan the text for clues about how the storyworld really is, as opposed to how the narrator says it is.

Unreliable narrator: A diegetic narrator, whether in literature, film, or theatre, whose credibility is questionable for some reason, often because of a psychological condition or tainted motivation within the plot. Sometimes unreliable narrators

will be discovered to have deliberately withheld or misrepresented information, forcing the reader or viewer to reconsider that which has gone before.

V

Voice-over: Non-synchronous commentary from an off-screen source. The voice may be that of a disembodied narrator, or of a character, either in the form of an interior monologue or by addressing the spectator directly. Voice-over often conveys a character's thoughts.

W

Wide-angle lens: A lens with a focal reach of at least 25 mm used with 16 mm film, or of 50 mm used with 35 mm film. This lens produces a wider, or more extended, view than a normal lens.

Wide-angle shot: A shot taken with a lens that is able to take in a wider field of view to capture more of the scene's elements or objects than a regular or normal lens.

Z

Zoom: A shot, made with the aid of a zoom lens, giving the effect of camera movement without the use of a physical dolly or crane and with the camera itself remaining stationary. The subject of the image increases in size (zoom in) or decreases in size (zoom out).

Zooming in: The movement towards the subject with the context of the scene gradually disappearing.

Zooming out: The movement away from the subject, gradually revealing the context of the scene.

APPENDICES

Appendix 1: Digital Audio Files in the Compact Disk

Appendix 2: Digital Video Files in the Compact Disk

Appendix 3: Emma Movie Poster

Appendix 4: Scrooge Movie Poster

Appendix 5: Hamlet Movie poster (1996)

Appendix 6: Complete interaction between Hamlet and the Father's Ghost

Appendix 7: *Emma* (1996) (Miramax Production): Filmography

Appendix 8: Ronald Neame's Version of *Christmas Carol* (Scrooge)

(Filmography)

Appendix 9: Kenneth Branagh's Version of William Shakespeare's Hamlet

(Filmography)

Appendix 10: Film Adaptations Based on Jane Austen's Novels

Appendix 11: Film Adaptations Based on Shakespeare's Plays

Appendix 12: Film Adaptations Based on Charles Dickens's Novels

Appendix 1
(Digital Files in the Compact Disk)

1. DM Audio Files:

- **Emma 11: The Dance (DM/LM)** "Auretti's Dutch skipper" from "*Rotherford's Complete Collection of the most Celebrated Country Dances*"(1756), a traditional arranged by John Gale
- **Emma 12: The Piano Song (DM)** pianoforte Italian song from John Gay's *The Beggar's Opera* *Virgins are Like the Fair Flower*

2. NDM Audio Files:

- **Emma 01:** Main Titles (Empathetic music: LM)
- **Emma 02:** Harriet's Portrait (Didactic Contrapuntal Music: DCM)
- **Emma 03:** Sewing and Archery (DCM)
- **Emma 04:** Frank Churchill arrives (LM)
- **Emma 05:** Celery root (DCM)
- **Emma 06:** Mr. Elton's Rejection (DCM)
- **Emma 07:** Emma Tells Harriet about Mr. Elton (LM)
- **Emma 08:** The Cole's Party (DCM)
- **Emma 09:** Mrs. Elton's Visit (DCM)
- **Emma 10:** Emma Dreams of Frank Churchill (LM)
- **Emma 13:** The Picnic (LM)
- **Emma 14:** Emma Insults Miss Bates (LM)
- **Emma 15:** Emma Writing her Diary (LM)
- **Emma 16:** Mr. Knightley Returns (LM)
- **Emma 17:** The Proposal (LM)
- **Emma 18:** End Titles (LM)

Appendix 2

(Digital Video Files in the Compact Disk)

A. *Emma*

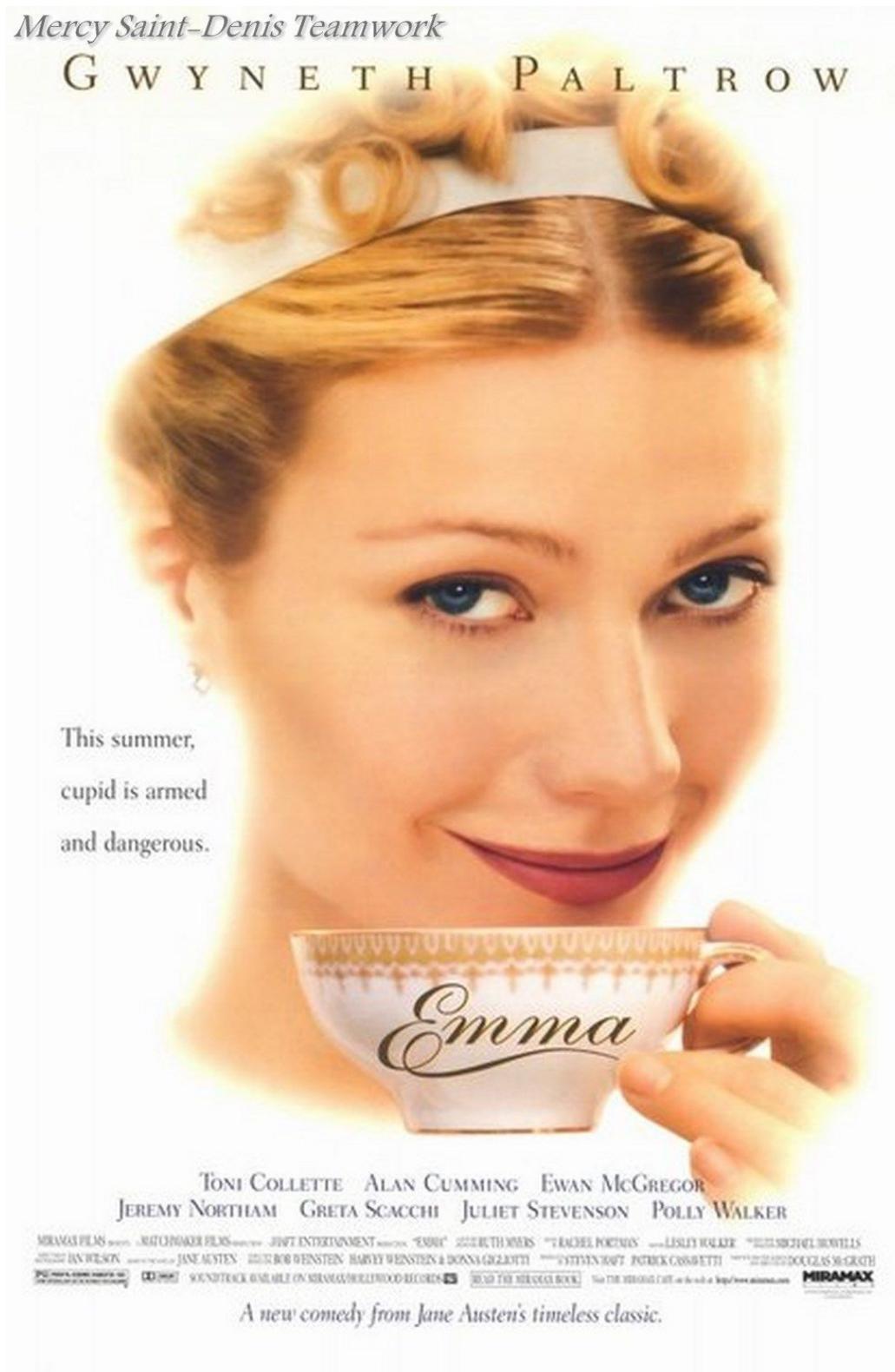
1. The Picnic: (01:24:23) --- **Figure 8: Types of lighting**
2. Strawberry Collection: (01:23:27) --- **Figure 8: Types of lighting**
3. The Gypsies' Attack: (1:20:14) --- **Figure 10: Harriet attacked by the Gypsies**
4. Emma saved by Frank Churchill: (00:51:56) --- **Figure 10: Harriet attacked by the Gypsies**
5. The Archery Scene: (00:21:16-00:24:42) --- **Figure 11: (00:51:56) Emma saved by Mr. Frank Churchill**
6. The universe according to Emma: (00:02:35) --- **Figure 15: letters and diaries Shots**
7. Highbury families through Emma's lenses: (00:42:41) --- **Figure 16: The Universe according to Emma**
8. Temporal Transition Editing: (00:47:00) (00:47:15) --- **Figure 18 :Emma's globe**
9. Temporal Spatial (verbal) CE Transition: 00:47:45 - 00:47:50--- **Figure 19: Temporal Transition Editing**
10. Temporal Spatial (verbal) CE Transition: 00:53:25 - 00:54:01 --- **Figure 20: Temporal Spatial (verbal) CE Transition**
11. Camera movement and light projection on Emma's Face: (01:10:45 to 01:10:47): **Figure 56: Camera movement and light projection on Emma's Face**
12. Real vs Flashback Charity Scene: (00:28:12 – 00:30:12) **Figure 40**

B. *Hamlet*

1. ZI shot on the face of the ghost father: (00:01:07 - 00:01:10) **Figure 65: Zoom-in (ZI) shot approaching the face of the ghost father**
2. A ZI of the father ghost: (00:02:54 to 00:03:04) **Figure 66: A ZI of the father ghost**
3. The father ghost extending his hand to Hamlet seeking help: (00:07:40-00:07:42) **Figure 67: The father ghost seeking help**

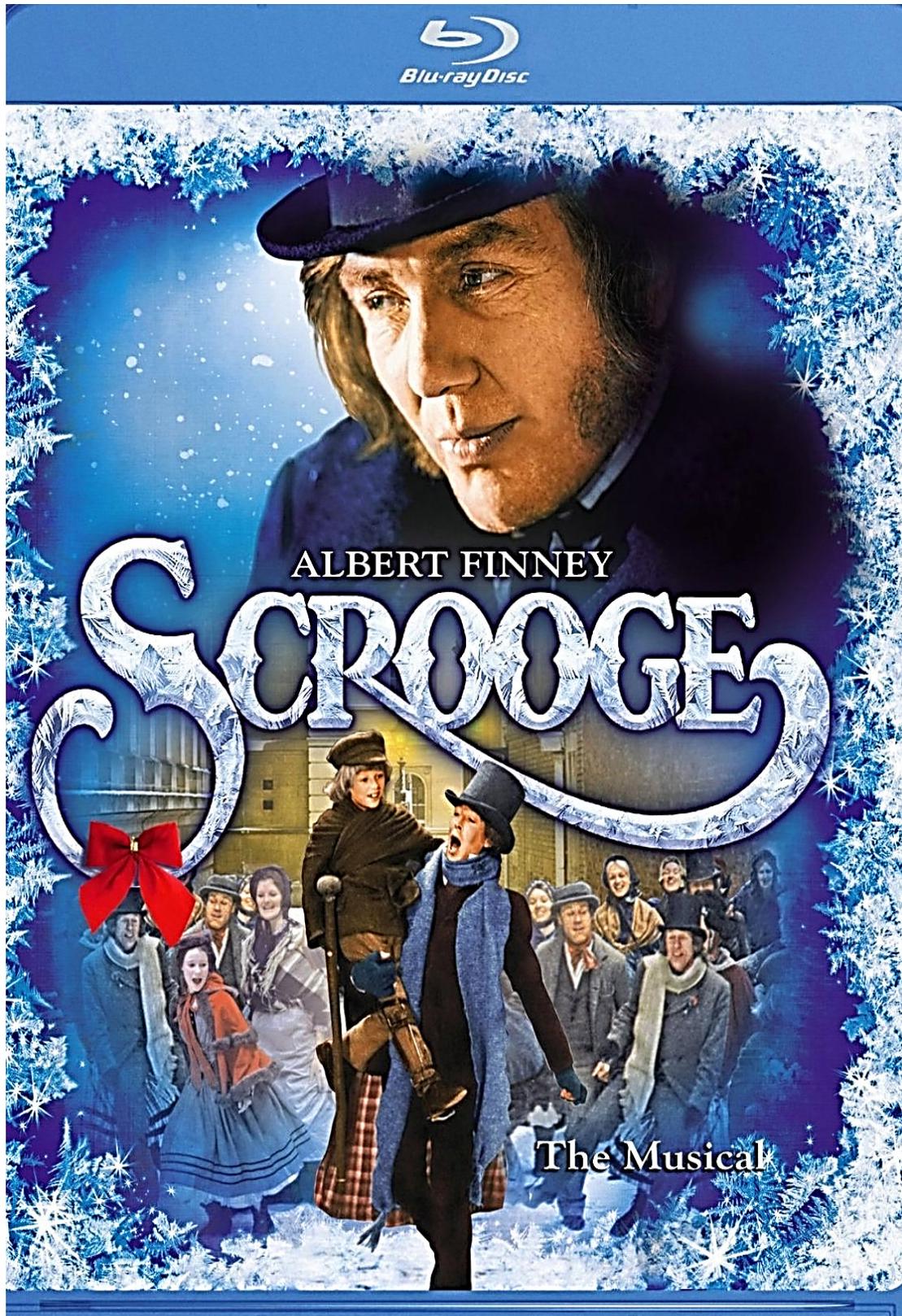
Appendix 3

Emma Movie Poster



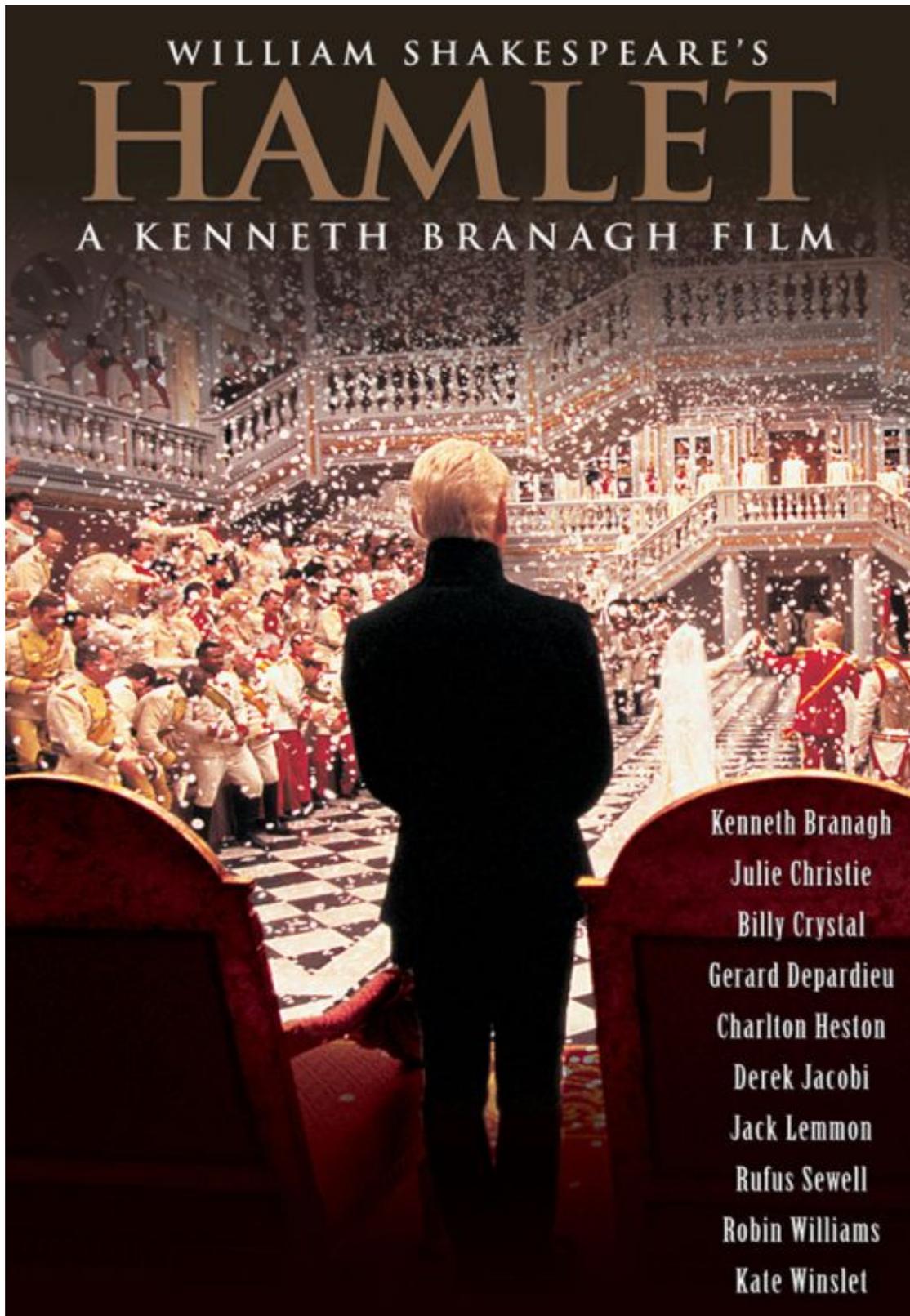
Appendix 4

Scrooge Movie Poster



Appendix 5

Hamlet movie poster (1996)



Appendix 6

(Complete interaction between Hamlet and the Father's Ghost)

Act I, latter half of scene 4 and Scene 5

Enter the Ghost

HORATIO Look my lord, it comes.

HAMLET

Angels and ministers of grace defend us! Be thou a spirit of health or goblin damned,
40 Bring with thee airs from heaven or blasts from hell, be thy intents wicked or
charitable, Thou comest in such a questionable shape That I will speak to thee. I'll call
thee Hamlet, King, father, royal Dane. O, answer me! Let me not burst in ignorance.
But tell Why thy canonized bones, hearsed in death, have burst their cements; why
the sepulchre Wherein we saw thee quietly interred Hath opened his ponderous and
marble jaws 50 To cast thee up again. What may this mean That thou, dead corse, again
in complete steel, Revisits this the glimpses of the moon, making night hideous, and we
fool of nature So horridly to shake our disposition with thoughts beyond the reaches of
our souls? Say, why is this? Wherefore? What should we do? The Ghost beckons him

HORATIO

It beckons you to go away with it, as if it some impartment did desire to you alone.

MARCELLUS

Look with what courteous action 60 It waves you to a more removed ground. But do
not go with it.

HORATIO No, by no means.

HAMLET It will not speak. Then I will follow it.

HORATIO Do not, my lord HAMLET Why, what should be the fear? I do not set my
life at a pin's fee. 99 And for my soul, what can it do to that, Being a thing immortal as
itself? It waves me forth again. I'll follow it.

HORATIO

What if it tempts you toward the flood, my lord, or to the dreadful summit of the cliff
70 That beetles o'er his base into the sea, and there assume some other, horrible form
Which might deprive you of your sovereignty of reason and draw you into madness?
Think of it. The very place puts toys of desperation, without more motive, into every
brain That looks so many fathoms to the sea and it roars beneath.

HAMLET

It waves me still. – Go on. I'll follow thee.

MARCELLUS You shall not go, my lord. HAMLET Hold of your hands. 80

HORATIO Be ruled. You shall not go.

HAMLET My fate cries out and makes each petty artere in this body as hardy as the
Nemean lion's nerve. Still am I called. Unhand me gentlemen. By heaven, I'll make a
ghost of him that lets me! I say, away! Go on. I'll follow thee.

Exuent the Ghost and Hamlet

HORATIO

He waxes desperate with imagination.

MARCELLUS

Let's follow. 'Tis not fit thus to obey him.

HORATIO

Have after. To what issue will this come?

MARCELLUS

Something is rotten in the state of Denmark. 90

HORATIO

Heaven will direct it. MARCELLUS Nay, let's follow him.

Exeunt

Enter the Ghost and Hamlet

I.5

HAMLET

Whither wilt thou lead me? Speak. I'll go no further. GHOST Mark me.

HAMLET

I will.

GHOST

My hour is almost come, When I to sulphurous and tormenting flames Must render myself. HAMLET

Alas, poor ghost!

GHOST

Pity me not, but lend thy serious hearing To what I shall unfold.

HAMLET

Speak. I am bound to hear. GHOST So art thou to revenge, when thou shalt hear.

HAMLET

What? GHOST

I am thy father's spirit, doomed for a certain term to walk the night, 10
And for the day confined to fast in fires, Till the foul crimes done in my days of nature
Are burnt and purged away. But that I am forbid To tell the secrets of my prison house,
I could a tale unfold whose lightest word Would harrow up thy soul, freeze thy young
blood, Make thy two eyes like stars start from their spheres, Thy knotted and combinèd
locks to part, And each particular hair to stand an end Like quills upon the fretful
porpentine. 20

But this eternal blazon must not be To ears of flesh and blood. List, list, O, list! If thou
didst ever thy dear father love—

HAMLET O God!

GHOST

Revenge his foul and most unnatural murder.

HAMLET

Murder?

GHOST

Murder most foul, as in the best it is, But this most foul, strange, and unnatural. 101

HAMLET

Haste me to know't, that I, with wings as swift As meditation or thoughts of love, 30
May sweep to my revenge.

GHOST I find thee apt, And duller shouldst thou be than the fat weed That roots itself
in ease on Lethe wharf, Whouldst thou not stir in this. Now, Hamlet, hear. 'Tis given
out that, sleeping in my orchard, A serpent stung me. So the whole ear of Denmark Is
by a forged process of my death Rankly abused. But know, thou noble youth, The
serpent that did sting thy father's life Now wears his crown.

HAMLET

O my prophetic soul! 40 My uncle?

GHOST

Ay, that incestuous, that adulterate beast, With witchcraft of his wit, with traitorous
gifts— O wicked wit and gifts, that have the power So to seduce!—won to his shameful
lust The will of my most seemingly-virtuous Queen. O Hamlet, what a falling off was
there, From me, whose love was of that dignity That it went hand in hand even with the
vow I made to her in marriage; and to decline 50

Upon a wretch whose natural gifts were poor To those of mine! But virtue as it never will be moved, though lewdness court it in a shape of heaven, So lust, though to a radiant angel linked, Will sate itself in a celestial bed And prey on garbage. But soft, methinks I scent the morning air. Brief let me be. Sleeping within my orchard, My custom always of the afternoon,

60 Upon my secure hour thy uncle stole With juice of cursed hebona in a vial, And in the porches of my ear did pour The leperous distilment; whose effect Holds such an enmity with blood of man That swift as quicksilver it courses through The natural gates and alleys of the body, And with a sudden vigour it doth posset And curd, like eager droppings into milk, The thin and wholesome blood. So did it mine. 70

And a most instant tetter barked about, Most lazar-like, with vile and loathsome crust All my smooth body. Thus was I sleeping by a brother's hand Of life, of crown, of queen at once dispatched, Cut off even in the blossoms of my sin, Unhousel'd, disappointed, unaneled, No reckoning made, but sent to my account With all my imperfections on my head. O, horrible! O' horrible! Most horrible! 80

If thou hast nature in thee, bear it not. Let not the royal bed of Denmark be A couch of luxury and damned incest. But howsomever thou pursues this act, Taint not thy mind, nor let thy soul contrive Against thy mother aught. Leave her to heaven And to those thorns that in her bosom lodge To prick and sting her. Fare thee well at once. The glow-worm shows that matin to be near And 'gins to pale in his uneffectual fire 90
adieu, adieu, adieu. Remember me.

HAMLET

Exit O all you host of heaven! O earth! What else? And shall I couple hell? O, fie! Hold, hold, my heart. And you, my sinews, grow not instant old, But bear me stiffly up. Remember thee? Yea, from the table of thy memory I'll wipe away all trivial fond records, All saws of books, all forms, all pressures past 100

That youth and observation copied there, And thy commandment all alone shall live Within the book and volume of my brain, Unmixed with baser matter. Yes, by heaven! O most pernicious woman! O villain, villain, smiling, damnèd villain! My tables—meet it as I set it down That one may smile, and smile, and be a villain. At least I am sure it may be so in Denmark. He writes So, uncle, there you are. Now to my word: 110
It is 'Adieu, adieu, remember me'. I have sworn't.

Appendix 7

***Emma* (1996) (Miramax Production): Filmography**

Columbia/Miramax: feature film (120 min)

Directed by: Douglas McGrath

Screenplay by: Douglas McGrath

Produced by: Patrick Cassavetti, Steven Haft

Original Music: Rachel Portman

Cinematography: Ian Wilson

Film Editing: Lesley Walker

Art Direction: Joshua Meath-Baker, Sam Riley

Set Decoration: Totty Whately

Costume Design: Ruth Myers

CAST

Gwyneth Paltrow as *Emma Woodhouse*

Jeremy Northam as *Mr. George Knightley*

Toni Collette as *Harriet Smith*

James Cosmo as *Mr. Weston*

Greta Scacchi as *Mrs. Weston*

Alan Cumming as *Mr. Elton*

Juliet Stevenson as *Mrs. Elton*

Denys Hawthorne as *Mr. Woodhouse*

Sophie Thompson as *Miss Bates*

Phyllida Law as *Mrs. Bates*

Edward Woodall as *Mr. Martin*

Kathleen Byron as *Mrs. Goddard*

Brian Capron as *John Knightley*

Karen Westwood as *Isabella Knightley*

Polly Walker as *Jane Fairfax*

Ewan McGregor as *Frank Churchill*

Angela Down as *Mrs. Cole*

John Franklyn-Robbins as *Mr. Cole*

Rebecca Craig as *Miss Martin*

Ruth Jones as *Bates Maid*

Cast of Characters in *Emma* (Brief summary)

Emma Woodhouse – is a snobbish heroine. She is nearly twenty-one years old and runs the house for her widowed father in the village of Highbury. They belong to a wealthy and respectable family at the top of the social hierarchy.

Mr. Woodhouse – is Emma's self-centred, hypochondriac father.

Mr. Knightley – is the biggest landowner in the area. He is sixteen years older than Emma, and an old friend of the Woodhouse family.

Mrs. Weston (Miss Taylor) – is Emma's former governess who marries at the beginning of the novel. She adores Emma.

Mr. Weston – is a middle-aged man of good fortune and happy disposition. He has been married once before, but his wife died a couple of years after their son was born.

Frank Churchill – is Mr. Weston's son from his first marriage. When his mother died her family undertook his education, and he took their name in return. Frank has never been to Highbury.

Harriet Smith – is without known parents and has been educated at a boarding school in Highbury. After the completion of her education she stays on at the school as a parlor boarder.

Jane Fairfax – was born in Highbury but lost both her parents and was taken into the care of Colonel Campell's family. Her father once saved Colonel Campell's life. She has been raised as a companion to their daughter, but when Miss Campell marries Mr. Dixon Jane chooses to stay in Highbury a while before she has to seek employment as a governess.

Miss and Mrs. Bates – are Jane's aunt and grandmother. A respectable family.

Mr. John Knightley – is Mr. Knightley's younger brother. He is a lawyer in London and is married to Emma's older sister. They have five children.

Isabella Knightley – is Emma's older sister. She is very much like her father, and deeply devoted to her husband.

Mr. Elton – is the vicar of Highbury. He is in his mid-twenties, conceited and rather shallow.

Mrs. Elton – is the wife Mr. Elton travels to Bath to find after his proposal of marriage to Emma is rejected. She is an arrogant and self-important woman.

Mr. Robert Martin – is Mr. Knightley's largest and most capable tenant. Harriet is a friend of his sister and has spent the summer at their farm.

Mr. Perry – is the physician of Highbury and a constant support for Mr. Woodhouse.

Mrs. Goddard – is the headmistress of Harriet's school.

Appendix 8

Ronald Neame's Version of *Christmas Carol* (Scrooge) Filmography

Cinema Center Films, Waterbury Films: feature film (113 min)

Directed by: Ronald Neame

Screenplay by: Leslie Bricusse

Produced by: Leslie Bricusse, David W. Orton

Original Music: Leslie Bricusse

Cinematography: Oswald Morris

Film Editing: Peter Weatherley

Art Direction: Robert Cartwright

Production Design: Terence Marsh

Costume Design: Ruth Myers

CAST

Albert Finney as *Ebenezer Scrooge*

Edith Evans as *Ghost of Christmas Past*

Kenneth More as *Ghost of Christmas Present*

Laurence Naismith as *Mr. Fezziwig*

Michael Medwin as *Nephew Fred*

David Collings as *Bob Cratchit*

Anton Rodgers as *Tom Jenkins*

Suzanne Neve as *Isabel Fezziwig*

Frances Cuka as *Ethel Cratchit*

Derek Francis as *1st Gentleman of Charity*

Gordon Jackson as *Tom - Friend of Harry's*

Roy Kinnear as *2nd Gentleman of Charity*

Mary Peach as *Fred's Wife*

Paddy Stone as *Ghost of Christmas Yet to Come*

Kay Walsh as *Mrs. Fezziwig*

Geoffrey Bayldon as *Pringle - Toyshop Owner*

Helena Gloag as *2nd Woman Debtor*

Reg Lever as *Punch and Judy Man*

Keith Marsh as *Well Wisher*

Marianne Stone as *Party Guest*

Molly Weir as *1st Woman Debtor*

Richard Beaumont as *Tiny Tim*

Philip DaCosta as *Philip da Costa*

Raymond Hoskins as *Child*

Gaynor Hodgson as *Child*

Nicholas Locise as *Goose Boy*

Peter Lock as *Urchin*

Cast of Characters in *Christmas Carol*

Ebenezer Scrooge - The miserly owner of a London counting-house, a nineteenth century term for an accountant's office. The three spirits of Christmas visit the stodgy bean-counter in hopes of reversing Scrooge's greedy, cold-hearted approach to life.

Bob Cratchit - Scrooge's clerk, a kind, mild, and very poor man with a large family. Though treated harshly by his boss, Cratchit remains a humble and dedicated employee.

Tiny Tim - Bob Cratchit's young son, crippled from birth. Tiny Tim is a highly sentimentalized character who Dickens uses to highlight the tribulations of England's poor and to elicit sympathy from his middle- and upper-class readership.

Jacob Marley - In the living world, Ebenezer Scrooge's equally greedy partner. Marley died seven years before the narrative opens. He appears to Scrooge as a ghost condemned to wander the world bound in heavy chains. Marley hopes to save his old partner from suffering a similar fate.

The Ghost of Christmas Past - The first spirit to visit Scrooge, a curiously childlike apparition with a glowing head. He takes Scrooge on a tour of Christmases in his past. The spirit uses a cap to dampen the light emanating from his head.

The Ghost of Christmas Present - The second spirit to visit Scrooge, a majestic giant clad in a green robe. His lifespan is restricted to Christmas Day. He escorts Scrooge on a tour of his contemporaries' Holiday celebrations.

The Ghost of Christmas Yet to Come - The third and final spirit to visit Scrooge, a silent phantom clad in a hooded black robe. He presents Scrooge with an ominous view of his lonely death.

Fred - Scrooge's nephew, a genial man who loves Christmas. He invites Scrooge to his Christmas party each and every year, only to be refused by his grumpy uncle.

Fezziwig - The jovial merchant with whom the young Scrooge apprenticed. Fezziwig was renowned for his wonderful Christmas parties.

Belle - A beautiful woman who Scrooge loved deeply when he was a young man. Belle broke off their engagement after Scrooge became consumed with greed and the lust for wealth. She later married another man.

Peter Cratchit - Bob's oldest son, who inherits his father's stiff-collared shirt for Christmas.

Martha Cratchit - Bob's oldest daughter, who works in a milliner's shop. (A milliner is a person who designs, produces, and sells hats.)

Fan - Scrooge's sister; Fred's mother. In Scrooge's vision of Christmases past, he remembers Fan picking him up from school and walking him home.

The Portly Gentlemen - Two gentlemen who visit Scrooge at the beginning of the tale seeking charitable contributions. Scrooge promptly throws them out of his office. Upon meeting one of them on the street after his visitations, he promises to make lavish donations to help the poor.

Mrs. Cratchit - Bob's wife, a kind and loving woman.

Appendix 9

Kenneth Branagh's Version of William Shakespeare's Hamlet (Filmography)

Castle Rock Entertainment, Turner Pictures (I), Fishmonger Films: feature film (242min); *Directed by:* Kenneth Branagh

Screenplay by: Kenneth Branagh

Produced by: David Barron

Original Music: Patrick Doyle

Cinematography: Alex Thomson

Film Editing: Neil Farrell

Art Direction: Desmond Crowe

Costume Design: Alexandra Byrne

CAST

Kenneth Branagh as *Prince Hamlet*

Derek Jacobi as *King Claudius*

Julie Christie as *Gertrude*

Richard Briers as *Polonius*

Kate Winslet as *Ophelia*

Nicholas Farrell as *Horatio*

Michael Maloney as *Laertes*

Rufus Sewell as *Fortinbras*

Robin Williams as *Osric*

G rard Depardieu as *Reynaldo*

Timothy Spall as *Rosencrantz*

Reece Dinsdale as *Guildenstern*

Jack Lemmon as *Marcellus*

Ian McElhinney as *Barnardo*

Ray Fearon as *Francisco*

Brian Blessed as *the Ghost of Hamlet's Father*

Don Warrington as *Voltimand*

Charlton Heston as *the Player King*

Rosemary Harris as *the Player Queen*

Richard Attenborough as *the English Ambassador*

John Gielgud as *Priam*

Judi Dench as *Hecuba*

Cast of Characters Hamlet (1996)

Hamlet - The Prince of Denmark, the title character, and the protagonist. About thirty years old at the start of the play, Hamlet is the son of Queen Gertrude and the late King Hamlet, and the nephew of the present king, Claudius. Hamlet is melancholy, bitter, and cynical, full of hatred for his uncle's scheming and disgust for his mother's sexuality. A reflective and thoughtful young man who has studied at the University of Wittenberg, Hamlet is often indecisive and hesitant, but at other times prone to rash and impulsive acts.

Claudius - The King of Denmark, Hamlet's uncle, and the play's antagonist. The villain of the play, Claudius is a calculating, ambitious politician, driven by his sexual appetites and his lust for power, but he occasionally shows signs of guilt and human feeling—his love for Gertrude, for instance, seems sincere.

Gertrude - The Queen of Denmark, Hamlet's mother, recently married to Claudius. Gertrude loves Hamlet deeply, but she is a shallow, weak woman who seeks affection and status more urgently than moral rectitude or truth.

Polonius - The Lord Chamberlain of Claudius's court, a pompous, conniving old man. Polonius is the father of Laertes and Ophelia.

Horatio - Hamlet's close friend, who studied with the prince at the university in Wittenberg. Horatio is loyal and helpful to Hamlet throughout the play. After Hamlet's death, Horatio remains alive to tell Hamlet's story.

Ophelia - Polonius's daughter, a beautiful young woman with whom Hamlet has been in love. Ophelia is a sweet and innocent young girl, who obeys her father and her brother, Laertes. Dependent on men to tell her how to behave, she gives in to Polonius's schemes to spy on Hamlet. Even in her lapse into madness and death, she remains maidenly, singing songs about flowers and finally drowning in the river amid the flower garlands she had gathered.

Laertes - Polonius's son and Ophelia's brother, a young man who spends much of the play in France. Passionate and quick to action, Laertes is clearly a foil for the reflective Hamlet.

Fortinbras - The young Prince of Norway, whose father the king (also named Fortinbras) was killed by Hamlet's father (also named Hamlet). Now Fortinbras wishes to attack Denmark to avenge his father's honour, making him another foil for Prince Hamlet.

The Ghost - The specter of Hamlet's recently deceased father. The ghost, who claims to have been murdered by Claudius, calls upon Hamlet to avenge him. However, it is not entirely certain whether the ghost is what it appears to be, or whether it is something else. Hamlet speculates that the ghost might be a devil sent to deceive him and tempt him into murder, and the question of what the ghost is or where it comes from is never definitively resolved.

Rosencrantz and Guildenstern - Two slightly bumbling courtiers, former friends of Hamlet from Wittenberg, who are summoned by Claudius and Gertrude to discover the cause of Hamlet's strange behaviour.

Osric - The foolish courtier who summons Hamlet to his duel with Laertes.

Voltimand and Cornelius - Courtiers whom Claudius sends to Norway to persuade the king to prevent Fortinbras from attacking.

Marcellus and Bernardo - The officers who first see the ghost walking the ramparts of Elsinore and who summon Horatio to witness it. Marcellus is present when Hamlet first encounters the ghost.

Francisco - A soldier and guardsman at Elsinore.

Reynaldo - Polonius's servant, who is sent to France by Polonius to check up on and spy on Laertes.

Appendix 10

Film Adaptations Based on Jane Austen's Novels

Novel title	Adaptations	Year	Director	TV/Feature
Pride and Prejudice	Pride and Prejudice	1940	Robert Z. Leonard	Film
	Pride and Prejudice	1980	Cyril Coke	Film
	Pride and Prejudice	1995	Simon Langton	TV Mini-Series
	Bridget Jones's Diary	2001	Sharon Maguire	Film
	Pride and Prejudice	2003	Andrew Black	Film
	Bride & Prejudice	2004	Gurinder Chadha	Film
	Pride and Prejudice	2005	Joe Wright	Film
	Pride and Prejudice and Zombies	2016	Burr Steers	Film
Sense and Sensibility	Before the Fall	2016	Byrum Geisler	Film
	Sense and Sensibility	1948	Delbert Mann	TV Series
	Sense and Sensibility	1971	David Giles	TV Series
	Sense and Sensibility	1981	Rodney Bennett	TV Mini-Series
	Sense and Sensibility	1995	Ang Lee	Film
	Kandukondain Kandukondain	2000	Rajiv Menon	Film
	Sense and Sensibility: Deleted Scenes	2002	Ang Lee	Short
	Sense and Sensibility	2008	John Alexander	TV Mini-Series
	From Prada to Nada	2011	Angel Gracia	Film
	Scents and Sensibility	2011	Brian Brough	Film
Sense and Sensibility	2012	Morgan Evans	Webseries	
Sense and Sensibility	2014	Desiree Naomi Stone	Film	
Emma	Emma	1948	Michael Barry	TV Movie
	Emma (Kraft Television Theatre)	1954	Maury Holland	TV Series
	Emma (Matinee Theatre)	1957	Alan Cooke	TV Series
	Camera Three	1960	Francis Moriarty	TV Series
	Emma	1960	Campbell Logan	TV Mini-Series
	Emma (Masterpiece Theatre)	1971	Diarmuid Lawrence	TV Series
	Emma	1972	John Glenister	TV Mini-Series
	Clueless	1995	Amy Heckerling	Film
	Emma	1996	Douglas McGrath	Film
	Emma	1996	Diarmuid Lawrence	TV Movie
	Emma	2009	Jim O'Hanlon	TV Mini-Series
Aisha	2010	Rajshree Ojha	Film	
Emma Approved	2013	Bernie Su	TV Series	
Mansfield Park	Mansfield Park	1983	David Giles	TV Series
	Metropolitan	1990	Whit Stillman	Film
	Mansfield Park	1999	Patricia Rozema	TV Movie
	Mansfield Park	2007	Iain B. MacDonald	TV Movie
Northanger Abbey	Northanger Abbey (How Does It End?)	1957		TV Series
	Northanger Abbey	1986	Giles Foster	Film
	Northanger Abbey (Screen Two)	1987	Giles Foster	TV Series
	Ruby in Paradise	1993	Victor Nunez	Film
	Northanger Abbey	2007	Jon Jones	TV Movie
The Cate Morland Chronicles	2016	Amanda Taylor & Kailee Brown	TV Series	
Persuasion	Persuasion	1960	Campbell Logan	TV Mini-Series
	Persuasion	1971	Howard Baker	TV Mini-Series
	Persuasion (Screen Two)	1996	Roger Michell	TV Series
	Persuasion	2007	Adrian Shergold	TV Movie
	Persuasion (Masterpiece Theatre)	2008	Adrian Shergold	TV Series

Appendix 11

Film Adaptations Based on Shakespeare's Plays

Play title	Adaptations	Year	Director	TV/Feature
All's Well That Ends Well	Ende gut, alles gut!	1954	Ruprecht Essberger	TV Movie
	All's Well That Ends Well	1968	John Barton	Theatre
	All's Well That Ends Well	1968	Claude Whatham	TV Movie
	All's Well That Ends Well	1978	Wilford Leach	TV Movie
	All's Well That Ends Well	1981	Elijah Moshinsky	TV Movie
	All's Well That Ends Well	2009	Marianne Elliott	TV Movie
	All's Well That Ends Well - Act II Scene 5	2016	Deloss Brown	Video
As You Like It	As You Like It	1915	Maurice Elvey	Silent
	Comme il vous plaira	1936	Paul Czinner	Film
	As You Like It	1963	Michael Elliott, Ronald Eyre	TV Movie
	Schmetterlinge weinen nicht	1970	Klaus Überall	Film
	As You Like It	1978	Basil Coleman	TV Movie
	As You Like It	1983	Herb Roland	TV Movie
	As You Like It	1992	Christine Edzard	Film
	As You Like It	2006	Kenneth Branagh	Film
	As You Like It	2010	Robert Budreau, Des McAnuff	Short
	As You Like It	2011	Andrew Walkington	Film
	As You Like It	2013	După fel si chip	Short
	As You Like It	2015	Signe Raunkjaer Holm	Short
	As You Like It	2016	Carlyle Stewart	Film
	As You Like It	2016	Peter Shaner	Film
The Comedy of Errors	The Comedy of Errors	1915	Cecil Birch	Short
	The Boys from Syracuse	1940	A. Edward Sutherland	Film
	Congxin Suoyu	1940	Shu-Ken Chiu	Film
	Bhranti Bilas	1963	Manu Sen	Film
	Do Dooni Char	1968	Debu Sen	Film
	Komediya oshibok	1978	Vadim Gausner	TV Movie
	The Comedy of Errors	1978	Philip Casson	TV Movie
	Angoor	1982	Gulzar	Film
	The Comedy of Errors	1983	James Cellan Jones	TV Movie
	The Comedy of Errors	1987	Robert Woodruff	TV Movie
	The Comedy of Errors	1989	Richard Monette	TV Movie
	The Comedy of Errors	2000	Wendell Sweda	TV Movie
	The Shakespeare Series	2012	Gregory Mikell	TV Series
	The Comedy of Errors	2012	Reid Edelman	TV Movie
	Comedy of Errorz	2013	Coke Daniels	TV Movie
The Complete Walk: The Comedy of Errors	2016	Bill Buckhurst	Short	
The Comedy of Errors	2017	Ryne Hastings	TV Movie	
Love's Labour's Lost	Love's Labour's Lost	1975	Basil Coleman	TV Movie
	Love's Labour's Lost	1985	Elijah Moshinsky	TV Movie
	Love's Labour's Lost	2000	Kenneth Branagh	Film
Measure For Measure	Measure For Measure	1979	Desmond Davis	TV Movie
	Measure For Measure	1994	David Thacker	TV Movie
	Measure For Measure	2006	Bob Komar	Film
	Measure For Measure	2015	Gabriel Manwaring	Film
The Merchant of Venice	The Merchant of Venice	1914	Phillips Smalley, Lois Weber	Silent
	The Merchant of Venice	1922	Challis Sanderson	Film
	The Merchant of Venice	1947	George More O'Ferrall	TV Movie
	The Merchant of Venice	1953	Pierre Billon	TV Movie
	The Merchant of Venice	1955	Hal Burton	TV Movie
	The Merchant of Venice	1961	Alan Burke	TV Movie
	The Merchant of Venice	1972	Cedric Messina	TV Series
	The Merchant of Venice	1973	John Sichel	TV Movie
	The Merchant of Venice	1976	John Sichel	TV Movie
The Merchant of Venice	1980	Jack Gold	TV Movie	

	The Merchant of Venice	1987	Ken Leach	TV Movie
	The Merchant of Venice	1996	Alan Horrox	TV Movie
	Merchant of Venice (A Taste of Shakespeare)	1997	Eric Weinthal	TV Series
	The Merchant of Venice	2001	Chris Hunt	TV Movie
	The Maori Merchant of Venice	2002	Don Selwyn	Film
	The Merchant of Venice	2004	Michael Radford	Film
	The Merchant of Venice	2017	Will Clark	Short
A Midsummer Night's Dream	A Midsummer Night's Dream	1909	Charles Kent	Silent
	Wood Love	1925	Hans Neumann	Silent
	A Midsummer Night's Dream	1935	Max Reinhardt	Film
	Sen noci svatojánské	1959	Jiří Trnka	Film
	A Midsummer Night's Dream	1968	Peter Hall	Film
	A Midsummer Night's Dream	1980	Elijah Moshinsky	TV Movie
	Dream of a Summer Night	1983	Gabriele Salvatores	Film
	A Midsummer Night's Dream	1992	Robert Saakiant	TV Series
	A Midsummer Night's Dream	1999	Michael Hoffman	Film
	The Children's Midsummer Night's Dream	2001	Christine Edzard	Film
	Get Over It	2001	Tommy O'Haver	Film
	El Sueño de una Noche de San Juan	2005	Ángel de la Cruz	Film
	Were the World Mine	2008	om Gustafson	Film
	10ml LOVE	2010	Sharat Katariya	Film
	A Midsummer Night's Dream	2015	Julie Taymor	Film
	Strange Magic	2015	Gary Rydstrom	Film
A Midsummer Night's Dream	2018	Casey Wilder Mott	Film	
The Taming of the Shrew	Daring Youth	1924	William Beaudine	Silent
	You Made Me Love You	1933	Monty Banks	Film
	Kiss Me, Kate	1953	George Sidney	Film
	The Taming of the Shrew	1962	Alan Burke	TV Movie
	Arivaali	1963	A.T. Krishnaswami	Film
	The Taming of the Shrew	1973	Kirk Browning	TV Movie
	Il Bisbetico Domato	1980	Franco Castellano, Giuseppe Moccia	Film
	The Taming of the Shrew	1980	Jonathan Miller	TV Series
	Kiss Me, Petruchio	1981	Christopher Dixon	TV
	Atomic Shakespeare (Moonlighting)	1986	Will Mackenzie	TV Series
	Nanjundi Kalyana	1989	M.S. Rajashekar	Film
	Mahajanani Maradalu Pilla	1990	Vallabhaneni Janardhan	Film
	The Taming of the Shrew	1994	Aida Ziablikova	TV Series
	10 Things I Hate About You	1999	Gil Junger	Film
	The Carnation and the Rose	2000		TV Series
	Deliver Us from Eva	2003	Gary Hardwick	Film
	Frivolous Wife	2008	Lim Won-kook	Film
	Ukroshchenie stroptivkykh	2009	Igor Kalyonov	Film
	The Taming of the Shrew	2016	Barry Avrich	Film
	The Taming of the Shrew	2018	Talon Beeson	Short
The Merry Wives of Windsor	The Merry Wives of Windsor	1952	Julian Amyes	TV Movie
	Chimes at Midnight	1966	Orson Welles	Film
	The Merry Wives of Windsor	1970	Jack Manning	TV Movie
	The Merry Wives of Windsor	1982	David Jones	TV Movie
Much Ado About Nothing	Much Ado About Nothing	1984	Stuart Burge	TV Movie
	Much Ado About Nothing	1993	Kenneth Branagh	Film
	Much Ado About Nothing	2005	Brian Percival	TV Movie
	Much Ado About Nothing	2012	Joss Whedon	Film
Twelfth Night	Twelfth Night	1939	Michel Saint-Denis	TV Movie
	Twelfth Night	1955	Yan Frid	Film
	Twelfth Night/II	1950	Harold Clayton	TV Series
	Twelfth Night	1957	Claude Loursais	TV Movie
	Twelfth Night	1964	George McCowan	TV Movie
	Twelfth Night	1966	Ken Hannam	TV Movie

	Wat u maar wilt	1970	Martin Van Zundert	TV Movie
	Driekoningenavond	1972	Martin Van Zundert	TV Movie
	Twelfth Night	1976	David Giles	TV Movie
	Twelfth Night	1980	John Gorrie	TV Movie
	Twelfth Night	1987	Neil Armfield	TV Movie
	Twelfth Night, or What You Will	1988	Paul Kafno	TV Movie
	Twelfth Night, or What You Will	1996	Trevor Nunn	Film
	Noche de reyes	2001	Miguel Bardem	Film
	Twelfth Night, or What You Will	2003	Tim Supple	TV Movie
	Twelfth Night	2012	Barry Avrich	Film
	Twelfth Night	2013	Tim Carroll	Film
	Twelfth Night	2014	Catherine Taormina	Film
	Twelfth Night	2016	Adam Smethurst	Film
	Twelfth Night	2017	Jon Waters	Film
	Twelfth Night	2018	Christopher Luscombe	Film
Antony and Cleopatra	Marcantonio e Cleopatra	1913	Enrico Guazzoni	Silent
	Antony and Cleopatra	1959	Enrico Guazzoni	TV Movie
	Antony and Cleopatra	1972	Charlton Histon	Film
	Antony and Cleopatra	1981	Jonathan Miller	TV Series
	Kannaki	2002	Jayaraaj	Film
Hamlet	Le Duel d'Hamlet	1900	Clément Maurice	Film
	Hamlet	1911	August Blom	Silent
	Amleto	1917	Eleuterio Rodolfi	
	Hamlet	1921	Svend Gade, Heinz Schall	TV Movie
	Khoon-E-Nahak	1928	K.B. Athavale	TV Movie
	Blood for Blood	1935	Sohrab Modi	TV Movie
	Hamlet	1948	Laurence Olivier	Film
	Hamlet	1953	Albert McCleery	TV Movie
	Hamlet	1954	Kishore Sahu	TV Movie
	Hamlet	1955	Alf Sjöberg	TV Movie
	Hamlet	1959	Royston Morley	TV Movie
	The Bad Sleep Well	1960	Akira Kurosawa	Film
	Hamlet	1961	Tania Lieven, Prudence Nesbitt	TV Series
	Ophelia	1963	Claude Chabrol	Film
	Hamlet	1964	Bruce Minnix, Joseph Papp	TV Movie
	Gamlet	1964	Grigori Kozintsev	TV Movie
	Hamlet	1964	Bill Colleran, John Gielgud	Film
	Hamile	1964	Terry Bishop	Film
	Johnny Hamlet	1968	Enzo G. Castellari	Film
	Hamlet	1969	Tony Richardson	Film
	Hamlet	1970	David Giles	TV Movie
	Hamlet	1970	Jotaarkka Pennanen	TV Movie
	One Hamlet Less	1973	Carmelo Bene	Film
	Hamlet	1973	René Bonnière, Stephen Bush	Film
	Hamlet	1974	Julian Pringle	TV Movie
	Hamlet	1975	José Rubens Siqueira	Animation
	Hamlet	1976	Celestino Coronado	TV Movie
	The Angel of Vengeance – The Female Hamlet	1977	Metin Erksan	Film
	Hamlet	1978	Jean Delannoy	TV Movie
	Hamlet, Prince of Denmark	1980	Rodney Bennett	TV Movie
	Hamlet	1983	Gábor Bódy	TV Movie
	Strange Brew	1983	Dave Thomas, Rick Moranis	Film
	Hamlet	1983	Károly Esztergályos	TV Movie
	Hamlet	1985	Inari Teinilä, Jouko Turkka	TV Movie
	Hamlet Goes Business	1987	Aki Kaurismäki	Film
	Hamlet	1987	Roland Kenyon, Rod MacDonald	TV Movie
	Gamlet	1989	Gleb Panfilov	Film
	Hamlet	1990	Pierre Cavassilas	TV Movie
	Hamlet	1990	Franco Zeffirelli	Film

	Hamlet	1992	Jotaarkka Pennanen	TV Movie
	Hamlet	1993	Berend Boudewijn, Dirk Tanghe	TV Movie
	Hamlet	1994	Goswin Moniac	TV Movie
	Hamlet	1996	Kenneth Branagh	Film
	Hamlet	2000	Michael Almereyda	Film
	Hamlet	2000	Michael Almereyda	TV Movie
	Hamlet	2002	Nicolas Stemann	TV Movie
	Hamlet	2003	Michael Mundell	Video
	Hamlet	2005	Max Honert	Short
	The Banquet	2006	Feng Xiaogang	Film
	Hamlet	2007	Aleksandar Rajkovic	Film
	Hamlet	2007	Alexander Fodor	Film
	Hamlet	2009	Gregory Doran	TV Movie
	Hamlet	2009	Simon Bowler	Film
	Hamlet	2011	Bruce Ramsay	Film
	Karmayogi	2012	V. K. Prakash	
	Hamlet	2014	Cristiano Burlan	Film
	Hamlet	2015	Alek Sabin	Film
	Hamlet	2015	Sarah Frankcom, Margaret Williams	Film
	Royal Shakespeare Company: Hamlet	2016	Simon Godwin	Film
	Hamlet	2016	Antoni Cimolino, Shelagh O'Brien	Film
	Hamlet	2017	Giorgi Megrelishvili	Film
	Hamlet	2017	Dick Douglass	Film
	Hamlet	2018	Robert Icke, Rhodri Huw	TV Movie
Julius Caesar	Julius Caesar	1950	David Bradley	Film
	Julius Caesar	1970	Stuart Burge	Film
	Julius Caesar	1979	Herbert Wise	TV Series
	Julius Caesar	1994	Yuri Kulakov	TV Series
	Julius Caesar	2012	Gregory Doran	TV Movie
King Lear	King Lear	1916	Ernest C. Warde	Silent
	King Lear	1934	Harry Thomashefsky	TV Movie
	The Tragedy of King Lear	1948	Royston Morley	TV Movie
	Koning Lear	1969	Walter Tillemans	TV Movie
	Korol Lir	1971	Grigori Kozintsev	Film
	King Lear	1971	Peter Brook	Film
	King Lear	1974	Tony Davenall	TV Series
	King Lear	1976	Steven Rumbelow	TV Movie
	The Tragedy of King Lear	1982	Alan Cooke	TV Movie
	King Lear	1982	Jonathan Miller	TV Movie
	King Lear	1983	Michael Elliott	TV Movie
	King Lear	1987	Jean-Luc Godard	Film
	Gypsy Lore	1997	Bence Gyöngyössy	Film
	A Thousand Acres	1997	Jocelyn Moorhouse	Film
	King Lear	1999	Brian Blessed	Film
	King of Texas	2002	Uli Edel	TV Movie
	King Lear	2008	revor Nunn	TV Movie
	King Lear	2015	Antoni Cimolino	TV Movie
	King Lear	2016	Michael Buffong	TV Movie
	King Lear	2017	Alexander Barnett	Film
King Lear	1018	Stephen Armourae	Film	
King Lear	2018	Richard Eyre	TV Movie	
Macbeth	Macbeth	1911	Will Barker	Silent
	Macbeth	1922	H.B. Parkinson	Silent
	Macbeth	1948	Orson Welles	Film
	Macbeth	1950	Laurence Olivier	Film
	Marmayogi	1951	K. Ramnoth	Film
	Joe MacBeth	1955	Ken Hughes	Film
	Throne of Blood	1957	Akira Kurosawa	Film
Macbeth	1961	Paul Almond	TV Movie	

	Macbeth	1970	John Gorrie	TV Movie
	Macbeth	1981	Arthur Allan Seidelman	Video
	Macbeth	1983	Jack Gold	TV Movie
	Macbeth	1987	Claude d'Anna	Film
	Men of Respect	1990	William C. Reilly	Film
	Macbeth on the Estate	1997	Penny Willcot	TV Movie
	Makibefo	1999	Alexander Abela	Film
	Rave Macbeth	2001	Michael Rosenbaum	Film
	Maqbool	2003	Vishal Bhardwaj	Film
	Macbeth	2006	Geoffrey Wright	Film
	Macbeth	2010	Rupert Goold	TV Movie
	Shakespeare Must Die	2012	Ing Kanjanavanit	Film
	Macbeth	2015	Justin Kurzel	Film
	Veeram	2016	Jayaraj	Film
	Macbeth	2017	Shelagh O'Brien	Film
	Macbeth	2018	Brian Armes	Film
	Macbeth	2018	Kit Monkman	Film
Othello	Othello	1922	Dimitri Buchowetzki	Silent
	Othello	1946	David MacKane	Film
	A Double Life	1947	George Cukor	Film
	Othello	1951	Orson Welles	Film
	Jubal	1956	Delmer Daves	Film
	All Night Long	1962	Basil Dearden	Film
	Othello	1965	Patrick Barton	TV Movie
	Othello	1974	Catch My Soul	Film
	Othello	1981	Jonathan Miller	TV Series
	Othello	1990	Trevor Nunn	TV Movie
	Othello	1995	Oliver Parker	Film
	Kaliyattam	1997	Jayaraaj	Film
	O	2001	Tim Blake Nelson	Film
	Souli	2004	Alexander Abela	Film
	Om Kara	2006	Vishal Bhardwaj	Film
	Jarum Halus	2008	Mark Tan	Film
	Iago	2009	Volfango De Biasi	Film
	Hrid Majharey	2014	Ranjan Ghosh	Film
Othello	2016	David Serero	TV Movie	
Romeo and Juliet	Romeo and Juliet	1916	J. Gordon Edwards	Silent
	Romeo and Juliet	1936	George Cukor	Film
	Julietta y Romeo	1940	José María Castellví	Film
	The Lovers of Verona	1949	André Cayatte	Film
	Romeo and Juliet	1954	Renato Castellani	Film
	Romeo, Juliet and Darkness	1960	Jiri Weiss	Film
	West Side Story	1961	Robert Wise	Film
	Fury of Johnny Kid	1967	Gianni Puccini	Film
	Romeo and Juliet	1968	Franco Zeffirelli	Film
	Ma che musica maestro	1971	Mariano Laurenti	Film
	Romeo and Juliet	1978	Alvin Rakoff	TV Series
	Another History	1978	Ravi Yadav	Film
	Romie-0 and Julie-8	1979	Clive A. Smith	Film
	Made For Each Other	1981	K. Balachander	Film
	The Sea Prince and the Fire Child	1981	Masami Hata	Film
	The Tragedy of Romeo and Juliet	1982	William Woodman	Film
	Romeo and Juliet	1990	Armando Acosta	Film
	November 30	1995	Daniel Fridell	Film
	Tromeo and Juliet	1996	Lloyd Kaufman	Film
	Romeo Must Die	2000	Andrzej Bartkowiak	Film
	Bollywood Queen	2003	Jeremy Wooding	Film
	Romeo & Juliet: Sealed with a Kiss	2006	Phil Nibbelink	Animation
David & Fatima	2008	Alain Zaloum	Film	
Gnomeo & Juliet	2011	Kelly Asbury	Animation	
Private Romeo	2011	Alan Brown	Film	
Goliyon Ki Raasleela Ram-Leela	2013	Sanjay Leela Bhansali	Film	

	Arshinagar	2015	Aparna Sen	Film
	Romeo and Juliet	2018	Barry Avrich	TV Movie
Henry IV, Part 1	Henry IV: Rebellion from the North	1960	Michael Hayes	TV Movie
	Chimes at Midnight	1966	Orson Welles	Film
	My Own Private Idaho	1991	Gus Van Sant	Film
	Henry IV, Part 1 The Hollow Crown	2012	Richard Eyre	TV Movie
Henry IV, Part 2	Henry IV: The New Conspiracy	1960	Michael Hayes	TV Movie
	Chimes at Midnight	1966	Orson Welles	Film
	Henry IV, Part 2 The Hollow Crown	2012	Richard Eyre	TV Movie
Henry V	Henry V: Signs of War	1960	Michael Hayes	TV Movie
	Chimes at Midnight	1966	Orson Welles	Film
	Henry V	1989	Kenneth Branagh	Film
	Henry V The Hollow Crown	2012	Thea Sharrock	TV Movie
King John	Said-e-Havas	1936	Sohrab Modi	Film
	The Life and Death of King John	1984	David Giles	TV Series
	King John	2015	Barry Avrich	Video
Richard II	Richard II: The Hollow Crown	1960	Michael Hayes	TV Movie
	The Life and Death of King Richard II	1960	Raymond Menmuir	TV Movie
	King Richard the Second	1978	David Giles	TV Series
	Richard II The War of the Roses	1990	Michael Bogdanov	Video
	Richard II	1997	Deborah Warner	TV Movie
	Richard II The Hollow Crown	2012	Rupert Goold	TV Movie
Richard III	Tower of London	1939	Rowland V. Lee	Film
	Richard III	1955	Laurence Olivier	Film
	Richard III: The Dangerous Brother	1960	Michael Hayes	TV Movie
	Richard III The Wars of the Roses	1965	John Barton	TV Movie
	The Goodbye Girl	1977	Herbert Ross	Film
	The Black Adder	1983	Martin Shardlow	TV Movie
	Richard III The War of the Roses	1990	Michael Bogdanov	Video
	Richard III	1995	Richard Loncraine	Film
	Looking for Richard	1996	Al Pacino	Film
	Richard III	2008	Scott M. Anderson	Film
Richard III The Hollow Crown	2016	Dominic Cooke	TV Movie	

Appendix 12

Film Adaptations Based on Charles Dickens's Novels

Novel title	Adaptations	Year	Director	TV/Feature
A Christmas Carol	A Christmas Carol	1910	J. Searle Dawley	Short
	A Christmas Carol	1914	Harold M. Shaw	Silent
	The Right to Be Happy	1916	Rupert Julian	Silent
	Scrooge	1923	Edwin Greenwood	TV Movie
	Scrooge	1935	Henry Edwards	TV Movie
	A Christmas Carol	1938	Edwin L. Marin	TV Movie
	A Christmas Carol	1943	George Lowther	TV Movie
	A Christmas Carol	1947	James Caddigan	TV Movie
	A Christmas Carol	1949	Arthur Pierson	Short
	Scrooge	1951	Brian Desmond Hurst	TV Movie
	Mister Magoo's Christmas Carol	1962	Abe Levitow	Animation
	A Christmas Carol	1969	Zoran Janjic	Animation
	Scrooge	1970	Ronald Neame	TV Movie
	A Christmas Carol	1971	Richard Williams	Animation
	A Christmas Carol	1977	Moira Armstrong	TV Movie
	Scrooge	1978	John Blanchard	TV Movie
	A Christmas Carol	1979	Alvy Moore	TV Movie
	A Christmas Carol	1981	Laird Williamson	TV Movie
	A Christmas Carol	1982	Alexander Buzo	Animation
	A Christmas Carol	1982	Barbara Field	TV Movie
	A Christmas Carol	1984	Clive Donner	TV Movie
	A Christmas Carol	1994	Christopher Gable	TV Movie
	A Christmas Carol	1994	Toshiyuki Hiruma	Animation
	A Christmas Carol	1997	Stan Phillips	Animation
	A Christmas Carol	1999	David Hugh Jones	TV Movie
	A Christmas Carol	2000	Catherine Morshead	TV Movie
	Christmas Carol: The Movie	2001	Jimmy T. Murakami	Animation
	A Christmas Carol	2004	Arthur Allan Seidelman	TV Movie
	Natale a casa DeeJay	2004	Lorenzo Bassano	TV Movie
	A Christmas Carol	2008	Allen Moore	TV Movie
	A Christmas Carol	2009	Benjamin Lancaster	TV Movie
	A Christmas Carol	2009	Robert Zemeckis	Animation
A Christmas Carol	2012	Jason Figgis	TV Movie	
A Christmas Carol	2014	Julian Darley	Short	
My Dad Is Scrooge	2014	Justin G. Dyck	TV Movie	
A Christmas Carol	2015	Anthony D.P. Mann	TV Movie	
A Christmas Carol	2017	Jack Spring	TV Movie	
A Christmas Carol	2018	Tom Cairns	TV Movie	
A Christmas Carol	2018	David Izatt	TV Movie	
A Tale of Two Cities	A Tale of Two Cities	1917	Frank Lloyd	Silent
	A Tale of Two Cities	1935	Jack Conway, Robert Leonard	TV Movie
	A Tale of Two Cities	1958	Ralph Thomas	TV Movie
	A Tale of Two Cities	1965	Joan Craft	TV Series
	A Tale of Two Cities	1980	Jim Goddard	TV Movie
	A Tale of Two Cities	1980	Michael E. Briant	TV Mini-Series
	A Tale of Two Cities	1989	Philippe Monnier	TV Mini-Series
	A Tale of Two Cities	2007	Justin Silverman	Short
Um conto de duas cidades	2017	Morag Brennan	TV	
Barnaby Rudge	Dolly Varden	1913	Richard Ridgely	Silent
	Barnaby Rudge	1915	Thomas Bentley	Silent
	Barnaby Rudge	1960	Morris Barry	TV Series
Bleak House	Bleak House	1922	Harry B. Parkinson	Short
	Bleak House	1959		TV Series
	Bleak House	1985	Ross Devenish	TV Mini-Series
	Bleak House	2005	Justin Chadwick	TV Mini-Series
David Copperfield	David Copperfield	1913	Thomas Bentley	Silent
	David Copperfield	1922	A.W. Sandberg	TV Movie

	David Copperfield	1966	Joan Craft	TV Series
	David Copperfield	1970	Delbert Mann	TV Movie
	David Copperfield	1974	Joan Craft	TV Mini-Series
	David Copperfield	1986	Barry Letts	TV Mini-Series
	David Copperfield	1993	Don Arioli	Animation
	David Copperfield	1999	Simon Curtis	TV Mini-Series
	David Copperfield	2000	Peter Medak	TV Movie
	David Copperfield	2009	Ambrogio Lo Giudice	TV Movie
Great Expectations	Great Expectations	1917	Robert G. Vignola	Silent
	Great Expectations	1934	Stuart Walker	TV Movie
	Great Expectations	1946	David Lean	TV Movie
	Great Expectations	1967	Alan Bridges	TV Series
	Great Expectations	1974	Joseph Hardy	TV Movie
	Great Expectations	1981	Julian Amyes	TV Mini-Series
	Great Expectations: The Untold Story	1987	Tim Burstall	TV Movie
	Great Expectations	1989	Kevin Connor	TV Mini-Series
	Great Expectations	1998	Alfonso Cuarón	TV Movie
	Great Expectations	1999	Julian Jarrold	TV Movie
	Great Expectations	2011	Brian Kirk	TV Mini-Series
	Great Expectations	2012	Mike Newell	TV Movie
	Great Expectations	2013	Graham McLaren	TV Movie
Hard Times	Hard Times	1915	Thomas Bentley	Silent
	Hard Times	1977	John Irvin	TV Mini-Series
	Hard Times	1994	Peter Barnes	TV Mini-Series
Little Dorrit	Little Dorrit	1920	Sidney Morgan	TV Movie
	Klein Dorrit	1934	Karel Lamac	TV Movie
	Little Dorrit	1987	Christine Edzard	TV Movie
	Little Dorrit	2008	Adam Smith	TV Mini-Series
Nicholas Nickleby	The Life and Adventures of Nicholas Nickleby	1947	Alberto Cavalcanti	TV Movie
	Nicholas Nickleby	1977	Christopher Barry	TV Mini-Series
	The Life and Adventures of Nicholas Nickleby	1982	Jim Goddard	TV Mini-Series
	The Life and Adventures of Nicholas Nickleby	2001	Stephen Whittaker	TV Movie
	Nicholas Nickleby	2002	Douglas McGrath	TV Movie
Oliver Twist	Oliver Twist	1922	Frank Lloyd	TV Movie
	Oliver Twist	1933	William J. Cowen	TV Movie
	Oliver Twist	1948	David Lean	TV Movie
	Oliver Twist	1960	Ezio Tozzi	TV Series
	Oliver Twist	1962	Eric Tayler	TV Mini-Series
	Oliver Twist	1982	Richard Slapczynski	Animation
	Oliver Twist	1982	Clive Donner	TV Movie
	Oliver Twist	1985	Gareth Davies	TV Mini-Series
	Oliver Twist	1999	Renny Rye	TV Mini-Series
	Oliver Twist	2005	Roman Polanski	TV Movie
Oliver Twist	2007	Coky Giedroyc	TV Mini-Series	
Our Mutual Friend	Our Mutual Friend	1958	Eric Tayler	TV Mini-Series
	Our Mutual Friend	1976	Peter Hammond	TV Mini-Series
	Our Mutual Friend	1998	Julian Farino	TV Mini-Series
The Mystery of Edwin Drood	The Mystery of Edwin Drood	1935	Stuart Walker	TV Movie
	The Mystery of Edwin Drood	1960	Mark Lawton	TV Mini-Series
	The Mystery of Edwin Drood	1993	Timothy Forder	TV Movie
	The Mystery of Edwin Drood	2012	Diarmuid Lawrence	TV Mini-Series
The Old Curiosity Shop	The Old Curiosity Shop	1934	Thomas Bentley	TV Movie
	The Old Curiosity Shop	1962	Joan Craft	TV Mini-Series
	The Old Curiosity Shop	1975	Michael Tuchner	TV Movie
	The Old Curiosity Shop	1979	Julian Amyes	TV Mini-Series
	The Old Curiosity Shop	1995	Kevin Connor	TV Movie
	The Old Curiosity Shop	2007	Brian Percival	TV Movie
The Pickwick Papers	The Pickwick Papers	1952	Noel Langley	TV Movie
	The Pickwick Papers	1972	Lidiya Ishimbaeva	TV Movie
	The Pickwick Papers	1985	Brian Lighthill	TV Series
	The Pickwick Papers	1987	Al Guest, Jean Mathieson	Animation

Appendix 13

Film Study Worksheet – For a Work of Fiction

Read the questions before you watch the film so that you will know what to look for while you watch. At breaks during the show or at the film's end, you will have an opportunity to make short notes in the spaces provided. If you make notes while the film is playing, make sure that your note taking doesn't interfere with carefully watching the film. You do not need to make any notes on the worksheet but after the film is over you will be required to fully respond to the questions.

Complete the assignment by answering each question in paragraph form. Answers need to be complete and comprehensive, demonstrating that you paid attention to the film and thought about what was shown on the screen. You may use more than one paragraph if necessary. Be sure that the topic sentence of your first paragraph uses key words from the question. All responses should be in complete sentences using proper spelling, grammar and punctuation.

1. Identify the movie by stating its title, the year it was released, the name of the director, where the story is set, and the time period in which the story takes place.

Notes: _____

2. Who is the protagonist and what is he or she like?

Notes: _____

3. Who or what is the antagonist and what is he, she, or it like?

Notes: _____

4. What is the conflict that is driving the protagonist to act?

Notes: _____

5. Is there another less important conflict, often referred to as a subplot, which helps drive the story? If so, describe that conflict and who is involved in it.

Notes: _____

6. Describe three actions that the protagonist takes in order to try to resolve the conflict.

Notes: _____

7. What is the climax or moment of highest tension?

Notes: _____

8. How is the conflict resolved? Notes:

9. What aspects of the protagonist's character lead to the resolution of the conflict? Support your conclusion.

Notes: _____

10. What lessons from this film can viewers apply to their own lives? Name three and, for each, describe the lesson. If you can recall some dialogue that relates to any of the lessons, describe what was said. For each lesson, describe how the personality traits of the characters and the events of the story teach the lesson. There may be fewer than three lessons in the movie but try to find three.

Lesson N° 1: Notes :

Lesson N° 2: Notes :

Lesson N° 3: Notes:

11. Identify two devices of fiction, such as motif, symbol, foreshadowing, flashback, opposition, irony, or language choice (diction) that are used in the story and describe how they affect plot progression, assist in character development, or convey meaning.

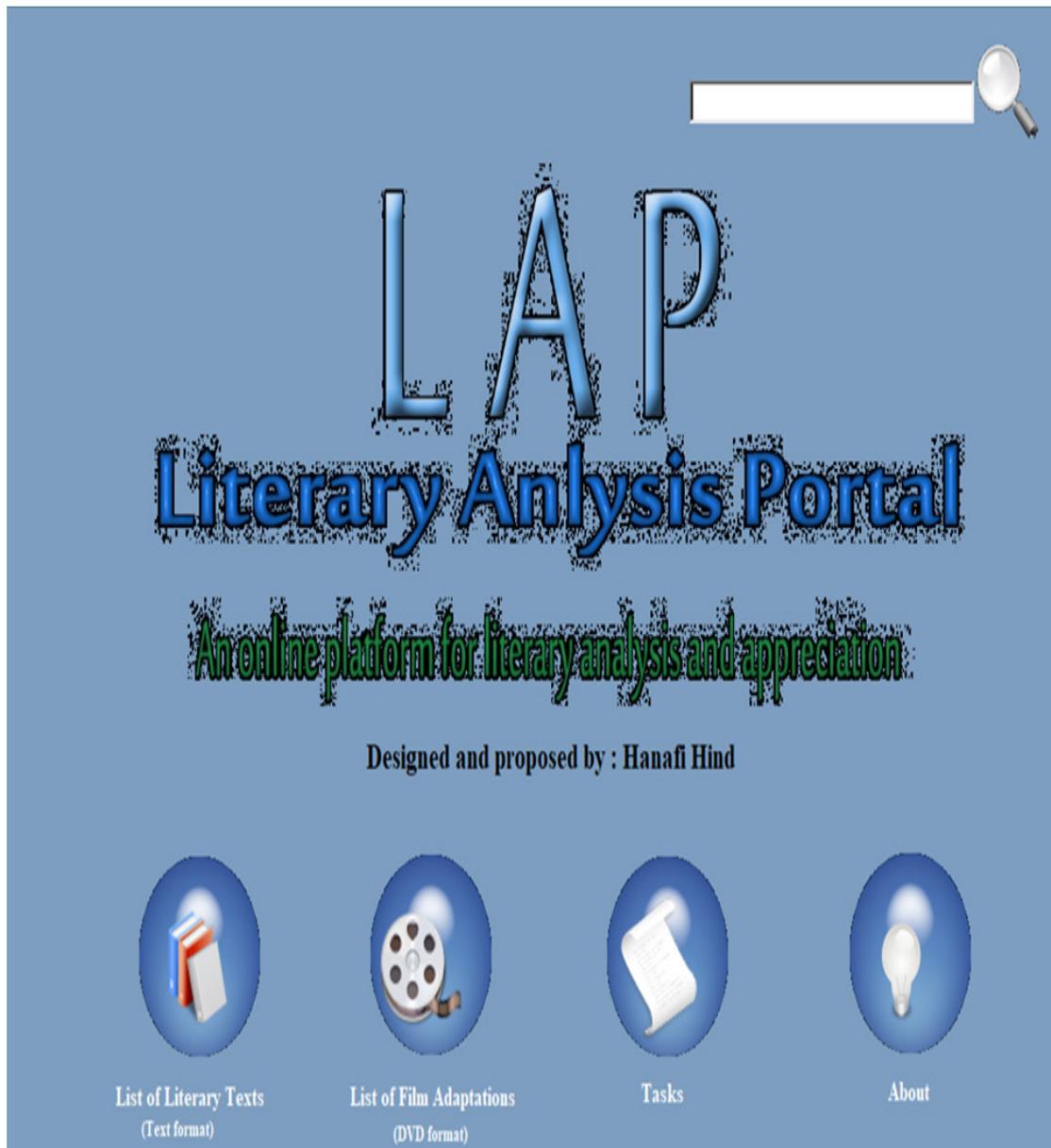
Notes :

12. Music and lighting are part of the way that the moviemakers communicate their message. Go deeper than that. Give two specific examples of how other elements of the cinematic art, such as shot framing, camera angles, camera movement, colour, editing choice, or length of take were used by the filmmakers to get their point across.

Notes:

APPENDIX 14

(Screen-shots from the LAP: Random Selection)



About

LAP is an online platform designed for academic purposes. The corpora in this application are an integral part of the courses of British Literature in EFL Contexts. This project is designed to assist both teachers English Literature with material to enhance and motivate learners, increase their comprehension and foster their appreciation of literary works.

Author: Hind HANAFI
Assistant Professor
University of Kasdi Merbah
Ouargla, Algeria





List of Literary Texts

1. *Christmas Carol* by Charles Dickens

2. *Emma* by Jane Austen

3. *Hamlet* by William Shakespeare

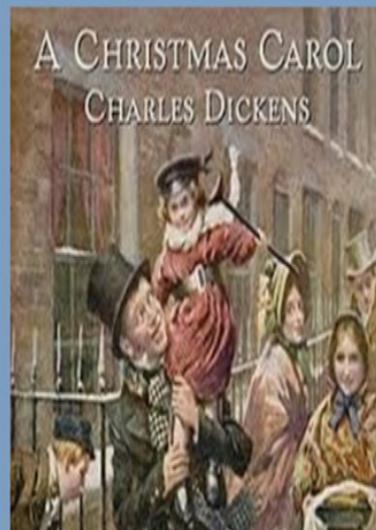
Author

Themes

Plot

Characters

Summary





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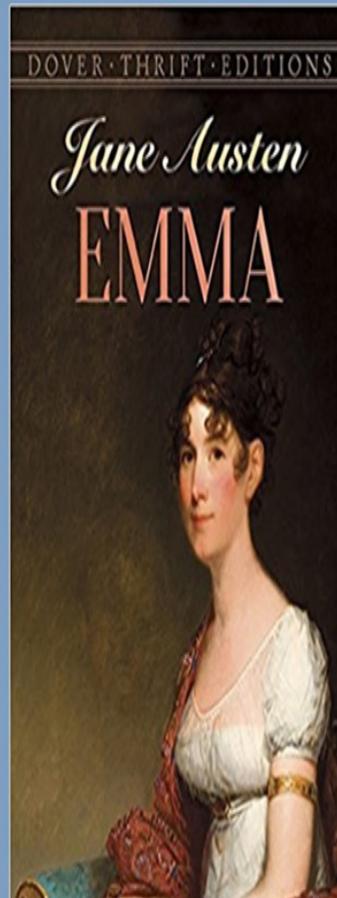
Author

Themes

Plot

Characters

Summary



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The Author

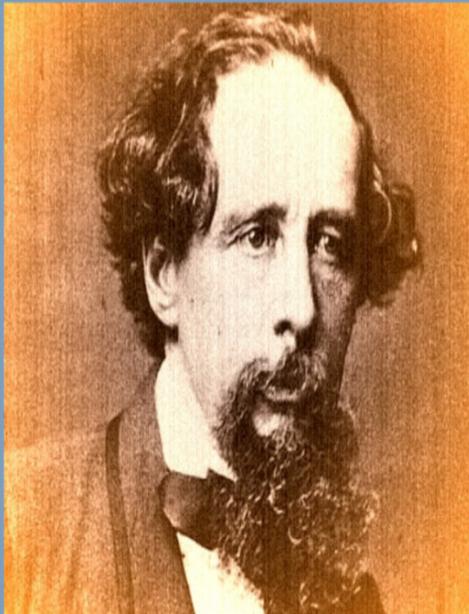


CHARLES DICKENS (1812-1870)

EARLY LIFE Born in Portsmouth, England, Charles Dickens endured a difficult, unhappy childhood-much like the children in his novels. When his father, a clerk, was thrown into debtor's prison, young Charles was sent to work in a shoe polish factory. In later years he was to say that his parents' failure to educate him was his greatest disappointment. After the age of 14, he never returned to school.

PROFESSIONAL CAREER A lifelong hard worker, Dickens held jobs as an office boy and then as a newspaper reporter of debates in Parliament. Under the pen name Boz, he wrote humorous satires on daily life for a magazine. This series immediately became popular, encouraging Dickens to write his first novel, *The Pickwick Papers*-which was published when he was 24 years old. With the great success of this novel, Dickens' literary career was launched. In *Oliver Twist*, his next novel, Dickens began his lifelong crusade against social conditions that grossly abuse the poor, especially children. While on a reading tour in the United States, he also spoke out for the abolition of slavery. The publication of *A Christmas Carol* in 1843 met with sensational success. As the father of 10 children, Dickens freely admitted that he wrote the book in order to generate income. But he received an even greater reward: he said that he laughed and cried over *A Christmas Carol* as he did no other story.

OTHER WORKS Among the best known of his 20 novels are *David Copperfield*, *A Tale of Two Cities*, *Hard Times*, and *Great Expectations*. Charles Dickens is considered by many to be the greatest English novelist. Although his work is sometimes criticized as sentimental, his stature as a great humorist and creator of characters is unparalleled. His imaginative use



List of Characters



Ebenezer Scrooge (Protagonist)

Jacob Marley

Fred

Bob Cratchit

The Ghost of Christmas Past

Mr. Fezziwig

Little Fan

Belle

The Ghost of Christmas Present

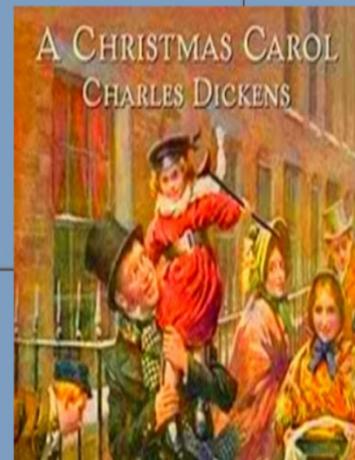
The Cratchit family

Tiny Tim

Ignorance and Want

The Ghost of Christmas Yet to Come

Fred is Scrooge's too merry nephew; his insistence on celebrating Christmas elicits his uncle's first utterance of "Bah! Humbug!" Fred's mother was Scrooge's sister; Fred has some of her sweetness, which is evident at the end of the story in his offer of comfort and assistance to the Cratchit family. Fred's good-spirited insistence on keeping faith in his uncle's ability to change his mind turns out to be an important factor in Scrooge's conversion.



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Plot Overview

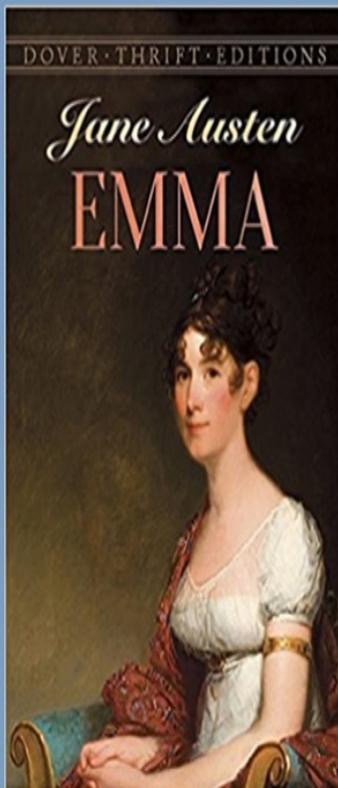


Plot Overview

Freytag's Pyramid

Narration and Point of View

Reading Kit



Austen, Jane. (1997). *Jane Austen's Letters*, ed. Deirdre Le Faye 3rd. Oxford: Oxford University Press.

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The Author

Life | Works | Austen's Accomplishments and Legacy

Jane Austen was born in the Hampshire village of Steventon, where her father, the Reverend George Austen, was rector. She was the second daughter and seventh child in a family of eight—six boys and two girls. Her closest companion throughout her life was her elder sister, Cassandra; neither Jane nor Cassandra married. Their father was a scholar who encouraged the love of learning in his children. His wife, Cassandra (née Leigh), was a woman of ready wit, famed for her impromptu verses and stories. The great family amusement was acting.

Jane Austen, pencil and watercolour by her sister, Cassandra Austen, c. 1810; in the National Portrait Gallery, London. Courtesy of the National Portrait Gallery, London.

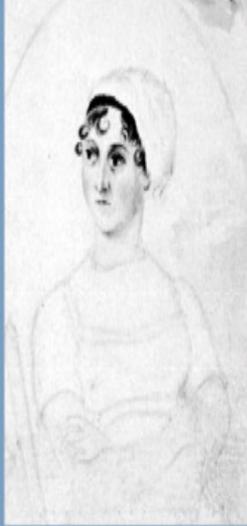
Jane Austen's lively and affectionate family circle provided a stimulating context for her writing. Moreover, her experience was carried far beyond Steventon rectory by an extensive network of relationships by blood and friendship. It was this world—of the minor landed gentry and the country clergy, in the village, the neighbourhood, and the country town, with occasional visits to Bath and to London—that she was to use in the settings, characters, and subject matter of her novels.

Her earliest known writings date from about 1787, and between then and 1793 she wrote a large body of material that has survived in three manuscript notebooks: Volume the First, Volume the Second, and Volume the Third. These contain plays, verses, short novels, and other prose and show Austen engaged in the parody of existing literary forms, notably the genres of the sentimental novel and sentimental comedy.

Her passage to a more serious view of life from the exuberant high spirits and extravagances of her earliest writings is evident in *Lady Susan*, a short epistolary novel written about 1793–94 (and not published until 1871). This portrait of a woman bent on the exercise of her own powerful mind and personality to the point of social self-destruction is, in effect, a study of frustration and of woman's fate in a society that has no use for her talents.

In 1802 it seems likely that Jane agreed to marry Harris Bigg-Wither, the 21-year-old heir of a



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List of Characters



Ebenezer Scrooge (Protagonist)

Jacob Marley

Fred

Bob Cratchit

The Ghost of Christmas Past

Mr. Fezziwig

Little Fan

Belle

The Ghost of Christmas Present

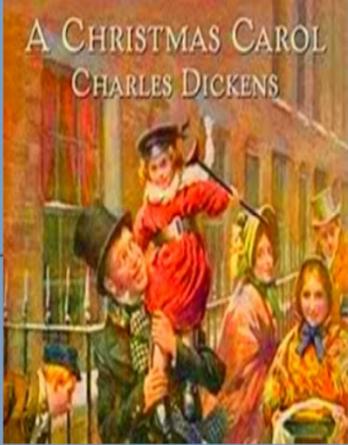
The Cratchit family

Tiny Tim

Ignorance and Want

The Ghost of Christmas Yet to Come

Guides Scrooge to several scenes of Christmas merrymaking. When Scrooge challenges the spirit about certain church policies, the ghost rebukes him with a reminder that the Christian verities that are supposed to govern the celebration of Christmas are often misunderstood and rerouted by ignorant and self-serving people to a different purpose. This ghost vigorously interacts with Scrooge. Like the first ghost, it is intent on compelling him to rethink his hardhearted positions. In the presence of Tiny Tim, for example, the specter reminds Scrooge of his callous disregard of the poor and disabled, referring to them dismissively as the “undeserving surplus.”



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Themes



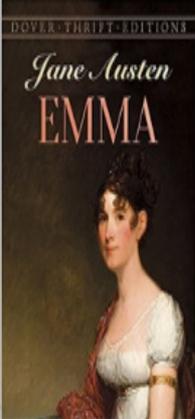
Motifs :

- Visits
- Parties
- Conversational Subtexts

Themes:

- Marriage and Social Status
- The Confined Nature of Women's Existence
- Blinding Power of Imagination
- The Obstacles to open Expression

The main events of the novel take place during visits that the characters pay to each other. The frequency and length of visits between characters indicates the level of intimacy and attachment between them. Frank's frequent visits to Hartfield show his relationship with Emma to be close, though in hindsight we recognize that Frank also continually finds excuses to visit Jane. Mr. Knightley's constant presence at Hartfield indicates his affection and regard for Emma. Emma encourages Harriet to limit a visit with the Martin family to fifteen minutes, because such a short visit clearly indicates that any former interest has been lost. Emma is chastised for her failure to visit Miss Bates and Jane more often; when she takes steps to rectify this situation, she indicates a new concern for Miss Bates and a new regard for Jane.



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The Author




Life | Works | Austen's Accomplishments and Legacy

Jane Austen's three early novels form a distinct group in which a strong element of literary satire accompanies the comic depiction of character and society.

Sense and Sensibility tells the story of the impoverished Dashwoodsisters. Marianne is the heroine of "sensibility"—i.e., of openness and enthusiasm. She becomes infatuated with the attractive John Willoughby, who seems to be a romantic lover but is in reality an unscrupulous fortune hunter. He deserts her for an heiress, leaving her to learn a dose of "sense" in a wholly unromantic marriage with a staid and settled bachelor, Colonel Brandon, who is 20 years her senior. By contrast, Marianne's older sister, Elinor, is the guiding light of "sense," or prudence and discretion, whose constancy toward her lover, Edward Ferrars, is rewarded by her marriage to him after some distressing vicissitudes.

Pride and Prejudice describes the clash between Elizabeth Bennet, the daughter of a country gentleman, and Fitzwilliam Darcy, a rich and aristocratic landowner. Although Austen shows them intrigued by each other, she reverses the convention of "first impressions": "pride" of rank and fortune and "prejudice" against the inferiority of the Bennet family hold Darcy aloof, while Elizabeth is equally fired both by the "pride" of self-respect and by "prejudice" against Darcy's snobbery. Ultimately, they come together in love and self-understanding. The intelligent and high-spirited Elizabeth was Jane Austen's own favourite among all her heroines and is one of the most engaging in English literature.

Northanger Abbey combines a satire on conventional novels of polite society with one on Gothic tales of terror. Catherine Morland, the unspoiled daughter of a country parson, is the innocent abroad who gains worldly wisdom, first in the fashionable society of Bath and then at Northanger Abbey itself, where she learns not to interpret the world through her reading of Gothic thrillers. Her mentor and guide is the self-assured and gently ironic Henry Tilney, her husband-to-be.

In the three novels of Jane Austen's maturity, the literary satire, though still present, is more subdued and is subordinated to the comedy of character and society.

In its tone and discussion of religion and religious duty, *Mansfield Park* is the most serious of Austen's novels. The heroine, Fanny Price, is a self-effacing and unregarded cousin cared for by the Bertram family in their country house. Fanny emerges as a true heroine whose moral strength eventually wins her complete acceptance in the Bertram family and marriage to Edmund Bertram himself, after that family's disastrous involvement with the meretricious and loose-living Crawfords.

Of all Austen's novels, *Emma* is the most consistently comic in tone. It centres on Emma Woodhouse, a wealthy, pretty, self-satisfied young woman who indulges herself with meddling and unsuccessful attempts at matchmaking among her friends and neighbours. After a series of humiliating errors, a chastened Emma finds her destiny in marriage to the mature and protective George Knightley, a neighbouring squire who had

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Themes



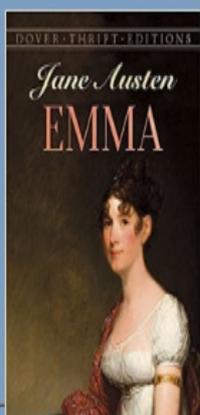
More formal than visits, parties are organized around social conventions more than around individual attachments—Emma’s hosting a dinner party for Mrs. Elton, a woman she dislikes, exemplifies this characteristic. There are six important parties in the novel: the Christmas Eve party at Randalls, the dinner party at the Coles’, the dinner party given for Mrs. Elton, the dance at the Crown Inn, the morning party at Donwell Abbey, and the picnic at Box Hill. Each occasion provides the opportunity for social intrigue and misunderstandings, and for vanities to be satisfied and connections formed. Parties also give characters the chance to observe other people’s interactions. Knightley observes Emma’s behavior toward Frank and Frank’s behavior toward Jane. Parties are microcosms of the social interactions that make up the novel as a whole.

Motifs :

- Visits
- Parties
- Conversational Subtexts

Themes:

- Marriage and Social Status
- The Confined Nature of Women’s Existence
- Blinking Power of Imagination
- The Obstacles to open Expression



LAP Appl
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Themes

Motifs :

- Visits
- Parties
- Conversational Subtexts

Themes:

- Marriage and Social Status
- The Confined Nature of Women's Existence
- Blinding Power of Imagination
- The Obstacles to open Expression

Emma is structured around a number of marriages recently consummated or anticipated, and, in each case, the match solidifies the participant's social status. In Austen's time, social status was determined by a combination of family background, reputation, and wealth—marriage was one of the main ways in which one could raise one's social status. This method of social advancement was especially crucial to women, who were denied the possibility of improving their status through hard work or personal achievement. Yet, the novel suggests, marrying too far above oneself leads to strife. Mr. Weston's first marriage to Miss Churchill had ostensibly been a good move for him, because she came from a wealthy and well-connected family (Mr. Weston is a tradesman), but the inequality of the relationship caused hardship to both. He marries Mrs. Weston just prior to the novel's opening, and this second marriage is happier because their social statuses are more equal—Mrs. Weston is a





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Themes



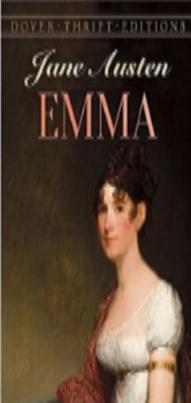
Motifs :

- Visits
- Parties
- Conversational Subtexts

Themes:

- Marriage and Social Status
- The Confined Nature of Women's Existence
- Blinding Power of Imagination
- The Obstacles to open Expression

The misunderstandings that permeate the novel are created, in part, by the conventions of social propriety. To differing degrees, characters are unable to express their feelings directly and openly, and their feelings are therefore mistaken. While the novel by no means suggests that the manners and rituals of social interaction should be eliminated, Austen implies that the overly clever, complex speech of Mr. Elton, Frank Churchill, and Emma deserves censure. She presents Mr. Martin's natural, warm, and direct manner of expressing himself as preferable to Mr. Elton's ostentatious and insincere style of complimenting people. Frank too possesses a talent for telling people exactly what they want to hear, and Knightley's suspicions of Frank's integrity are proven valid when it turns out that Frank has been misleading Highbury and hiding his true feelings for Jane. The cleverness of Frank's and Emma's banter gets them both into trouble by upsetting Jane, about whom



DOVER THRIFT EDITIONS
Jane Austen
EMMA

Themes



Motifs :

Visits

Parties

Conversational Subtexts

Themes:

Marriage and Social Status

The Confined Nature of Women's Existence

Blinding Power of Imagination

The Obstacles to open Expression

The novel's limited, almost claustrophobic scope of action gives us a strong sense of the confined nature of a woman's existence in early-nineteenth-century rural England. Emma possesses a great deal of intelligence and energy, but the best use she can make of these is to attempt to guide the marital destinies of her friends, a project that gets her into trouble. The alternative pastimes depicted in the book—social visits, charity visits, music, artistic endeavors—seem relatively trivial, at times even monotonous. Isabella is the only mother focused on in the story, and her portrayal suggests that a mother's life offers a woman little use of her intellect. Yet, when Jane compares the governess profession to the slave trade, she makes it clear that the life of a working woman is in no way preferable to the idleness of a woman of fortune. The novel focuses on marriage because marriage offers women a chance to exert their power, if only for a brief time, and to affect their own destinies without adopting

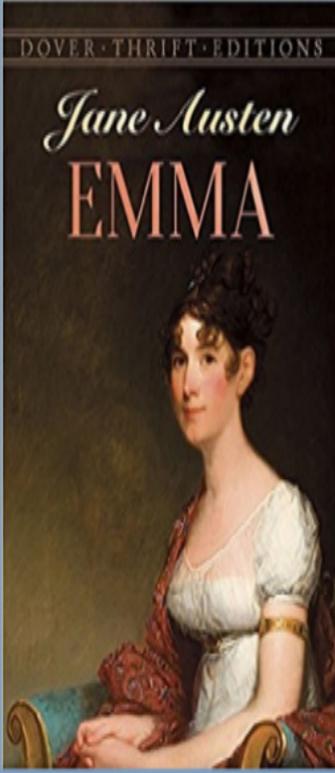


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Plot Overview



- Plot Overview
- Freytag's Pyramid
- Narration and Point of View
- Reading Kit



Although convinced that she herself will never marry, Emma Woodhouse, a precocious twenty-year-old resident of the village of Highbury, imagines herself to be naturally gifted in conjuring love matches. After self-declared success at matchmaking between her governess and Mr. Weston, a village widower, Emma takes it upon herself to find an eligible match for her new friend, Harriet Smith. Though Harriet's parentage is unknown, Emma is convinced that Harriet deserves to be a gentleman's wife and sets her friend's sights on Mr. Elton, the village vicar. Meanwhile, Emma persuades Harriet to reject the proposal of Robert Martin, a well-to-do farmer for whom Harriet clearly has feelings.

Harriet becomes infatuated with Mr. Elton under Emma's encouragement, but Emma's plans go awry when Elton makes it clear that his affection is for Emma, not Harriet. Emma realizes that her obsession with making a match for Harriet has blinded her to the true nature of the situation. Mr. Knightley, Emma's brother-in-law and treasured friend, watches Emma's matchmaking efforts with a critical eye. He believes that Mr. Martin is a worthy young man whom Harriet would be lucky to marry. He and Emma quarrel over Emma's meddling, and, as usual, Mr. Knightley proves to be the wiser of the pair. Elton, spurned by Emma and offended by her insinuation that Harriet is his equal, leaves for the town of Bath and marries a girl there almost immediately.

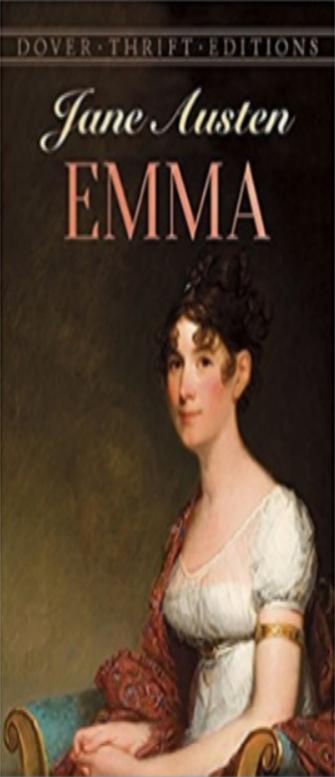
Emma is left to comfort Harriet and to wonder about the character of a new visitor expected in Highbury—Mr. Weston's son, Frank Churchill. Frank is set to visit his father in Highbury after having been raised by his aunt and uncle in London, who have taken him as their heir. Emma knows nothing about Frank, who has long been deterred from visiting his father by his aunt's illnesses and complaints. Mr. Knightley is immediately suspicious of the young man, especially after Frank rushes back to London merely to have his hair cut. Emma, however, finds Frank delightful and notices that his charms are directed mainly toward her. Though she plans to discourage these charms, she finds herself flattered and engaged in a flirtation with the young man. Emma greets Jane Fairfax, another addition to the Highbury set, with less enthusiasm. Jane is beautiful and accomplished, but Emma dislikes her because of her reserve and, the narrator insinuates, because she is jealous of Jane.

LAP Appl

Plot Overview



- Plot Overview
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RISING ACTION Emma realizes that she was horribly wrong to think she could make a match between Mr. Elton and Harriet, because not only are the two ill-suited to one another, but Mr. Elton has had feelings for her all along that she intentionally or unintentionally failed to acknowledge. She decides to be in love with Frank and flirts aggressively with him, though she recognizes that her feelings are not, in fact, very strong. When she cruelly insults Miss Bates at the Box Hill party, Mr. Knightley reprimands her, and Emma feels extreme remorse about the cruelty of her actions.

CLIMAX Emma realizes that she is in love with Mr. Knightley after Harriet discloses the same to Emma.

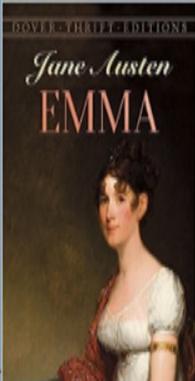
FALLING ACTION Emma and Mr. Knightley confess their feelings for one another. Knightley proposes to Emma; the happiness of Harriet, Frank, and Jane, which Emma's intrusion had endangered, is secured as Harriet accepts Mr. Martin's proposal and Jane and Frank prepare to marry.

LAP Appl
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List of Characters

Emma Woodhouse	<p>The protagonist of the novel. The narrator introduces Emma to us by emphasizing her good fortune: "handsome, clever, and rich, with a comfortable home and happy disposition." Emma "had lived nearly twenty-one years in the world with very little to distress or vex her." But, the narrator warns us, Emma possesses "the power of having rather too much her own way, and a disposition to think a little too well of herself." Emma's stubbornness and vanity produce many of the novel's conflicts, as Emma struggles to develop emotionally.</p> <p>Emma makes three major mistakes. First, she attempts to make Harriet into the wife of a gentleman, when Harriet's social position dictates that she would be better suited to the farmer who loves her. Then, she flirts with Frank Churchill even though she does not care for him, making unfair comments about Jane Fairfax along the way. Most important, she does not realize that, rather than being committed to staying single (as she always claims), she is in love with and wants to marry Mr. Knightley. Though these mistakes seriously threaten Harriet's happiness, cause Emma embarrassment, and create obstacles to Emma's own achievement of true love, none of them has lasting consequences. Throughout the novel, Knightley corrects and guides Emma; in marrying Knightley, Emma signals that her judgment has aligned with his.</p>
Mr. George Knightley	
Mr. Woodhouse	
Harriet Smith	
Frank Churchill	
Jane Fairfax	
Mrs. Weston	
Mr. Weston	
Mr. Elton	
Mr. Robert Martin	
Miss Bates	
Isabella Knightley	
Mr. John Knightley	
Mrs. Elton	
Mrs. Churchill	
Mrs. Dixon	
Mr. Dixon	
Mrs. Goddard	
Mrs. Bates	
Mr. Perry	
Elizabeth Martin	
Mr. and Mrs. Cole	



LAP Appl

Plot Overview

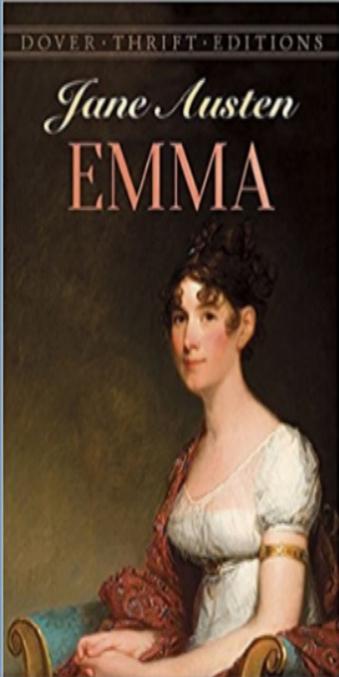


Plot Overview

Freytag's Pyramid

Narration and Point of View

Reading Kit



NARRATOR The narrator is anonymous and narrates some time after the events of the novel take place. The novel is narrated using free indirect discourse, which means that the narrator steps into and out of Emma's thoughts, sometimes using language we would imagine Emma to use without placing it in quotation marks.

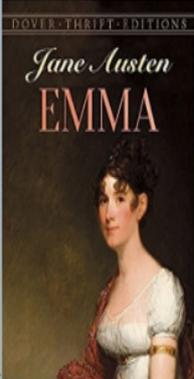
POINT OF VIEW The novel is narrated in the third person by a narrator who tells us what individual characters think and feel, and who also provides insight and commentary. For the most part, the narrator relates events from Emma's perspective, but at times she enters into the thoughts of other characters. Chapter 41, for example, is narrated from Mr. Knightley's perspective.

LAP Appl
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List of Characters

Emma Woodhouse	<p>Emma's father and the patriarch of Hartfield, the Woodhouse estate. Though Mr. Woodhouse is nervous, frail, and prone to hypochondria, he is also known for his friendliness and his attachment to his daughter. He is very resistant to change, to the point that he is unhappy to see his daughters or Emma's governess marry. In this sense, he impedes Emma's growth and acceptance of her adult destiny. He is often foolish and clearly not Emma's intellectual equal, but she comforts and entertains him with insight and affection.</p>
Mr. George Knightley	
Mr. Woodhouse	
Harriet Smith	
Frank Churchill	
Jane Fairfax	
Mrs. Weston	
Mr. Weston	
Mr. Elton	
Mr. Robert Martin	
Miss Bates	
Isabella Knightley	
Mr. John Knightley	
Mrs. Elton	
Mrs. Churchill	
Mrs. Dixon	
Mr. Dixon	
Mrs. Goddard	
Mrs. Bates	
Mr. Pery	
Elizabeth Martin	
Mr. and Mrs. Cole	



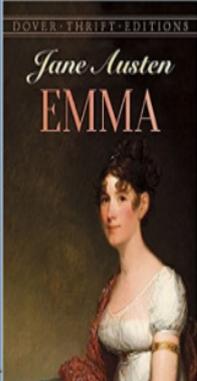
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List of Characters

Emma Woodhouse
Mr. George Knightley
Mr. Woodhouse
Harriet Smith
Frank Churchill
Jane Fairfax
Mrs. Weston
Mr. Weston
Mr. Elton
Mr. Robert Martin
Miss Bates
Isabella Knightley
Mr. John Knightley
Mrs. Elton
Mrs. Churchill
Mrs. Dixon
Mr. Dixon
Mrs. Goddard
Mrs. Bates
Mr. Perry
Elizabeth Martin
Mr. and Mrs. Cole

A pretty but unremarkable seventeen-year-old woman of uncertain parentage, who lives at the local boarding school. Harriet becomes Emma's protégé and the object of her matchmaking schemes



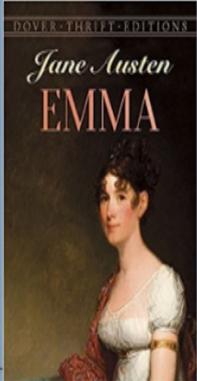
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List of Characters

- Emma Woodhouse
- Mr. George Knightley
- Mr. Woodhouse
- Harriet Smith
- Frank Churchill
- Jane Fairfax
- Mrs. Weston
- Mr. Weston
- Mr. Elton
- Mr. Robert Martin
- Miss Bates
- Isabella Knightley
- Mr. John Knightley
- Mrs. Elton
- Mrs. Churchill
- Mrs. Dixon
- Mr. Dixon
- Mrs. Goddard
- Mrs. Bates
- Mr. Perry
- Elizabeth Martin
- Mr. and Mrs. Cole

Mr. Weston's son and Mrs. Weston's stepson. Frank Churchill lives at Enscombe with his aunt and uncle, Mr. and Mrs. Churchill. He is considered a potential suitor for Emma, but she learns that though Frank is attractive, charming, and clever, he is also irresponsible, deceitful, rash, and ultimately unsuited to her. Read an in-depth analysis of Frank Churchill.



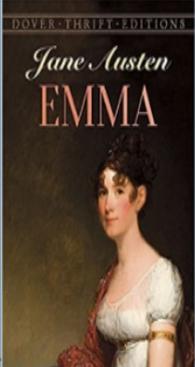
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List of Characters

- Emma Woodhouse
- Mr. George Knightley
- Mr. Woodhouse
- Harriet Smith
- Frank Churchill
- Jane Fairfax**
- Mrs. Weston
- Mr. Weston
- Mr. Elton
- Mr. Robert Martin
- Miss Bates
- Isabella Knightley
- Mr. John Knightley
- Mrs. Elton
- Mrs. Churchill
- Mrs. Dixon
- Mr. Dixon
- Mrs. Goddard
- Mrs. Bates
- Mr. Perry
- Elizabeth Martin
- Mr. and Mrs. Cole

Miss Bates's niece, whose arrival in Highbury irritates Emma. Jane rivals Emma in accomplishment and beauty; she possesses a kind heart and a reserved temperament. Because Jane lacks Emma's fortune, she must consider employment as a governess, but her marriage to Frank Churchill saves her from that fate.



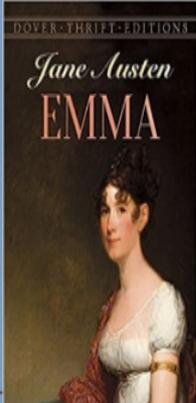
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List of Characters

Emma Woodhouse
Mr. George Knightley
Mr. Woodhouse
Harriet Smith
Frank Churchill
Jane Fairfax
Mrs. Weston
Mr. Weston
Mr. Elton
Mr. Robert Martin
Miss Bates
Isabella Knightley
Mr. John Knightley
Mrs. Elton
Mrs. Churchill
Mrs. Dixon
Mr. Dixon
Mrs. Goddard
Mrs. Bates
Mr. Perry
Elizabeth Martin
Mr. and Mrs. Cole

The widower and proprietor of Randalls, who has just married Miss Taylor when the novel begins. Mr. Weston has a son, Frank, from his first marriage to Miss Churchill (Frank was raised by Miss Churchill's sister and brother-in-law). Mr. Weston is warm, sociable, and perpetually optimistic.



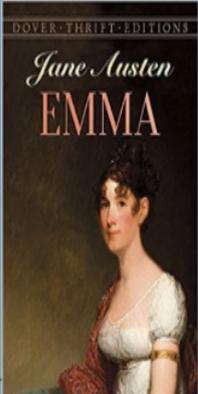
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List of Characters



A twenty-four-year-old farmer. Mr. Martin is industrious and good-hearted, though he lacks the refinements of a gentleman. He lives at Abbey-Mill Farm, a property owned by Knightley, with his mother and sisters.

Emma Woodhouse
Mr. George Knightley
Mr. Woodhouse
Harriet Smith
Frank Churchill
Jane Fairfax
Mrs. Weston
Mr. Weston
Mr. Elton
Mr. Robert Martin
Miss Bates
Isabella Knightley
Mr. John Knightley
Mrs. Elton
Mrs. Churchill
Mrs. Dixon
Mr. Dixon
Mrs. Goddard
Mrs. Bates
Mr. Perry
Elizabeth Martin
Mr. and Mrs. Cole



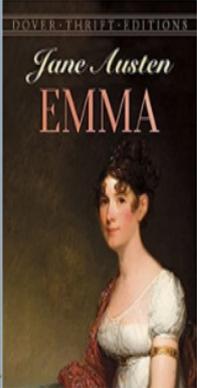
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List of Characters

- Emma Woodhouse**
- Mr. George Knightley
- Mr. Woodhouse
- Harriet Smith
- Frank Churchill
- Jane Fairfax
- Mrs. Weston
- Mr. Weston
- Mr. Elton
- Mr. Robert Martin
- Miss Bates
- Isabella Knightley
- Mr. John Knightley
- Mrs. Elton
- Mrs. Churchill
- Mrs. Dixon
- Mr. Dixon
- Mrs. Goddard
- Mrs. Bates
- Mr. Perry
- Elizabeth Martin
- Mr. and Mrs. Cole

Friend of Mr. Woodhouse and aunt of Jane Fairfax, Miss Bates is a middle-aged spinster without beauty or cleverness but with universal goodwill and a gentle temperament. Emma's impatient treatment of her reveals the less attractive parts of Emma's character.



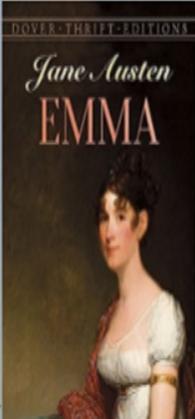
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List of Characters

- Emma Woodhouse
- Mr. George Knightley
- Mr. Woodhouse
- Harriet Smith
- Frank Churchill
- Jane Fairfax
- Mrs. Weston
- Mr. Weston
- Mr. Elton
- Mr. Robert Martin
- Miss Bates
- Isabella Knightley
- Mr. John Knightley
- Mrs. Elton
- Mrs. Churchill
- Mrs. Dixon
- Mr. Dixon
- Mrs. Goddard
- Mrs. Bates
- Mr. Perry
- Elizabeth Martin
- Mr. and Mrs. Cole

Emma's older sister, who lives in London with her husband, Mr. John Knightley, and their five children. Isabella is pretty, amiable, and completely devoted to her family, but slow and diffident compared to Emma. Her domesticity provides a contrast to the independent celibacy Emma imagines for herself.



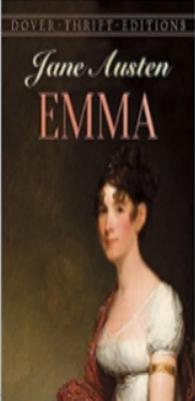
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List of Characters

Emma Woodhouse
Mr. George Knightley
Mr. Woodhouse
Harriet Smith
Frank Churchill
Jane Fairfax
Mrs. Weston
Mr. Weston
Mr. Elton
Mr. Robert Martin
Miss Bates
Isabella Knightley
Mr. John Knightley
Mrs. Elton
Mrs. Churchill
Mrs. Dixon
Mr. Dixon
Mrs. Goddard
Mrs. Bates
Mr. Perry
Elizabeth Martin
Mr. and Mrs. Cole

Emma's brother-in-law, and Mr. George Knightley's brother. As a lawyer, John Knightley is clear-minded but somewhat sharp in temper, and Emma and her father are sometimes displeased with his severity.

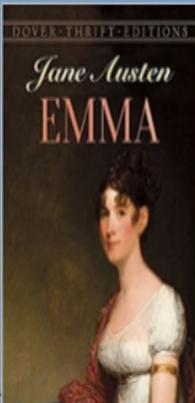


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List of Characters

Emma Woodhouse	<p>Formerly Augusta Hawkins, Mrs. Elton hails from Bristol and meets Mr. Elton in Bath. She is somewhat attractive and accomplished; she has some fortune and a well-married sister, but her vanity, superficiality, and vulgar overfamiliarity offset her admirable qualities.</p>
Mr. George Knightley	
Mr. Woodhouse	
Harriet Smith	
Frank Churchill	
Jane Fairfax	
Mrs. Weston	
Mr. Weston	
Mr. Elton	
Mr. Robert Martin	
Miss Bates	
Isabella Knightley	
Mr. John Knightley	
Mrs. Elton	
Mrs. Churchill	
Mrs. Dixon	
Mr. Dixon	
Mrs. Goddard	
Mrs. Bates	
Mr. Perry	
Elizabeth Martin	
Mr. and Mrs. Cole	

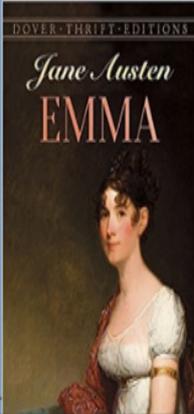


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List of Characters

Emma Woodhouse	<p>Mr. Weston's ailing former sister-in-law and Frank Churchill's aunt and guardian. She is known to be capricious, ill-tempered, and extremely possessive of Frank. Frank is able to marry Jane Fairfax, as he desires, only after Mrs. Churchill's death.</p>
Mr. George Knightley	
Mr. Woodhouse	
Harriet Smith	
Frank Churchill	
Jane Fairfax	
Mrs. Weston	
Mr. Weston	
Mr. Elton	
Mr. Robert Martin	
Miss Bates	
Isabella Knightley	
Mr. John Knightley	
Mrs. Elton	
Mrs. Churchill	
Mrs. Dixon	
Mr. Dixon	
Mrs. Goddard	
Mrs. Bates	
Mr. Perry	
Elizabeth Martin	
Mr. and Mrs. Cole	

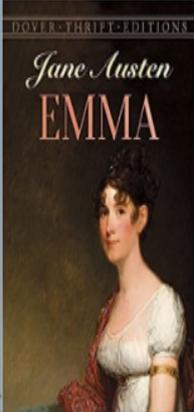


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List of Characters

Emma Woodhouse	<p>A friend of Jane Fairfax's father who lives in London and who takes charge of orphaned Jane when she is eight years old. Colonel Campbell feels great affection for Jane but is unable to provide her with an inheritance.</p>
Mr. George Knightley	
Mr. Woodhouse	
Harriet Smith	
Frank Churchill	
Jane Fairfax	
Mrs. Weston	
Mr. Weston	
Mr. Elton	
Mr. Robert Martin	
Miss Bates	
Isabella Knightley	
Mr. John Knightley	
Mrs. Elton	
Mrs. Churchill	
Mrs. Dixon	
Mr. Dixon	
Mrs. Goddard	
Mrs. Bates	
Mr. Perry	
Elizabeth Martin	
Mr. and Mrs. Cole	



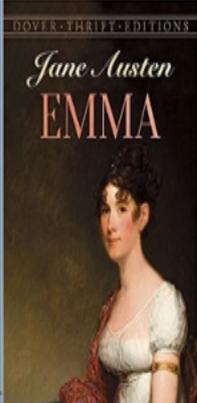
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List of Characters



Emma Woodhouse	Mother to Miss Bates and friend of Mr. Woodhouse. An elderly woman, Mrs. Bates is quiet, amiable, and somewhat deaf.
Mr. George Knightley	
Mr. Woodhouse	
Harriet Smith	
Frank Churchill	
Jane Fairfax	
Mrs. Weston	
Mr. Weston	
Mr. Elton	
Mr. Robert Martin	
Miss Bates	
Isabella Knightley	
Mr. John Knightley	
Mrs. Elton	
Mrs. Churchill	
Mrs. Dixon	
Mr. Dixon	
Mrs. Goddard	
Mrs. Bates	
Mr. Perry	
Elizabeth Martin	
Mr. and Mrs. Cole	

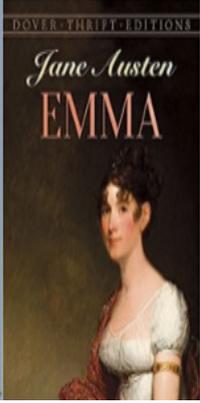


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List of Characters

Emma Woodhouse	<p>An apothecary and associate of Emma's father. Mr. Perry is highly esteemed by Mr. Woodhouse for his medical advice even though he is not a proper physician, and Mr. Woodhouse argues with his daughter Isabella over Perry's recommendations.</p>
Mr. George Knightley	
Mr. Woodhouse	
Harriet Smith	
Frank Churchill	
Jane Fairfax	
Mrs. Weston	
Mr. Weston	
Mr. Elton	
Mr. Robert Martin	
Miss Bates	
Isabella Knightley	
Mr. John Knightley	
Mrs. Elton	
Mrs. Churchill	
Mrs. Dixon	
Mr. Dixon	
Mrs. Goddard	
Mrs. Bates	
Mr. Perry	
Elizabeth Martin	
Mr. and Mrs. Cole	

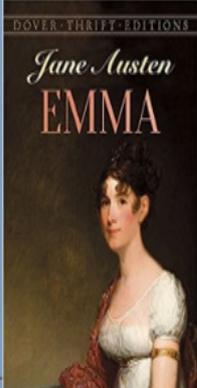


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List of Characters

Emma Woodhouse	<p>Mr. Martin's kind sister, with whom Harriet was good friends before meeting Emma and turning down Mr. Martin's marriage proposal. Harriet's feelings of guilt and her desire to rekindle her relationship with Elizabeth pose a dilemma for Emma, who finds the Martins pleasant, worthy people, but worries that Harriet may be tempted to accept Mr. Martin's offer if she again grows close with the family.</p>
Mr. George Knightley	
Mr. Woodhouse	
Harriet Smith	
Frank Churchill	
Jane Fairfax	
Mrs. Weston	
Mr. Weston	
Mr. Elton	
Mr. Robert Martin	
Miss Bates	
Isabella Knightley	
Mr. John Knightley	
Mrs. Elton	
Mrs. Churchill	
Mrs. Dixon	
Mr. Dixon	
Mrs. Goddard	
Mrs. Bates	
Mr. Perry	
Elizabeth Martin	
Mr. and Mrs. Cole	



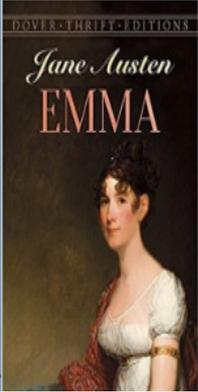
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List of Characters



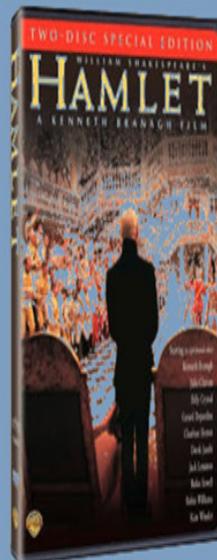
Emma Woodhouse	<p>Tradespeople and longtime residents of Highbury whose good fortune of the past several years has led them to adopt a luxurious lifestyle that is only a notch below that of the Woodhouses. Offended by their attempt to transcend their "only moderately genteel" social status, Emma has long been preparing to turn down any dinner invitation from the Coles in order to teach them their folly in thinking they can interact socially with the likes of her family. Like the Martins, the Coles are the means through which Emma demonstrates her class-consciousness.</p>
Mr. George Knightley	
Mr. Woodhouse	
Harriet Smith	
Frank Churchill	
Jane Fairfax	
Mrs. Weston	
Mr. Weston	
Mr. Elton	
Mr. Robert Martin	
Miss Bates	
Isabella Knightley	
Mr. John Knightley	
Mrs. Elton	
Mrs. Churchill	
Mrs. Dixon	
Mr. Dixon	
Mrs. Goddard	
Mrs. Bates	
Mr. Perry	
Elizabeth Martin	
Mr. and Mrs. Cole	





List of Film Adaptations

| *Scrooge* by Ronald Neame | *Emma* By Douglas McGrath | *Hamlet* by Kenneth Branagh |



Summary

The objective of this study was to reveal the contribution of film medium to the comprehension of literary texts through film adaptations, and its role to disambiguate the understanding of certain stylistic varieties. For this sake, A statistical study was conducted on Douglas McGrath's *Emma* to depict the potentialities of music, lighting and camera techniques in the film and their role in the process of disambiguation. The Gothic mood in Kenneth Branagh's *Hamlet* was also rendered visually in a pertinent way by means of the camera movement, angles and positions in addition to lighting and music. The close analysis of Ronald Neame's *Scrooge* revealed the role of the cinematic techniques to convey realistically the cultural context of the Victorian society. The findings of the actual study fueled the researcher to design and propose LAP (Literary Analysis Portal), a platform to assist both teachers and learners of literature in EFL contexts; a complete analysis of the above-mentioned literary text. LAP contains also video files of the complete film adaptations, screen-shots taken from each one and proposed tasks.

Keywords: film adaptation, cine-semiotics, camera movements, camera angles, lighting, music, reader, viewer, disambiguation, LAP.

Résumé

L'objectif de cette étude a été de révéler l'apport du média cinématographique à la compréhension de textes littéraires par le biais d'adaptations cinématographiques, ainsi que son rôle de désambiguïsation de la compréhension de certaines variétés stylistiques. À cet effet, une étude statistique a été menée sur le film *Emma* de Douglas McGrath afin de décrire les potentialités de la musique, de l'éclairage et des techniques de caméra dans le film et leurs rôles dans le processus de désambiguïsation. L'ambiance gothique de Kenneth Branagh's dans *Hamlet* a également été rendue visuellement de manière pertinente par les mouvements de caméra, les angles de prises de vues et les positions, ainsi que par l'éclairage et la musique. L'analyse attentive de *Scrooge* de Ronald Neame a révélé le rôle des techniques cinématographiques dans la transposition réaliste du contexte culturel de la société victorienne. Les résultats de l'étude ont incité le chercheur à concevoir et à proposer le LAP (Plateforme d'Analyse Littéraire), une plate-forme destinée à aider les enseignants et les apprenants en littérature dans des contextes ALE comportant une analyse complète des textes littéraires susmentionnés. LAP contient également des fichiers vidéo des adaptations complètes des films, des captures d'écran prises pour chacun et des tâches proposées.

Mots-clés: Adaptation cinématographique, sémiotique du cinéma, mouvements de caméra, angles de prises de vues, éclairage, musique, lecteur, spectateur, désambiguïsation, LAP

المخلص

هدفت هذه الدراسة الى الكشف عن مساهمة الفيلم كوسيط في فهم النصوص الأدبية ودوره في إزالة الغموض عن فهم بعض الأنواع الأسلوبية من خلال الاقتباس. لهذا الغرض أجريت دراسة إحصائية لفيلم *Emma* لمخرجه دوغلاس ماكغراث وذلك عبر تقييم قدرة الموسيقى، تقنيات الإضاءة والكاميرا في الفيلم ودورها في عملية إزالة الغموض. كما تم تقديم المزاج القوطي في مسرحية *Hamlet* لكنيث براناغ بطريقة بصرية واضحة عن طريق حركة الكاميرا وزواياها ومواقعها بالإضافة إلى الإضاءة والموسيقى. كما كشف التحليل الدقيق لـ *Scrooge* لمخرجه رونالد نيمي عن دور التقنيات السينمائية في نقل السياق الثقافي للمجتمع الفيكتوري بشكل واقعي. وكانت النتائج التي توصلت لها الباحثة ملهما في تصميم واقتراح بوابة التحليل الأدبي (LAP)، وهي منصة اعدت لمساعدة كل من الاساتذة ودارسي الأدب في سياق اللغة الانجليزية كلغة اجنبية (EFL) من خلال تحليل كامل للنصوص الأدبية المذكورة أنفا وكما تحتوي أيضا على ملفات فيديو للأفلام المقتبسة ولقطات وصورا مأخوذة من كل منها وبعض المهام المقترحة.

الكلمات الدالة: الاقتباس، السيميائية السينمائية، حركات الكاميرا، زوايا التصوير، الإضاءة، الموسيقى، القارئ، المشاهد، الغموض، بوابة التحليل الأدبي.