



THEORIES OF NOVELS ADAPTING IN TO FILMS

Keerthi C. Kulakarani

ABSTRACT:

The history of cinema is full of adaptations of novels. Indeed, it seems that almost every movie made nowadays is based on a book. Beyond just business opportunities, there is at least something about the film medium that lends itself to borrowing from literary sources. The significance of this subject for copyright scholars is that the film or “film” belongs to the author of the book. Where this right is an issue, the courts are struggling to develop a mechanism for determining violations. The highly complex subject of assessing whether some measure has been taken from a text medium to convert it into a visual medium has been overshadowed by both legal “tests” for violations and the methods of enforcing them.

KEYWORDS: Adaption, Films, Novels.

INTRODUCTION:

A pre-existing work that has been made into a film. Adaptations are usually literary or theatrical, but musicals, best-selling fiction and non-fiction, comic books, computer games, children’s toys, and more are regularly adapted for cinema. The adaptation of well-known literary and theatrical texts was common in the Silent Age, and in the 20th and 21st centuries it was the centerpiece of almost all national films. Novels and movies are such different species that marrying them may seem unnatural. After the conversion, the only thing they will share is the story, setting and characters. The novel is a complete art. An author writes a book, and a reader reads a

book at a time. If it is a successful book, many people, even millions, will read it. Each reader will see the story from their own imagination and personal sense, the printed words will never change. Very few people will read the original script. From pre-production to post-production, the script will be developed through collaboration between the director and the creative team. Screenplay is a fluid and constantly evolving document. Turning a novel into a movie is like renovating a house: you have to destroy it from the inside out before you can make it beautiful again. The challenge of adapting a novel to a film is how to stay true to the source as you lean through the film. The first is to

adapt prose to the limitations of dramatic writing and screenplay.

In novels, you often identify the characters not by what they say, but by what they think or what is said about them in the narrative. The narrator interprets what we read from his point of view: what happens from a person's point of view is a different story if we hear what happens from a person's point of view than we learn from him. The person's mother, sister, or teacher. But in the film the narrator largely disappears. Sometimes the narrator's point of view is maintained through the use of voice-overs, but in general the director, cast, and crew have to rely on other means of film to reproduce what is thought, thought, and described on the page.

ELISION AND INTERPOLATION:

In 1924, Eric von Stroheim attempted a literal adaptation of Frank Norris' novel *McTig* with the film *Grid*. As a result, the film was 9½ hours long, and at the request of the studio, it was cut to four hours. It was then cut again for two hours. This resulted in a film that was largely inconsistent. Since then, some directors have tried to present everything in the novel in the film. Therefore, alligator is essential. In some cases, movie adaptations also incorporate scenes or trace characters. This is especially true when a novel is part of a literary saga. Events or quotes from later or earlier novels will be cast in a single film. Additionally, more controversially, filmmakers would invent new characters or create stories that were not even present in the source material. The screenwriter, director or film studio can extend the time of the characters or look for new characters, looking at the audience expected for a film. For example, William J. Kennedy's Pulitzer Prize-winning Novel

Ironweed features a short scene of a prostitute named Helen. Because the film studio expected a female audience for the film and Meryl Streep for the role, Helen became an important part of the film. However, characters are sometimes explored to provide a narrative voice.

Literary adaptation is represented by either Elegance or Interpolation. Elegance is when parts of the novel are explored to accommodate the important content of a rich book in a two-and-a-half to three-hour film. Elegance appears in almost every other literary adaptation. But, interpolation, which is mainly seen in the adaptations of short stories, the creation of some new characters, dialogues or even the introduction of a new story by screen writers, combining them with existing stories. The famous Bengali book-to-screen adaptation is Satyajit Ray's *Pathar Panchali*, adapted from Bibhutibhusan Bandopadhyay's novel of the same name.

After adjusting for inflation, Victor Fleming-directed *Gone with the Wind* became the highest-grossing film ever, adapted from Margaret Mitchell's book of the same name. Box office aside, the most critically acclaimed film to date, *The Godfather*, directed by Francis Coppola, was also adapted from Mario Puzo's popular crime novel of the same name. Even Harry Potter movies are the most popular fantasy adaptations. From Akira Kurosawa to Alejandro Inaritu and from Satyajit Ray to Shrijit Mukherjee, many renowned film makers have relied on literary adaptations that have achieved real success.

The main difference between movies and books is that visual images directly stimulate your perceptions, while written words can do so indirectly. Reading the word chair requires a kind of mental "translation" that doesn't happen to look at

a picture of a chair. Film is a more direct sensory experience than reading - in addition to the literal language, there is also color, movement and sound.

Yet the film is also limited: for one thing, there is no time constraint for the novel, whereas the film has to compress events two hours or more. For another, the meaning of the novel is controlled only by one person, the author, while the meaning we get from the film is the result of the collaborative efforts of many people. Freedom films like novels do not allow you to interact with them by imagining stories or characters in your mind. For some viewers, this is the most frustrating aspect of converting a novel into a movie. How faithful should the film version be to the original written work? In *Reading the Movies*, William Costanzo quotes George Bluestone, the first critic to study film adaptations of literature. Bluestone believes the filmmaker is an independent actor, "not a translator for an established writer, but a new writer in his own right." Some agree with Bluestone that the literal translation of the book is often too silly, while others say it is a "betrayal" of the original work. Instead, the filmmaker has to recreate the spirit of the story with his own perspective and tools.

PROSE TO SCREENPLAY FORMAT:

To transform a prose into a screenplay, audience have to think of the story differently, a series of scenes in three dimensions. Also, the average length of a film one hour and forty-five minutes is mostly between 90 and 105 pages of working script. The description of a novel of 300-500 pages on average will not fit. There is something-too-going. How to tell the story of a novel length in a 100-page script?

- **Efficiently, using film language:**

When adapting any film like 'The Metal Girl', it became clear to the filmmakers from the very beginning that they needed to move away from the novel they had written and think about retelling the same story, this time with pictures, music, sound and color. How will they tell the story, what will it be like, and how will the characters come to life on screen?

- **Optimization Planning: Composition**

What elements of the story survive and what parts can filmmakers make? What characters, events, places? What parts could they remove and what parts did they have to put in to depict the theme of the story and the brackets of the main character's story? What will change and what will remain the same? This is not always the first time. From all versions of the script, some of the events, situations, characters in the novel will be lost, but at the same time, other elements that are not in the original story will be added for dramatic effect. There will be further changes in the production and editing of the film.

START, MIDDLE AND END:

The first thought is the structure of the film story, which should be different from the structure of the novel. The first thing to do is to set the best timeline for the story events in the film. Surprise is an important element of screenwriting, the twists and turns of the story, which is a tool to grab the attention of the movie audience but not always in the book. The novel also has to move forward, but it doesn't have to be based on emotions like the movie. The film takes the audience on an emotional journey. The film manages to capture the attention of the audience for a meeting of

90 to 105 minutes. Therefore, the script should be designed in such a way that it will lead to a dramatic, emotional climax which will be solved till the end. The words on the page don't need to do that. The book may be interesting and appealing but filmmakers can put it down and come back to it later. For example, in *The Metal Girl*, a very important event in the development of the female protagonist's personality took place in the early days of the novel. But in the script of "Metal Girl", for dramatic purposes, the filmmaker has to push that moment forward, to make it to that point later in the story. When that moment comes in the film, the audience is ready for her emotional response and it becomes a turning point for her personality development and story arc.

CHARACTER - SUBTRACTION AND ADDITION:

In the same way that the structure of the narrative has to be changed, the screenwriter has to adapt to the characters in the novel, especially if there are many or many occasional characters. Contextual characters should be kept to a minimum for the development of the characters, the plot of the story and the time limit of the film. Some of the characters in the novel fall out because the filmmaker shouldn't need them because they are not an important part of the story. In the novel they may have added another color to the development of the main character or texture in the story, but in the film they are unnecessarily extra and distracting details.

There are three main reasons why a filmmaker or screenwriter can make a big difference in converting a literary work into a film. One is the change demanded by the new medium. Movies and literature each have their own tools for managing

storytelling. In a novel, a new chapter can take you back to a different time and place in the narrative; In a movie, you can flashback, crosscut or dissolve and go back to the same time and place.

One of the major studies in the United States to evaluate the interrelationship between literature and film, especially novel and film, is George Bluestone's *Novel to Film* (1957). Bluestone argues that a successful screenwriter in adaptation needs to understand the limitations of the film medium and make serious adjustments to the set of different and other conflicting conventions, in conventions with historically distinct literature from autonomous bodies, to transform this "paradox" "Conventions".

According to Bluestone, adaptation was a kind of raw material that describes thematic content. Characters, important events and thematic high points become the ancestral qualities for the film. Bluestone concludes that in this way the adapter becomes a true writer, not just a translator of another's work. This is almost paraphrasing of Balaz. It is also Bluestone's view that the film adaptation will inevitably have a different artistic existence than the novel on which it is based. This suggests that conversion is not just a phase between two mediums, as Rene Claire has classified it. Bluestone explains the interrelated link with the following image: "Like two intersecting lines, novels and movies meet at one point and then turn". Yet Bluestone, like Cracker, says that some novels are not suitable for film adaptation.

Influential French critic Andre Bazin believes that reality is multidimensional. The empirical reality, the world portrayed from a sensory perspective, is the interplay that the film can find. According to him, the artist's vision should be judged by the

choices he makes. The medium of the film is not entirely technical, but rather a presentation of selected aspects of the subject. In contrast to the raw material of 'Balaz', Bazin believed that fidelity to a literary source, its "soul" was its basic form. Novels and plays are not the raw material from which to take and present visually. Bazin concludes that the cinema, through its own technical equipment, rediscovers the necessary experience of the subject, taking into account the producer's vision and sense of work. The adaptation of the movie, in his opinion, intensifies and reveals the nuances and details of its literary source.

Bazin thinks the film is not a translation or free inspiration but the result of a creative duel. According to Bazin, the film is a question of creating a secondary work as the foundation of the novel. The film does not "compare" or "fit" with the novel in any sense. This is a new aesthetic creation; the novel is multiplied by cinema. For Bazin, the novel is a stimulus and the adapter is an interpreter. Bazin's writings on the interrelationships between novels and films also clearly demonstrate adherence to the spirit of the text as the primary aesthetic composition of the adaptation. In his view successful film adaptations are not replicas or alternatives; It is to be experienced again in another medium.

CONCLUSION:

When the script of a film is original, it can also be a source of derivative works like novels and plays. For example, movie studios will produce novels with their popular titles or sell the rights to their titles to publishing houses. These novelized films will often be written on assignment and sometimes by writers who have only the

initial script. As a result, novels from movies are often replaced by appearances in cinemas.

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