

Interdisciplinary Approach to Literary Narrative and Visual Storytelling

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Abstract

The paper uses qualitative analysis of interdisciplinary theories of literature and visual storytelling, adaptation theories, and contemporary media to reflect a deeper understanding of the dynamic and complex relationship between the two for the modern readers and audiences. The paper studies the features, differences, challenges, changes and evaluation of literary narratives and visual media, keeping its focus on (1) adaptation of novels and classics into different forms of media, (2) influence of visual storytelling on literature, and (3) how the process of adaptation of literary works for visual storytelling in different media shapes the final products, and how they evolve and shape our culture and trends. Using empirical data collected from the literature review, the paper critically examines and recognizes the shared components, i.e., the commonalities among the two and the ways they influence and inspire each other, and the challenges and opportunities in understanding the nature of the relationship. The study aims at enabling the readers, audiences, other writers, film and literary critics, other actors and film-makers to develop an insightful and analytical approach to understand why adaptation studies is not a 'bastard child of literature, but an unsurpassable tool to transform literary works like novels, short stories, and historical inscriptions into visual storytelling with greater level of acceptance and popularity upon the society, culture and the world around us.

Keywords: *Literary Narrative, Storytelling, novels and classics.*

1. Introduction

The interdisciplinary approach to the relationship between literary narratives and visual storytelling in contemporary media has garnered the attention of critics and writers, owing to its 'novelty' (Nissani, 1995), 'fluidity', 'multidimensional continuum' (Blackwell, 1955) and the ability to 'integrate (Nissani, 1995)' and 'unite or mesh discrete elements (Case, 1991)'. While traditional approaches have focused on examining the impact of literature on contemporary media, such as the filmmaking industry and social media, it is becoming increasingly clear that there is a mutual influence between the two. Brito (2006) argues that in an era of interdisciplinary studies, it is important to view literature's verbal qualities from a cinematic perspective and examine the iconic nature of movies from a literary viewpoint. Using qualitative analysis of interdisciplinary theories of literature and visual storytelling, adaptation theories, and contemporary media, the paper attempts to reflect a deeper understanding of the dynamic and complex relationship between literature and visual storytelling for the modern readers and audiences. The approach recognizing the novelty, differences, the shared components and the existence of commonalities between literary narratives and visual storytelling

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justifies the ways they substantiate, influence and inspire each other. Eisenstein, long back in 1926, noted that American cinema, in particular, has a spontaneous and childlike skill for storytelling, highlighting the interdisciplinary nature of this relationship. However, over the period of time, with the advancement of society and technologies, the trajectory of literary narratives and visual media especially movies has bent towards being effect-based and imagery-based, rather towards than being a vehicle of storytelling (Olney, 2010). The paper studies the features, differences, challenges, changes and evaluation of literary narratives and visual media, keeping its focus on (1) adaptation of novels and classics into different forms of media, (2) influence of visual storytelling on literature and (3) relationship between literature and visual storytelling in contemporary media.

Visual storytelling is vital to human experience as a powerfully effective tool to engage the audience (Choy, 2021). It has the catalytic potential to encourage the audience to action and to evoke and stimulate emotion and intercommunication (Sammy, 2022). In simple term, visual storytelling may be defined as the form of art to narrate a tale in visual form using graphics, illustrations, charts, cinematography, pictures, and videos. The paper restricts its concentration on films or movies or motion pictures, especially adaptation movies while referring to visual storytelling. Logically, the critical evaluation of adaptation studies becomes a panacea to evaluate and examine the relation between literary works and adaptation studies holistically.

The word ‘narrative’ originated from Latin ‘narrare’, which means “to tell, relate, recount, explain.” It was first used in English in the 1560s to indicate “a tale, a story, a connected account of the particulars of an event or series of incidents. As a word ‘narrative’ refers to a spoken or written account of events expressed with the help of certain literary techniques and devices. Narratives are predominant features in all sorts of literary works and other media including prose, verse, movies and television shows, theater, music, video games, and podcasts (Summary, 2022). In other words, they are not just restricted to fiction, nonfiction or theatre. Poetry, most often carries images, emotions, ideas or mood, but it also tells series of events. “Beowulf”, “The Iliad”, “The Aeneid”, “The Odyssey”, “The Epic of Gilgamesh”, “The Kalevala”, etc. are examples of long narrative epic poems. Many shorter narrative poems such as “Canterbury Tales” by Chaucer, “Metamorphosis”, and “The Rime of the Ancient Mariner” by Coleridge, “The Lady of Shalott” by Alfred Lord Tennyson, “The Raven,” by Edgar Allan Poe and “The Highwayman” by Alfred Noyes still fascinate the readers all over the world. On the other hand, the technique has a catalytic use in novels. “A Clockwork Orange” by Anthony Burgess, “Love Medicine” by Louise Erdrich, “The Bluest Eye” by Toni Morrison, may be cited in this connection.

Narrative also refers to a literary technique which is widely known as a powerful tool to keep the audience engaged. The writers use it to heighten setting, characterization, personification and background and augment the emotional and aesthetic elements of a work. It creates a compelling atmosphere, enticing the readers and audiences to follow what happens next in the course of action. The elements within the technique that makes it widely reliable include but not limited to characterization, conflict, frame stories, linear vs. nonlinear narration, pacing, point of view, and tone. Thematically, the literary narratives cover everything within the human capacity to imagine and it is not just limited to love, adventure, heroes, life lessons, and supernatural and divine forces. Its popularity and acceptability depend on cultural context and on contemporaneity of the ear. Its application is vivid in different genres such as Westerns, science fiction, espionage, and mysteries/police procedurals.

The impacts of visual storytelling, especially of movies are insightful and kinesthetic. Like what is seen in visual media, the authors of literary narratives attempt to see, feel and write to stimulate the imagination of the readers so that they can see the stories in their mind’s eyes. The visual storytelling, especially the movies show in motion picture,

whereas writers use images, similes, metaphors and other literary techniques to bring life to their stories and characters with the same objectives to make them relatable and show. Sometimes, they use sporadic screenwriting techniques to achieve a detached perspective as in JP Delaney's psychological thriller "Believe Me (2018)".

2. Objectives:

The micro-objective of the paper is to enable the modern readers and audiences to understand the nature of mutual relationship that exists between literary narratives and visual storytelling in contemporary media. Adapting to interdisciplinary perspective and developing a theoretical framework, it aims at enabling the stakeholders to gain a deeper understanding of the literature, visual storytelling, contemporary media and the interdisciplinary theories underlying each these genres. The stakeholders including the readers, audiences, other writers, film and literary critics, other actors and film-makers will be able to understand how literature and visual storytelling continue to shape and inspire each other, how the process of adaptation of literary work shapes the final products, and how they evolve and shape our culture and trends. The knowledge on adaptation and films or visual storytelling will help the stakeholders to be familiar with distinctive components of the two disciplines. Evaluation of current researches will enable the readers to find out and build new knowledge, operational procedures and aesthetic expressions. The study of the theories will enable the stakeholders to critically appreciate the novelty, integration, and distance between literary narratives and their adaptation as visual storytelling on the basis of their disciplines (Nissani, 1995). The paper, adapting the theoretical perspective of the modern theorists, aims at appreciating how the relationship between literature and visual storytelling is not one of domination or influence, but rather one of mutual inspiration and collaboration. At micro level, the paper aims at enabling the readers and audiences to develop an insightful and analytical approach to understand why adaptation studies is not a 'bastard child' of literature, but an unsurpassable tool to transform literary narratives like novels, short stories, and historical inscriptions into visual storytelling in the contemporary media with greater level of acceptance and popularity upon the society, culture and the world around us.

3. Problem Statement:

The complexities of examining the relation between literature and visual storytelling especially movies or films or motion pictures arises from the ways literary novels and classics are adapted for different forms of media, especially how the adaptation process of literary works for visual storytelling in different media shapes the final products. It is also rooted with the problems of understanding the original work and the ways visual storytelling enhance or detract from the source material. The volumes of harsh criticisms of adaptations studies may easily lead one to a "dead end" (B. Ray, 2001), finding it 'inchoate', "inadequate trope" of fidelity criticism and void of being relatively "faithfulness" to print originals (Stam, 2005). Some audiences may even find the adaptation scholars outdated (Murray, 2008) and lumbered with an obsolete methodology (Murray, 2008), requiring a comprehensive theoretical paradigm to overcome intellectual fermentation and to set them free from the chaos internally conflicts within the print original and the screenplays. Quite contrary to all these arguments, there are evidences that simply nullify such criticisms and postulate that film-makers hardly rely on the novels or original literary narratives as raw their sources of raw materials, rather they use the narrative of the literary texts as a point of departure (Bluestone, 2003)'. The evolutionary roadmap of films including the adaptation movies has broken apart the entrenchment of national boundaries, cultures, languages, economy and demographic strata over the past century and its emotional trajectory connecting the billions of audiences around the globe engenders a sort of purgation or relief of emotions in the form

of entertainment in a way which is similar to what great literary narratives does to the readers. Films and motives stand as an independent genre by virtue of their own merits. Hence, studying the literary narratives including the screenplay and the adaptation studies and visual story telling such as films and motives with an interdisciplinary approach appears more logical, than considering the final products of literary narratives on visual media (adaptation movies) as ‘debasement’ or ‘unfaithful’ to the original work. Such approach allows a broader perspective to study screenplays, visual products (film or movies or motion picture) and the original texts from the point of view of their own merits and mechanisms, in addition to studying the impacts they exert upon the audiences, rather than just trying to remain absolutely critical about how far they are true to their original texts.

The next obstacle is to understand how visual storytelling influences literature on the basis of the ways the filmmakers and other visual storytellers shape the way we think about and engage with literature. The challenge is rooted both in the ways visual storytelling influences our interpretation of a work of literature and in the ways the characters, settings, and themes are depicted and brought to life on visual media. A deeper understanding of the problems essentially requires not only the study of how visual storytelling influences the style and techniques of contemporary literature but also the study of how this influence impacts upon the audiences and readers and engages them with the literature today.

Reflecting upon these critical interdisciplinary challenges brings home a set of broad observational findings between literature and visual storytelling in contemporary media, which are insightful and imperative for the understanding of the complex and dynamic relationship between the two. The relationship, according to Brito (2006), can be understood following an interdisciplinary approach. The nature of the relationship is not of dominance but of collaboration. Interestingly, understanding this tweaking influence of visual storytelling and literature also contributes to shape our understanding of the world around us.

4. Theoretical Framework:

With a view to simplifying the process of examining the dynamic and intra-relationship of literature and visual storytelling, the study relies on a three-step framework, though they are not just limited to adaptation of novels and classics into visual media, influence of visual storytelling on literature and relationship between literature and visual storytelling in contemporary media. The first step is dedicated to knowledge building, which focuses on adaptation of novels and classics into different forms of media, the theories in practices, the challenges and opportunities, the ways adaptations influence the stakeholders in understanding the original work, and the ways storytelling enhances or detract from the source material. The second phase outlines the influence of visual storytelling on literature based on the how the filmmakers and other visual storytellers shape the ways we think about and engage with literature, how visual storytelling influence our interpretation of a work of literature, and how it brings to life the characters, settings, and themes of a novel or a classic. Additionally, it also studies the how visual storytelling has influenced the style and techniques of contemporary literature, and how this influence has impacted the way we read and engage with literature today. In the final section reflects upon the relationship between literature and visual storytelling in contemporary media, evaluating how the interdisciplinary aspects of the relationship work, how they mutually influence and inspire each other and how the underlying factors enables us to appreciate literature, visual storytelling, society and world around us better.

5. Methodology:

The study uses qualitative analysis as its underlying method to critically evaluate the interdisciplinary theories of literature and visual storytelling in contemporary media, adaptation theories, and the shared component and the differences between the two, and the challenges and opportunities in understanding the nature of the relationship. Using empirical data collected from the literature review on the relationship between literature and visual storytelling, the study critically examines and recognizes the shared components, i.e., the commonalities between the two and the ways they influence and inspire each other. As the subject of examination involves two different widely popular genres of contemporary era, the study adapts interdisciplinary approach. To make the process of examination insightful and impactful, the study develops a theoretical framework. The conceptual or theoretical framework has been aligned with the logical sequence; covering relevant aspects of the study with regards to the understanding of the relationship. The stakeholders refer to the readers, audiences, writers, poets, film-makers, directors, actors, publishers, script-writers, graphics designers, costume designers, cameraman, producers, promoters, theatre owners, content developers, content creators, and many other professionals in contemporary media. The study uses the perspectives of the modern theorists to evaluate the relationship and examines why the nature of the relationship is rather collaborative, and not domineering. The source of primary data includes interviews with the contemporary writers, content developers, youtubers, and film-makers. On the other hand, journals, books, newspapers, blogs, websites, conferences, magazines, reports, worldwide popular motives, etc. provide the source of secondary information.

6. Literature Review:

Interdisciplinary approach, in the academic context, involves bringing together distinctive components of two or more disciplines focusing on mainly on four areas: knowledge, research, education and theory (Nissani, 1995). Knowledge gathered from studying adaptation and films or visual storytelling from interdisciplinary approach will help audience and readers to be familiar with distinctive components of the two disciplines. The current researches help the academicians and audiences and readers to find out or create new knowledge, operational procedures and aesthetic expressions. Education, on the other hand, merges the distinctive components of the two into a single program of instruction. The theories, on the other hand, having taken knowledge, research or education as its main objectives, define, describe, explain, and critically evaluate and appreciate the course of the study on four variables that include disciplines, the distance between them, novelty and integration (Nissani, 1995).

Usually, the evaluation of a cinematographic work to literature is based on the degree to which a movie is faithful to a text or a novel. An adaptation of a literary work to the screenplay can also be seen as a critical interpretation of that work through another medium (Robert E. M. & Katharine M. M., 1975). On a casual note, people tend to sum up film adaptation of literature in one sentence: "The movie wasn't as good as the book (Costanzo Cahir, 2006)" which is mainly because of certain inherent difficulties and pitfalls with the change of medium from written pages into visual presentation. According to Sanders "adaptation attempt to make texts relevant ... via ... proximation and updating' and a 'transposition' that 'takes a text from one genre and delivers it to new audiences ... in cultural, geographical and temporal terms (Sanders, 2006). However, some authors deem to highlight a forward and backward influence, underlining the fact that cinema carries the potential to translate deep and abstract ideas and thoughts to the screen as brilliantly as literature does (Robert, 1985). Brito postulates that nothing is healthier than trying to see the literature's verbosity from the perspective of cinema and the movie iconicity from the perspective of literature (Catarina Gualda, 2010). In fact,

filmmakers are often inspired by novel, novella, play or short story to make screenplays, and in turn, novel, novella, play or short story tends to be increasingly inspired by cinema as well. The volumes of screenplays published and sold on the book market have constantly been increasing in the recent years are a visible proof in support of this newly emerging trend. They have their autonomy and merits as art form regardless of the criticism that they tend to emphasize on low artistic value and subservience to the film industry (Korte, B & Schneider, R, 2000). Joseph Conrad illustrated this relationship paradox more profoundly even at an earlier date back in 1897 in the preface to his novel 'The Nigger of the Narcissus': "My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel-it is, before all, to make you see (Conrad, 1897)". Interestingly, the task of a film director today coincides with that of the novelist, enabling the people 'to see through cinema'. However, to understand the relationship between the movies and the original texts, readers need to rely on a contextual and theoretical basis as well as the reader's own individual responses to these productions (Costanzo Cahir, 2006). The perception may not be the same but the idea of seeing is shared. Whether it is a mental or a visual perception, the reader, as well as the viewer, is exposed to stimuli which make them perceive, interpret and assimilate things according to their own reasoning and background. This parallelism predicts a mutual influence between the two media.

Producing a film without a script leads the director, actors and other stakeholders rely on memory, which easily gives way to imperfection (Robert E. M. & Katharine M. M., 1975). Screenplays, according to the claims of filmmakers, should be published, or at least be available in the library for scholarly studies. They are the blue prints for any feature film (Studiobinder, 2021). The reason behind such claim is often associated with the fact that the details of a book fade away in memory of the readers over time, whereas the film's visuals are longer lasting and compelling upon the viewers. In fact, the writing of screenplay is not an isolated task, and people are independently working on screenplays. The advancement of the Screenwriting Research Network (SRN) and the foundation of the Journal of Screenwriting (2010) have given way to the collaborative work, highlighting its problematic relation to the apparently more concrete final 'text' of the film (Macdonald, 2010). In Chile, the Cineteca Nacional and the Escuela de Cine Universidad Mayor published ten key Chilean screenplays, which exemplifies the fact that the study or publication of screenplays is only an addendum to historiographies of national cinemas as well as to resist the potential circumscription of screenplays written by well-known authors to the bounds of the literary field (Arellano, 2016). Besides, the filmed version of a novel is a faithful text for reading even to a sophisticated critic, though may allow differences for media.

Again, adapting a novel or literary work for screenplay requires the directors to invariably make changes in author's intent, in the meaning of the tale not only with regard to simplification of the images, symbols, complexity, ambiguity, juxtaposition and ironic comment of the original text but also with regards to the direction of sentimentalizing and blunting of moral statement (Catarina Gualda, 2010). Who, having seen the recent film by Sanjay Lila Bhansali, can reread 'Devdas' by Sarat Chandra Chattopadhyay without visualizing Shahrukh Khan as Dev and Aishwarya Roy as Paru or imagine anyone other than Dilip Kumar or Uttam Kumar as Dev if they are from older generation.

Cinematography and literary work significantly herald for each other. For example, Joyce's sources, according to Mullin, were not only taken from literature but also from films (Gallego, 2012). Characters such as May Golding Dedalus (Stephen's mother) and Patrick "Paddy" Dignam in Ulysses are reflection of cinematographic influence on Joyce, as all these characters bear resemblance on to a series of trick films directed by Méliès where he uses illusionism to play an important role. Joyce's "Circe" and Méliès's dream cinema, according to Philip Sicker parallels each other, alluding how Joyce adopts as a writer the techniques of trick cinema and the details, motifs and sequences used by the

filmmaker. Both forms of media draw on each other for inspiration and ideas, and this mutual influence is evident in the many successful film adaptations of novels, as well as the ways in which novels are increasingly influenced by cinematic techniques and stylistic elements (Gibson 2019).

The impact of movies on literary narratives is equally poignant, strengthening the writers with techniques of expressions that enable them to achieve the literary goals to engage the readers with the context, plots, settings, tensions, climax, anti-climax and psychological domains of the characters. Orson Scott Card finds the cinematic narration cool (Card, 2010), because the movie camera, like a writer, follows its subjects in silence without manipulating the realities it sees or without providing a judgment. It's just a technical observer, creating, like the writer or narrator within the story, a detached point of view. Marlow in *Heart of Darkness* by Joseph Conrad is a case in point. He describes the entire background and experiences of the journey down to the Congo basin, tracking it for close-up and sometimes, even for, extreme close-up, but like the camera of the motion picture, he doesn't forward any judgment. Orson, the award winning science fiction writer also used this technique in 'The Fischers'(2020).

However, the criticisms of adaptation studies are widespread as well and an insightful observation of the area is important in determining the types of relationship between adaptation and visual storytelling, especially modern films. Adaptation studies, long regarded as the 'bastard offspring' of literary studies and film theory, has fallen short to achieve academic respectability since its inception in the 1950s (Murray, 2008). Criticisms didn't come only from English departments only; they were inflicted upon from within the field as well. James Naremore, a prominent adaptation scholar, criticizes contemporary adaptation studies for being moribund and jejune in nature. The huge volumes of criticisms on adaptations, according to Robert B. Ray, leads to a "dead end" (B. Ray, 2001). One of the prolific scholars, Robert Stam, finds adaptation studies as 'inchoate' because of the "inadequate trope" of fidelity criticism, and he further asserts that screen adaptations are judged accordingly to their relative "faithfulness" to print originals (Stam, 2005). Critics like Kamilla Elliott has gone one step further noting that that adaptation scholars lag behind the critical times (Murray, 2008). Taking all these criticisms into perspectives points to a draw a general premise, i.e. the adaptation studies is yet to achieve a comprehensive theoretical paradigm, and before it overcomes its stage of intellectual fermentation, there may be a sea of changes in the theoretical and methodological domains. In fact, adaptation studies is in chaos and appears to be deeply and internally conflicted, especially the right discipline, at the right time, lumbered with an obsolete methodology (Murray, 2008).

Of course, such criticism of adaptation of literary works into films is the result of evaluating the subject through a narrow lens, ignoring a holistic evaluation which should be based on its *modus operandi*. The domain of criticism needs to include their differences and marked similarities, and it should not just limit its observations on rhetoric of rejections such as 'unfaithful', 'betrayal', 'straying', 'debasement' and so on. The key rationale behind denying such fidelity criticisms is the seminal study posited by Bluestone. He argues that the film-make merely treats the novel as raw material and ultimately creates own unique structure, using the narrative of the literary texts less as a norm than a point of departure (Bluestone, 2003). Satyajit Roy, the Oscar winning filmmaker, referred to the original text of 'Pother Panchali' to understand the facial and physical appearances of the characters and the impressions they create upon the readers. Roy used the original literary narratives of Bibhuti Bhushan to understand the physical and emotional impacts the characters create upon the readers. When he started filming the movie, he used his own written screenplay as his point of departure from the original text to transform these characters on visual media. The script of the adaptation film differed significantly from the original literary work, yet it had its own significance and specific functionalities. Though one may conclude that the screenplay script was used as a buffer,

but seen from the cinematographic perspective, it appears no less inferior in arousing emotional catharsis when it has been transformed into visual media.

In the postmodern era, critics tend to explore film adaptation from two different perspectives, one involving the examination of how the process of adaptation itself has changed as a result of postmodernity and the other examines the ramifications on adaptation (Olney, 2010). Theoretically, postmodern society is 'society of the spectacle (Debord, 1995)' that is 'driven by simulation (Baudrillard, 1994)' and that heavily depends on the production and consumption of visual signs and sophisticated imaging technologies. Such shift of paradigm has obvious implications for cinema, especially for film adaptation in particular, engaging the film-makers and other visual storytellers to use it as a springboard for generating spectacular computer-generated and manipulated imageries, instead of simply translating a literary text to the screen through cinematography (Olney, 2010). The ramifications are visibly distinct, as the movies nowadays conform less and less as vehicles of storytelling, and more and more as showcases of special effects, 'retrospection', 'pastiche', and 'new culture of image (Jameson, 1991)'. The stultifying landscapes, the green screens motion capture photography and the tantalizing computer imaging created with the help of cutting-edge digital imaging technologies in the recent adaptation movies like "Alice in Wonderland (2010)", "The Lovely Bones (2008)", "The Polar (2004)" and "A Christmas Carol (2009)" create a fascinating, exhilarating, and extraordinary visual world on the screen, transforming the audiences with a remarkable cathartic sensation. Interestingly, the effects of these movies are further enhanced by integrating exhibition technologies such as Blu-Ray home video, 3D, IMAX projection, HD TVs. The objective is to create a new kind of "adaptation spectacular" among the audiences (Olney, 2010)

7. The Evolving Relationship between Literature and Visual Media

The bond between literature and cinema has evolved over the years, with adaptations of novels and classics becoming a significant cultural and artistic endeavor. Novels and films are two autonomous fields. The art of adapting literary narratives into visual storytelling has been a longstanding tradition. It is a process that involves transforming novels, classics and other literary works into films, television series, documentaries or even video games. Adaptations of popular works have gained immense inspiration for the filmmakers and producers. There are differences and commonalities prevalent between original works and their visual counterparts, and the challenges faced in the adaptation process that emphasize the importance of studying adaptations from an interdisciplinary perspective.

Metamorphosis of Creativity: Unveiling the Dynamic Realm of Adaptation in Visual Arts

In the realm of artistic evolution, adaptation emerges as a profound endeavor that transcends mere imitation. Linda Catarina G.'s insightful observation in 2010 encapsulates adaptation as a transformative process, an intricate dance between production and interpretation, where translation becomes an act of metamorphosis rather than replication. Belen Vidal Villasur, in 2011, poetically referred to film adaptation as a "memory-object of its source literature," invoking the enchanting resonance between mediums.

At its core, adaptation is the alchemical conversion of literary treasures, be they novels or classics, into entirely new dimensions. It involves transmuting structure, reshaping destination, and captivating fresh audiences with an evocative narrative. This process thrives on capturing the very essence of the original work, channeling its spirit through the visual tapestry of cinematography, acting, set design, and sound.

The spectrum of aspirations in adaptation spans from faithful homage to audacious reinterpretation, a creative symphony that orchestrates the past into a harmonious

dialogue with the present. This interplay between creators and audiences ignites the spark of connection, bridging eras and cultures through the lens of contemporary resonance.

Diving into the depths of adaptation reveals a rich taxonomy, a classification that illuminates the intricate rapport between films and their literary origins. Geoffrey Wagner's triptych of "transposition," "commentary," and "analogy" echoes the dynamic choices faced by adapters: fidelity, transformation, or daring innovation. Dudley Andrew, Michael Klein, and Gillian Parker bring their unique taxonomies to the table, accentuating facets like borrowing, intersection, and fidelity, underscoring the multidimensional nature of the adaptation process.

In this dance of creativity and reinterpretation, adaptation stands not as a derivative act, but as a testament to the boundless human ingenuity that breathes new life into cherished narratives. It is a symphony of transformation that resonates across time and space, an ever-evolving tapestry woven from the threads of inspiration.

8. Evolving Narratives with Differences in Adaptations:

As original novels and timeless classics take a mesmerizing leap onto the visual stage, the heart of their stories remains steadfast amidst a tapestry of inevitable changes. The transition from the written word to the cinematic canvas entails a delicate balance between preservation and innovation. While adaptation maintains the core essence of a tale, it dances with differences that emerge organically in this inter-medium metamorphosis.

The visual realm imposes its own laws, demanding the distillation and simplification of narratives to accommodate the time-bound dimensions of film and television. This trimming of subplots and characters, while often a necessity, can be a bittersweet pill for dedicated purists, yearning for every facet of the beloved story.

Visual storytelling, a language unto itself, becomes paramount in adaptation, where images orchestrate the narrative symphony, sometimes eclipsing the eloquence of the written word. Herein lies both the challenge and the artistry of adaptation—translating literary brilliance into the visual spectacle while cherishing the heartbeat of the original tale.

Enter "Devdas," a tale echoing through time, reborn in various cinematic avatars. Sanjay Leela Bhansali's visionary rendition is more than a mere reimagining; it's a revelation. With deft strokes, Bhansali paints a canvas that harmonizes with his perspective, breathing new life into iconic characters while honoring their essence. The journey from Calcutta to London, from page to celluloid, becomes a pilgrimage of emotion and artistry, marked by Bhansali's distinct directorial signature.

Yet, adaptation is not limited to adherence; it is the canvas upon which creativity and innovation converge. Music, cinematography, special effects—the palette expands, breathing vivacity into familiar narratives. But with innovation comes scrutiny; the evolution of "We're Going on a Bear Hunt" stirs debate, a testament to the transformative power of medium and genre.

Miguel Delibes, a sage of adaptation, likened it to a spirited "appropriation," a translation of artistic vision across mediums. The filmmaker, armed with their tools and insight, paints the narrative anew, celebrating its soul while embracing cinematic limits. The novel's tapestry of detail encounters the film's canvas of constraint, each stroke a revelation of life's vivid hues.

"Pather Panchali," a symphony of visuals, bears witness to this artistic evolution. Satyajit Ray's directorial genius unveils a world translated from Bivuti Vushan Bandopadhyay's

prose. Nature breathes, expressions speak, and narratives dance to the rhythm of the screen, transforming words into the very fabric of visual artistry.

In this dance of adaptation, differences are not divides; they are bridges to newfound dimensions. The alchemy of storytelling manifests, as tales transcend the pages to embrace the vibrant world of cinema.

9. Commonalities Between Literature and Cinema:

At their core, both literature and cinema share a profound propensity for narrative. While literature conveys stories through words, allowing readers to imagine and create mental images, cinema delivers narratives visually, offering a fixed and definitive portrayal of the story. The contrasting nature of these mediums underscores the fundamental difference between mental and visual perception. Nevertheless, both art forms possess a common thread in their storytelling capabilities, making narrative a pivotal transferable element from literature to cinema and vice versa.

A recurring concern among critics is that adaptations may inhibit the imagination by presenting everything explicitly on the screen, leaving little room for the audience's creative interpretation. Unlike literature, where readers are encouraged to visualize the story's elements, cinema provides a visual translation that may not fully capture the depth and complexity of the written word. This highlights the need for filmmakers to strike a balance between the visual allure of cinema and the imaginative richness of literature.

Adaptations aim to capture the core themes and emotions of the original works. Both mediums aim to convey a story, explore themes, and evoke emotions. The core narrative and characters are usually retained, albeit with some modifications to suit the visual medium. Successful adaptations remain faithful to the spirit of the source material, ensuring that the essence of the story is not lost in translation, ensuring that the audience can still recognize and appreciate the story's fundamental elements. Key characters and iconic moments are often retained, providing a sense of familiarity to fans of the original work.

Furthermore, both novels and visual media share the power to evoke emotions, provoke thought, and initiate discussions on social, cultural, and philosophical issues. A well-crafted adaptation can introduce classic literature to new generations and stimulate interest in exploring the written source.

Robert Richardson claims that literature is also a visual art. His statement is based on common characteristics between the two art expressions: images dissolving into each others, the rhythmic display of things and places, not necessarily with a human presence, the focus on one image, the multiple views of one image (place, thing and characters), the rhythm of story-telling and so on. That's what cinema also does, supplying the viewer with rich visual material and details. In both cases, we have something described (looked at), someone who reads (looks at) and what the reader (viewer) makes of what he is reading (looking at), that's his personal interpretation.

10. Numerous challenges to filmmakers, screenwriters, and directors:

Indeed, the process of adapting a book, play, or any other source material into a film can present several challenges. The common challenges faced by filmmakers, screenwriters, and directors during the adaptation process include the problems of condensing the story, the problem in visualizing the narrative, the challenges in maintain fidelity to the source materials,

10.1. Condensing the Story:

Books and other written works often contain a wealth of details and subplots that may not easily translate into a two-hour film. Adapting the source material requires condensing the story and prioritizing key elements while maintaining the essence of the original work. Deciding what to include, what to cut, and what to modify can be a difficult task. A prime example is the adaptation of J.R.R. Tolkien's epic fantasy novel "The Lord of the Rings" into a film trilogy. The filmmakers had to condense and streamline the intricate plot, vast world-building, and numerous characters from the book into a coherent cinematic experience.

10.2. Visualizing the Narrative:

Books often delve into characters' internal thoughts, emotions, and perspectives, which can be challenging to depict visually in a film. Translating the narrative into compelling visuals and finding creative ways to convey the emotional depth of the story can be a significant challenge. Adapting F. Scott Fitzgerald's novel "The Great Gatsby" presented challenges in visualizing the protagonist's internal thoughts and the lyrical prose that permeates the book. The filmmakers had to find ways to bring the opulence, decadence, and the underlying themes of the story to life on the screen.

10.3. Maintaining Fidelity to the Source Material:

Fans of the original work often have high expectations for an adaptation. Balancing the need to stay faithful to the source material while making necessary changes for the medium of film can be a delicate task. Straying too far from the original can alienate fans, while being too faithful may result in a less cohesive film. The adaptation of Suzanne Collins' novel "The Hunger Games" faced the challenge of remaining true to the dark and dystopian themes while making changes to appeal to a wider film audience. Striking a balance between the original story's violence and the constraints of a PG-13 rating was a significant challenge.

10.4. Adapting Lengthy Works:

Some source materials, such as epic novels or long-running book series, have extensive storylines and rich world-building. Adapting such works into a feature-length film or even a series requires careful selection of plot points and characters to maintain coherence and keep the audience engaged. The adaptation of Victor Hugo's sprawling novel "Les Misérables" into a feature film required selecting key plot points and characters while preserving the essence of the story. The filmmakers had to condense a complex narrative spanning several decades into a manageable runtime.

10.5. Addressing Structural Differences:

Books and films have different narrative structures. Books can explore multiple perspectives, nonlinear timelines, or internal monologues, while films often follow a linear narrative with limited time to delve into characters' inner thoughts. Adapting the structure of the source material to fit the conventions of film can be a significant challenge. The adaptation of "Gone Girl" by Gillian Flynn involved translating the nonlinear structure of the novel, which alternates between different perspectives and timelines, into a linear film narrative. Retaining the twists and surprises of the source material while maintaining a cohesive and engaging film was a challenge.

10.6. Managing Expectations of the Fans and the Readers:

Fans and readers of the original work often have preconceived notions about how characters should look, behave, and interact. Adapting a beloved work can come with immense pressure to meet fan expectations. Striking a balance between honoring the source material and introducing fresh interpretations can be a delicate task. The adaptation of J.K. Rowling's "Harry Potter" series faced immense pressure to bring the

beloved characters and magical world to life on the screen. The filmmakers had to make casting decisions, design the sets and costumes, and interpret key moments in a way that satisfied the passionate fan base.

10.7. Legal and Licensing Issues:

Acquiring the rights to adapt a book or other source material can be a complex process. Negotiating deals with authors, publishers, or estates, and navigating copyright laws and licensing agreements can present significant challenges. The adaptation of comic book properties, such as Marvel and DC superheroes, involves navigating complex licensing agreements and dealing with the expectations of both the comic book publishers and the fans. Acquiring the rights and aligning the creative vision with the intellectual property owners can be a significant challenge.

In addition to all these challenges, translation of the original work into different language poses a major challenge. Directors and producers often are criticized for poor literary quality of the of the screenplay of the adaption work. In short, these examples highlight the various challenges faced by filmmakers, screenwriters, and directors when adapting different source materials into films. Each adaptation requires unique solutions and compromises to create a successful cinematic experience. Overall, the process of adaptation requires careful consideration of the unique strengths and limitations of the film medium while remaining true to the essence of the source material. Successful adaptations involve creative problem-solving, collaboration, and a deep understanding of both storytelling and filmmaking techniques. Studies (Robert S., Alessandro R, eds, 2005) showed that adaptations of novels and classics into visual media do not necessarily ignite a passion for reading among young people. Instead, the interest seems to lie in watching adaptations of books they have already read. This observation raises concerns about the impact of adaptations on reading habits and the potential effects on the imaginative faculties of audiences.

Besides, there may be a bias in the narrative and facts may be altered. Movies are an adaptation of a piece of work that, in a matter of fact, does not have to be that faithful to the original version of it. One crucial aspect of adaptation evaluation is the fidelity debate, which centers on the extent to which a film should remain faithful to the original source material. Critics and scholars have varied opinions on the relevance of fidelity as a critical criterion. While some argue that strict adherence to the source material enhances the quality of an adaptation, others contend that such a rigid approach undermines the creativity and interpretation that cinema allows. The fluidity of interpretations among readers further complicates the matter, as different individuals may perceive and capture diverse aspects and emotions within the same literary work.

Some critics insist on the fidelity criteria, and by insisting they underline the fact that the film-maker has a different perception or reading of what the critic saw, by himself. It is irrelevant to talk about fidelity since each reader perceives his readings from his own point of view. Two readers of the same novel may not see or capture the same things or feelings. Two viewers may have totally opposite opinions of a classic adaptation ranking from irrelevant to outstanding. The adaptation issue has been repeatedly evoked by several authors and critics. Some writers attempted to categorize adaptation in order to attenuate the eagerness towards the fidelity criteria.

One common notion is that watching adaptations may hinder the imagination, as everything is explicitly presented on the screen, leaving no room for the audience's creative interpretation. Unlike literature, which relies on words to evoke mental images and emotions, cinema offers a visual translation of the narrative, presenting a fixed and definitive portrayal of the story. This shift from mental to visual perception has led some to argue that adaptations may undermine the inherent richness of the written word.

Moreover, adaptations are not bound to complete fidelity to the original source material. Filmmakers often take creative liberties, altering narratives and facts to suit the medium or their personal vision. This has led to debates among critics on the relevance of the fidelity criteria in assessing the quality of adaptations. Some critics argue that fidelity should not be the primary criterion for evaluating an adaptation's worth, as each reader's perception of the original work is unique, shaped by their individual experiences and interpretations.

11. Why Literary narratives and movies should be studied from an interdisciplinary perspective:

Interdisciplinary studies involve collaboration across disciplines for holistic analysis of complex issues, encouraging critical thinking and connections. Studying adaptations through this lens offers insights into creative processes, societal influences, and art forms' interrelation. By combining literary, film, and cultural analyses, adaptations' impact on originals and visuals is explored, revealing enduring relevance. This interdisciplinary approach enriches storytelling, revealing cultural, historical contexts, and promoting collaboration among artists, writers, and scholars. It's essential in understanding challenges and innovations in bridging literature and visual arts, driving impactful adaptations.

Cinema, as a powerful medium, has the ability to reflect and shape society. By exploring the disciplines of anthropology and sociology, filmmakers can deepen their understanding of human behavior, cultural dynamics, and social structures, thereby enhancing their storytelling and creating more impactful narratives. It offers filmmakers a unique lens through which to explore diverse cultures and shed light on different ways of life while adapting a novel or narrative. As discussed earlier about "DevDas", Bhansali with his other crews did extensive research on Calcuttan building design from the period of the British Raj. Keeping that in mind, extensive architectural research and ground-works was to be done. In preparation for costume design, the crews watched a number of Bengali films based on Kolkata, talking to locals, and did research on the Bengali culture, including traditional wear and dress patterns at that time. They visited several museums, and made intensive discussions on the costumes that, according to *The Times of India*, "... would be a blend of [a look] from the magical period and a look that today's audience could relate to". All of the clothes by Jani and Khosla were inspired by traditional Bengali clothes from the 1930s and 1940s. Beside that, Lulla bought 600 saris from the city and mix-and-matched them: "Sometimes, I mixed two saris in one, sometimes three." Designing the jewellery as well, she chose kundan and garnet, which she found to be "suited the [film's] era", and added stones in them.

Jani and Khosla bought vintage suits, including cravat, handkerchief, and shoes, from old-clothing stores in the same city. For the latter, they dressed him in beige, white, and off-white, although Khan wanted the character to wear black clothes. They also gave Khan an angvastra, chikan, dhoti, and kurta, and a short-hair cut to show his nonchalant nature. Lulla gave the mix-and-match product of 600 saris—with traditional motifs of Kantha and traditional-striped borders,—to her for the film's first half; according to reports from the media, it was revealed that each saris took around three hours to drape on a mannequin. While for the second half, Rai wore Dhakais with eight to nine meters long, which was different from the regular size of six meters. Furthermore, Lulla used tangails, ashpards, chudipards, and Chinese brocades. She used traditional print valkalam for Jaykar and Banarasi sari for Ananya Khare, playing Devdas' sister-in-law.

Culture, architecture and costumes are the time and space factors that are thoroughly researched and reflected in the visual media taken from the narratives and screenplays which can also be predominantly exemplified in the "Harry Potter" series.

Novels and classic literature provide intricate details, allowing readers to imagine characters, settings, and emotions in their minds. In contrast, visual media conveys these aspects through tangible visuals and performances. And, often the adaptation may involve the time and space factors, contemporary socio-religio-cultural and politico-economic scenarios other than the narratives of the novel. Yulianti, D. D., Setiawan, I., & Kusumayanti, D. D. (2023) investigates ideologies in novel-to-film adaptations to reveal underlying motives driving adaptations. Focusing on transformations in "The Lightning Thief" and its motives. Drawing from adaptation theory, Mythologies, and mise-en-scene, it uncovers ideologies in both forms. The novel emphasizes feminism, collectivism, and fantasy, while the film shifts towards patriarchal and individualistic ideologies, reflecting cultural motives and economic incentives.

Through ethnographic research and participant observation, as is evident in the making of the Netflix documentary "The Great Apocalypse", filmmakers can gain a deeper understanding of the customs, traditions, and rituals of a particular community. This immersive approach enables filmmakers to accurately portray cultural nuances, conveying a more authentic experience to viewers. By utilizing the anthropological approach, filmmakers can break stereotypes, challenge cultural biases, and promote cross-cultural understanding.

Sociology, on the other hand, delves into the study of social interactions, institutions, and structures. Filmmakers who incorporate sociological perspectives in their work have the opportunity to tackle social issues, examine power dynamics, and critique societal norms. By analyzing social hierarchies, class divisions, gender roles, and racial tensions, filmmakers can offer viewers a critical reflection of the world they inhabit. Through the portrayal of complex characters and engaging narratives, sociology in cinema can challenge viewers' preconceived notions, inspire empathy, and spark important conversations surrounding social justice and equality.

Cinematography has consistently evolved over the years, thanks to the seamless integration of technology and engineering. This unique collaboration has revolutionized the art of storytelling, allowing filmmakers to create captivating visual experiences that push the boundaries of imagination. From camera innovations to advanced post-production techniques, technology and engineering have played a crucial role in elevating the world of cinematography.

The technological advancements in cameras have completely transformed the field of cinematography. Digital cameras allow for greater flexibility, improved image quality, and instant feedback, enabling filmmakers to experiment with various shots and techniques. High dynamic range (HDR) cameras have taken things a step further by capturing a broader range of luminosity, resulting in more vibrant and realistic visuals. Additionally, advancements in sensor technology have led to cameras with higher resolutions and enhanced low-light capabilities, enabling filmmakers to capture breathtaking details even in challenging shooting conditions.

Engineering in post-production plays a vital role in enhancing visual effects. Rendering and compositing software have become increasingly sophisticated, allowing filmmakers to seamlessly blend computer-generated imagery (CGI) with live-action footage. This integration has led to mind-blowing visual effects that were once unimaginable. Furthermore, engineering has facilitated the development of advanced color grading tools, enabling filmmakers to stylize and manipulate hues to create a specific mood or atmosphere. Through meticulously engineered software, colorists can fine-tune every aspect of a frame, resulting in visually stunning cinematography.

The integration of technology and engineering into cinematography has opened new avenues for storytelling. With the rise of virtual reality (VR) and augmented reality (AR), filmmakers can immerse audiences in entirely new worlds. These technologies allow viewers to engage with the narrative on a deeper level, blurring the lines between fiction

and reality. Additionally, advancements in streaming services and online platforms have given independent filmmakers the opportunity to showcase their work to a global audience, democratizing the industry and diversifying the stories being told. In recent years, the movie and cinema industry have seen a remarkable transformation with the integration of big data, ML, and DL. From movie production to marketing and distribution, these technologies have opened new avenues, allowing for more data-driven decisions and personalized experiences.

Big data, machine learning (ML), and deep learning (DL) have emerged as powerful tools that are revolutionizing the way movies are made, marketed, and consumed. Filmmaking involves numerous decisions, such as casting, scriptwriting, and location scouting. With the help of big data analytics, filmmakers can access information about audience preferences, box office trends, and critical reviews. This data allows them to make informed choices during the creative process, increasing the chances of creating movies that resonate with the audience. Big data revolutionizes entertainment by decoding audience preferences, altering film creation, and potentially dictating industry prospects. Hollywood leverages data for tailored content, enhancing viewer engagement, and culling less profitable narratives. Yet, while data optimizes decisions, it risks stifling creativity, underscoring the need to balance data-driven choices with artistic freedom. Nurturing storytelling excellence, not just data-driven popularity, remains crucial as big data shapes Hollywood's trajectory, prompting ethical and creative contemplation (Jason Hellerman, 2023). ML algorithms have also benefited movie production by assisting in tasks such as script analysis and visual effects. ML models can analyze millions of scripts, highlighting patterns that lead to successful movies. This analysis helps producers and writers identify potential problems in the script and make necessary improvements before production begins. Furthermore, ML algorithms can enhance visual effects, making them more realistic and captivating, thereby creating a more immersive movie-watching experience.

When it comes to movie marketing and distribution, big data and ML have proven to be invaluable tools. Digital platforms and social media have become significant marketing channels, allowing movie studios to reach a wider audience. By leveraging big data analytics, studios can identify key demographics and target their marketing campaigns specifically to those audiences. ML algorithms can analyze social media data, enabling studios to understand audience sentiment towards their movies, anticipate trends, and tailor their marketing strategies accordingly. Audience analytics, facilitated by big data and ML, have also revolutionized cinema experiences. Theater owners can now gather data on audience preferences, ticket sales, and seating patterns. This data enables them to optimize their theaters, providing better movie experiences. For instance, theaters can utilize this information to determine the best movie showtimes, optimize seat availability, and offer personalized recommendations based on individual preferences. Deep learning, a subset of ML, has influenced the movie industry through its applications in content recommendation systems. Online streaming platforms, such as Netflix and Amazon Prime, rely on DL models to analyze user preferences, viewing history, and interactions with the platform. By understanding individual users' preferences, DL systems can recommend relevant movies, leading to increased viewer satisfaction and engagement.

12. Conclusion

The relationship between literature and cinema is a dynamic interplay of creativity and interpretation. While adaptations may not necessarily drive young people to read more, they have the potential to introduce classic works to new generations and foster appreciation for literary masterpieces. The fidelity debate serves as a reminder that adaptations offer unique opportunities for artistic expression and innovation. By understanding the spectrum of transformations that can occur during adaptation and embracing the shared propensity for narrative, we can celebrate the beauty and versatility

of both literature and cinema in shaping our perception of the world. Ultimately, as adaptations continue to bridge the gap between these art forms, the evolving relationship between literature and cinema will remain a subject of fascination and exploration for generations to come.

The adaptation of novels and classics into visual media is an intricate and multifaceted process that involves capturing the essence of a story while navigating the unique demands of different art forms. While adaptations introduce differences, successful adaptations resonate with audiences by maintaining the spirit of the original work. The challenges faced during the adaptation process highlight the need for an interdisciplinary approach to studying adaptations, which can provide valuable insights into the creative process and the impact of adaptations on both the original work and the visual medium. By embracing this interdisciplinary perspective, researchers can uncover the intricate relationship between literature and visual media, enriching our understanding of both art forms. By studying adaptations from an interdisciplinary perspective, we gain a deeper appreciation for the art of storytelling and its ability to transcend boundaries and connect with audiences across generations.

In conclusion, the adaptation of novels and classics into visual media emerges as a profound undertaking that requires a nuanced understanding from an interdisciplinary vantage point. By addressing the challenges, commonalities, and differences between literature and visual media, scholars and enthusiasts can appreciate the intricate artistry behind successful adaptations. Embracing this interdisciplinary approach facilitates a creative and intellectual exchange, pushing the boundaries of storytelling and celebrating the timeless essence of literary masterpieces in the ever-evolving landscape of visual media. Advocates of the fidelity criteria are met with counter arguments asserting that a faithful adaptation may be appealing, but it does not diminish the value of an original work that has been reinterpreted or transformed in the process. Renowned filmmaker Alfred Hitchcock considered the novels he based his films on as raw materials to be reworked and molded to fit his artistic vision. This notion reflects the dynamic relationship between literature and cinema, where narratives are translated across mediums, and each brings its unique strengths and limitations.

Both cinema and literature share the power of narrative, which is a crucial transferable element between the two. While films use visuals to tell a story, literature relies on words to paint mental images and provoke emotions. Although both mediums offer different ways of storytelling, they share the common thread of narrative as a means of engaging and captivating audiences. Anthropology and sociology in cinema making have the potential to not only influence the creative process but also impact society at large. By presenting diverse and accurate representations of marginalized communities, cinema can dispel stereotypes, foster empathy, and contribute to a more inclusive society. Furthermore, sociologically aware films can provoke discussions on pressing social issues, encouraging viewers to reevaluate their own perspectives and challenge the status quo. This intersection of anthropology, sociology, and cinema empowers filmmakers to use their craft not only as entertainment but also as a platform for social change.

Anthropology and sociology provide valuable frameworks for filmmakers to explore the intricacies of human behavior, cultural diversity, and social structures within their narratives. By employing these disciplines, cinema can transcend its role as mere entertainment, fulfilling its potential as a catalyst for understanding and promoting positive societal change. As a result, audiences are exposed to a richer, more authentic representation of the world, enabling them to broaden their horizons, challenge their assumptions, and foster a deeper appreciation for diverse cultures and social dynamics.

Technology and engineering continue to reshape the landscape of cinematography, pushing the boundaries of what is visually possible. From groundbreaking camera innovations to cutting-edge post-production techniques, these advancements have not

only improved the technical aspects of filmmaking but also enriched storytelling. As the collaboration between technology, engineering, and cinematography continues, we can expect even more awe-inspiring visuals and immersive experiences that captivate audiences worldwide.

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