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A Study into Translation Shifts Applied in Cinematic Adaptation of the Literary Works: The Glass Menagerie, The Pianist, and The Tragedy of Macbeth

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INTRODUCTION

The present dissertation examines the adaptation of literary texts into films, focusing on *Here Without Me* (2011) directed by Bahram Tavakkoli and adapted from Tennessee Williams' *The Glass Menagerie* (1944), *Throne of Blood* (1957) Akira Kurosawa's adaptation of Shakespeare's *Tragedy of Macbeth* (1623), and *The Pianist (2002),* Roman Polanski's adaptation of Władysław Szpilman's memoir (1946). Using Roman Jakobson's intersemiotic translation theory and Van Leuven-Zwart's model of translation shifts (Modulation, Mutation, Modification), the study explores how narrative, thematic, and cultural elements are transformed across different media. The research highlights the balance between fidelity to the source text and directorial innovation, emphasizing the social and creative factors that shape adaptations. It concludes that film adaptations are autonomous works, offering new interpretations while resonating with the original texts.

The adaptation of literary texts into film is an interdisciplinary process that blends two distinct artistic mediums; literature and cinema. This shift from text to film requires a transformation not only of narrative form but also of interpretative vision. Adapting a literary work to the screen involves more than merely translating words into images; it requires a deeper exploration of how themes, emotions, and cultural contexts are reshaped by the medium of cinema. This dynamic process, known as intersemiotic translation, engages with semiotics (the study of signs and symbols) to convert verbal signs into visual, auditory, and performative elements. Roman Jakobson's theory of intersemiotic translation provides a crucial foundation for understanding this intricate shift, emphasizing how meaning is negotiated across different sign systems.

This dissertation focuses on three notable examples of film adaptations: Tennessee Williams' *The Glass Menagerie*, William Shakespeare's *Macbeth*, and Władysław Szpilman's memoir *The Pianist*. Their respective film adaptations, *Here Without Me* by Bahram Tavakkoli, *Throne of Blood* by Akira Kurosawa, and Roman Polanski's *The Pianist,* offer rich case studies for examining how filmmakers interpret and transform these texts. These adaptations highlight the tension between staying faithful to the original material and making creative choices that reflect the directors' artistic vision and social contexts.

At the heart of adaptation studies is the concept of intersemiotic translation, as outlined by Roman Jakobson (1959). Unlike interlingual translation, which involves converting one language into another, intersemiotic translation shifts meaning between different sign systems, such as translating a written text into visual or auditory form. This shift is fundamental in film adaptations, where a director must interpret the narrative, thematic, and emotional elements of a literary work using the tools available in cinema, such as lighting, sound, camera angles, and editing techniques.

This process, however, is not a mere replication of the source material. Instead, it involves interpretation and transformation. Adaptations are influenced by numerous factors, including the medium's limitations, the director's creative choices, and the cultural and social contexts of the adaptation. For example, Kurosawa's *Throne of Blood* is not just a visual retelling of Shakespeare's *Macbeth*, but a reinterpretation that merges Japanese Noh theater traditions with the themes of the Scottish play, creating an entirely new cultural and artistic product.

Linda Hutcheon (2006) argues that adaptations should not be viewed as derivative works but as reinterpretations that possess their own unique aesthetic value. Hutcheon's theory of adaptation aligns with Jakobson's framework by emphasizing that adaptations are transformative processes that negotiate meaning across different media. These adaptations involve translation shifts that alter the narrative structure, character arcs, and even the themes of the original works to fit the demands of a new medium and audience.

To analyze these shifts, this dissertation draws on Van Leuven-Zwart's (1991) model of translation shifts. Zwart categorizes these shifts into three types: modulation, mutation, and modification. These concepts provide a comprehensive framework for understanding how the process of adaptation changes the original text:

- **Modulation** involves reinterpreting the narrative or thematic elements while preserving the original intent. In *Here Without Me*, Tavakkoli modulates the emotional tension of *The Glass Menagerie* by using subtle visual metaphors, such as framing and lighting, to emphasize the characters' internal struggles, rather than relying on Tennessee Williams' poetic dialogue.
- **Mutation** refers to more significant alterations that transform the text's fundamental elements. Kurosawa's *Throne of Blood* mutates *Macbeth* by recontextualizing the plot in a Japanese setting, thereby changing the cultural references and adding layers of meaning drawn from Japanese history and aesthetics, particularly from Noh theater and samurai films.
- **Modification** involves smaller adjustments, such as changes in dialogue, pacing, or scene transitions to accommodate the cinematic format. Polanski's *The Pianist* modifies Szpilman's memoir by condensing certain scenes and restructuring events to fit the linear demands of film, while maintaining the memoir's emotional and historical integrity.

Therefore, the primary objective of this dissertation is to explore how these three adaptations translate the thematic, narrative, and emotional dimensions of their respective source texts. By

analyzing these films through the lens of intersemiotic translation and Zwart's model of shifts, this study seeks to answer the following key questions:

1. What translation shifts occur in the adaptation of *The Glass Menagerie*, *Macbeth*, and *The Pianist*?
2. How do these shifts impact the narrative, characterization, and thematic exploration in the films?
3. What cultural, social, and artistic factors influence the directors' adaptation decisions?
4. How do these adaptations balance fidelity to the source texts with the creative liberties necessary for cinematic storytelling?

By answering these questions, the dissertation aims to contribute to the field of adaptation studies by offering a nuanced understanding of how films reinterpret literary texts across different cultural and artistic contexts.

A critical factor in the adaptation process is the cultural context in which a film is created. Adaptations often involve more than simply translating a story from one medium to another; they also involve translating cultural codes and values. In *Here Without Me*, for instance, Tavakkoli adapts *The Glass Menagerie* to fit the social and cultural norms of contemporary Iran. The particularities of Iranian society necessitate changes in how characters express their emotions and interact with one another, resulting in subtle shifts that reflect the cultural reality of the setting.

Similarly, Kurosawa's *Throne of Blood* not only transposes the narrative of *Macbeth* to a feudal Japanese context, but also infuses the film with cultural symbols and aesthetics unique to Japan. Kurosawa incorporates elements of Noh theater, a traditional form of Japanese drama known for its minimalist staging and slow, deliberate movements, into the performance styles and visual presentation of the film, creating a hauntingly distinct interpretation of Shakespeare's play. This cultural recontextualization demonstrates how the process of adaptation can lead to entirely new works of art that resonate with different audiences.

And finally, Polanski's *The Pianist* provides another example of how cultural context shapes adaptation. The film, based on Władysław Szpilman's memoir, reflects Polanski's personal experience as a survivor of the Holocaust. This personal connection infuses the film with a sense of authenticity and emotional depth that adds layers of meaning to the adaptation. The film's minimalistic approach, focusing more on Szpilman's survival than on dialogue or overt action, allows the audience to experience the isolation and despair of the Holocaust in a way that mirrors Szpilman's own lived experience.

While cultural context plays a significant role in shaping adaptations, the directors' artistic vision is equally important. Each of the three directors examined in this dissertation, Bahram Tavakkoli, Akira Kurosawa, and Roman Polanski, brings a unique interpretive approach to their adaptations. Their creative choices are shaped not only by the source texts but also by their personal styles, cinematic preferences, and thematic concerns.

Tavakkoli's *Here Without Me* uses a subdued, symbolic visual style to highlight the characters' emotional entrapment, contrasting the vibrant theatricality of Williams' original play. Kurosawa, on the other hand, emphasizes visual grandeur in *Throne of Blood*, using sweeping landscapes and stark, haunting imagery to depict the tragic downfall of his characters. Polanski's approach in *The Pianist* is characterized by a restrained, almost documentary-like realism, reflecting both the horrors of the Holocaust and Szpilman's remarkable survival story.

These directorial choices highlight the inherent creativity involved in adaptation, where filmmakers must decide how to best translate complex literary narratives into cinematic form. Each decision, from casting to cinematography to editing, represents a layer of interpretation that shapes the final product. This dissertation will explore how these choices affect the narrative flow, emotional impact, and overall meaning of the films, providing insights into the adaptive process as a form of artistic creation.

Finally, this dissertation is organized into four main chapters. Chapter 2 offers a review of key literature in adaptation studies, translation theory, and film theory, referencing scholars such as Jakobson, Van Leuven-Zwart, and Hutcheon. Chapter 3 focuses on analyzing specific translation shifts, Modulation, Mutation, and Modification, in the three selected film adaptations, examining their effects on narrative and themes. Chapter 4 explores the social and artistic contexts influencing the adaptations and the directors' creative decisions. Finally, Chapter 5 summarizes the findings and discusses implications for future research.

Chapter 1: METHODOLOGY

1.1 Introduction

This chapter outlines the methodological framework used in this research to examine the cinematic adaptations of three major literary works: *The Glass Menagerie* by Tennessee Williams and its film adaptation *Here Without Me* by Bahram Tavakoli, *The Tragedy of Macbeth* by William Shakespeare and its film adaptation *Throne of Blood* directed by Akira Kurosawa, and the memoir *The Pianist* by Władysław Szpilman. The study focuses on the identification and analysis of translation shifts in these adaptations, exploring how these shifts impact the narrative, thematic, and emotional dimensions of the films, as well as their reception by audiences. A mixed-methods approach is employed, integrating both quantitative and qualitative methods. This approach ensures that the research captures not only the measurable shifts between the original texts and their film adaptations but also the underlying cultural, social, and artistic reasons for these shifts.

Translation shifts, as defined by Van Leuven-Zwart (1991), occur when there are changes in meaning, form, or structure during the process of adapting a source text to a new medium. These shifts are critical in understanding how films transform literary narratives. The theoretical framework of intersemiotic translation, introduced by Roman Jakobson (1959), underpins the research, as it focuses on how the verbal signs of literary texts are translated into the visual and auditory signs of film. This methodology chapter will detail the steps taken to collect, categorize, and interpret these shifts while considering audience reception and cultural recontextualization, as outlined by Roland Barthes (1974) and Linda Hutcheon (2006).

1.2 Research Design

The research design combines quantitative and qualitative methods to provide a comprehensive analysis of the adaptation process. The quantitative component focuses on identifying and categorizing translation shifts in the three adaptations, while the qualitative component interprets these shifts within the broader economic, social and artistic contexts in which the films were made. This dual approach allows the research to explore not only how adaptations change the original texts but also why these changes occur and what impact they have on the narrative, thematic, and emotional structure of the films.

1.2.1 Quantitative Component: Translation Shifts

The quantitative component of this research aims to systematically analyze the translation shifts that occur during the cinematic adaptation of the selected works. Translation shifts, as outlined in Van Leuven-Zwart's model (1991), are classified into three categories: Modulation, Mutation, and Modification. These categories help to quantify the changes that occur when a literary text is adapted into a film. By identifying and measuring these shifts, the study will provide an empirical foundation to understand the nature of these adaptations.

- **Modulation** refers to shifts in cognitive meaning that do not alter the core message but present it in a different way to suit the cinematic medium. For example, in *Here Without Me*, the internal psychological struggles of the characters from *The Glass Menagerie* are often conveyed through visual techniques such as lighting and camera angles, as discussed in the review of cinematography by Rudolf Arnheim (1957). These shifts highlight how the film medium can translate complex emotional states through visual and auditory symbols, rather than relying on explicit dialogue or monologue.
- **Mutation** involves more significant changes to the narrative or thematic elements of the original work. In *Throne of Blood*, Akira Kurosawa significantly alters the setting and cultural context of Shakespeare's *Macbeth* by relocating the story to feudal Japan. According to Linda Hutcheon (2006), such shifts are common in adaptations where the director seeks to reinterpret the narrative through a different cultural lens. Kurosawa's film, influenced by samurai culture and Noh theatre, exemplifies how mutation can serve as a means of cultural translation, reinterpreting the themes of power and ambition for a Japanese audience.
- **Modification** refers to smaller, often stylistic changes made to grammar, syntax, or structure that are necessary to fit the demands of the cinematic medium. In *The Pianist*, minor adjustments in dialogue, as well as the condensation of certain scenes, ensure the narrative maintains its emotional resonance without sacrificing the integrity of Szpilman's memoir. Christian Metz's theory of film semiotics (1974) is relevant here, as it explores how subtle modifications in cinematic form—such as editing and dialogue—can translate complex emotional states that were originally expressed in prose.

The data for the quantitative analysis is collected through a scene-by-scene comparison of the three films and their respective literary sources. By analyzing key scenes from *Here Without Me*, *Throne of Blood*, and *The Pianist*, and comparing them to the corresponding sections in the original

texts, the study identifies instances of Modulation, Mutation, and Modification. A coding system is employed to categorize each shift, and the frequency of these shifts is recorded to determine which types of shifts are more prevalent in each adaptation. The goal of the quantitative component is to identify and measure the patterns of translation shifts that occur across the three adaptations. This will provide empirical evidence for the extent to which the narrative, thematic, and emotional elements of the original texts are transformed during the adaptation process. The results will help answer what might be driving these trends, such as cultural differences, cinematic constraints, or the director's artistic vision.

1.2.2 Qualitative Component: Interpretive Analysis

The qualitative component of this research is designed to interpret the cultural, social, and artistic implications of the translation shifts identified in the quantitative analysis. While the quantitative component focuses on the measurable aspects of the adaptation process, the qualitative component explores the reasons behind these shifts and their broader impact on the narrative, themes, and audience reception of the films. The hermeneutic analysis employed in this section draws on theories of interpretation and cinematic analysis discussed in the literature review, including David Bordwell's cognitive theory (1985) and Roland Barthes' readerly and writerly texts (1974).

The hermeneutic analysis is structured around the following three key areas:

- **Cinematic Techniques**: Drawing on Rudolf Arnheim's theory of film as art (1957) and Christian Metz's semiotics of cinema (1974), the analysis examines how specific cinematic techniques are used to translate the literary elements of the original works into a visual medium. For example, in *Here Without Me*, the minimalist set design and the use of lighting are crucial in conveying the emotional isolation of the characters, mirroring the psychological depth of Williams' *The Glass Menagerie*. The use of deep focus, symbolic lighting, and long takes in *Throne of Blood* demonstrates how Akira Kurosawa uses the visual language of cinema to translate the tension and foreboding present in *Macbeth* into a visual and auditory experience.
- **Narrative Impact**: The analysis focuses on how translation shifts affect the narrative structure of the films. According to Linda Hutcheon's theory of adaptation (2006), directors often reshape narratives to reflect the socio-political and cultural contexts in which the film is produced. In *Throne of Blood*, Kurosawa recontextualizes Shakespeare's play to explore themes of loyalty and power in the context of Japanese feudalism. Similarly, *The Pianist* adapts Szpilman's memoir to highlight the emotional trauma of surviving the Holocaust,

relying on filmic techniques such as silence, minimal dialogue, and stark visual imagery to emphasize the isolation of the protagonist. This aligns with Paul Ricœur's (2006) idea that adaptations are acts of interpretation where new meanings are created based on the contemporary audience and medium.

- **Audience Reception**: The reception analysis draws on Roland Barthes' distinction between readerly and writerly texts (1974) to explore how audiences engage with the adaptations. *Here Without Me* may be interpreted as a readerly text, presenting a straightforward, emotional narrative that closely follows the original play.

1.3 Data Collection

The quantitative data collection involves a comparative scene-by-scene analysis of *Here Without Me*, *Throne of Blood*, and *The Pianist*. For each scene, a comparison is made between the film and the corresponding passage in the original literary work to identify translation shifts. This process involves detailed analysis of visual, auditory, and narrative changes using Van Leuven-Zwart's framework. Each shift is categorized as Modulation, Mutation, or Modification. It will focus on calculating the frequency of modulation, mutation, and modification shifts across the three adaptations. For example, in *Here Without Me*, modulation shifts may be more frequent as the emotional tone of *The Glass Menagerie* is translated into the visual and auditory language of Iranian cinema. In *Throne of Blood*, mutation shifts may dominate due to the radical changes in setting and cultural context, while *The Pianist* might show more modification shifts due to minor adjustments in dialogue and scene structure to suit the pacing of the film. The results of this analysis will provide insight into how frequently different types of shifts occur and what factors influence these patterns.

Whereas, the qualitative data collection focuses on interpretive analysis of the key scenes where significant translation shifts are identified. Each shift is examined within its economic, social, and artistic context, based on the interviews made with the directors and the film crew. It will explore the cultural, social, and artistic reasons behind the translation shifts. Drawing on Hutcheon's theory of adaptation (2006) and Stam's concept of intertextuality (2005), this analysis will provide an in-depth examination of the following factors:

- **Social and Cultural Reasons**: Directors often adapt works to reflect contemporary social issues or cultural norms. Kurosawa's *Throne of Blood* reinterprets the themes of Macbeth within a Japanese cultural context, using elements of Noh theater to infuse the narrative with

Japanese philosophical and aesthetic values. The adaptation of *The Pianist* similarly reflects the emotional and historical trauma of World War II, employing film techniques to emphasize the Holocaust's devastation and Szpilman's personal struggle for survival, as noted in the literature on intersemiotic translation (Eco, 2001).

- **Artistic Reasons**: Directors often make artistic choices that significantly affect the translation shifts. In *The Pianist*, Roman Polanski uses minimal dialogue and long takes to heighten the emotional isolation of the protagonist, a technique that draws from Arnheim's theory of visual storytelling (1957). Kurosawa's use of symbolic imagery in *Throne of Blood* and Tavakoli's focus on symbolic lighting in *Here Without Me* are artistic decisions that reshape the narrative for cinematic expression, aligning with Stam's theory of intertextual dialogue (2005).

1.4 Theoretical Framework

The study also draws on Charles Sanders Peirce's semiotic theory (1931) and Umberto Eco's (2003) exploration of translation across different sign systems to analyze how visual signs in the films serve as symbolic representations of the original texts' themes. Peirce's triadic model of signs, which includes the representamen, object, and interpretant, is used to understand how visual metaphors and symbols in the films function as carriers of meaning. Accordingly, Roman Jakobson's theory of intersemiotic translation (1959) provides a key theoretical foundation for understanding how the verbal elements of the source texts are translated into visual and auditory elements in film. This theory is essential for examining the specific cinematic techniques used to adapt *The Glass Menagerie*, *Macbeth*, and *The Pianist* into film, as it emphasizes the complexity of translating one semiotic system (literature) into another (film). The quantitative component of this study is structured around Van Leuven-Zwart's theory of translation shifts (1991), which categorizes shifts into modulation, mutation, and modification. This framework provides the foundation for analyzing how cinematic adaptations rework literary source material in terms of structure, meaning, and form.

Furthermore, the research is grounded in Linda Hutcheon's theory of adaptation (2006), which views adaptations as creative reinterpretations of source material rather than mere reproductions. This study also incorporates Robert Stam's theory of intertextuality (2005), which explores how adaptations engage in a broader cultural dialogue with both the source material and the filmic medium. In this regard, the analysis draws on Roland Barthes' concepts of readerly and

writerly texts (1974) to examine how different types of audience engagement are fostered by the narrative openness of the film adaptations. This theory is essential for understanding how different audiences interact with the films and how the degree of interpretive freedom offered by the films shapes their reception. Therefore, the audience reception and engagement component of this research is grounded in Roland Barthes' theory of readerly and writerly texts (1974), which distinguishes between texts that allow for passive consumption and those that invite active interpretation. By applying this theory to the cinematic adaptations of *The Glass Menagerie*, *Macbeth*, and *The Pianist*, this section explores how audiences from different cultural backgrounds interact with and interpret these films.

1.5 Limitations of the Study

While this research seeks to provide a comprehensive analysis of translation shifts and audience reception in the selected cinematic adaptations, there are several limitations to consider:

1.5.1 Selection of Films

The study is limited by its focus on three specific literary works and their film adaptations: *The Glass Menagerie*, *Macbeth*, and *The Pianist*. While these works provide a rich and diverse range of narrative and cultural contexts, the selection of only three films may not fully represent broader trends in cinematic adaptations of literary texts. As Hutcheon (2006) and Stam (2005) note, the adaptation process is highly context-dependent, meaning that adaptations of other texts may follow different patterns of translation shifts and audience reception. Also, the qualitative component of this research relies on interpretive analysis, which introduces a degree of subjectivity into the findings. While this subjectivity is mitigated by the use of established theoretical frameworks such as Barthes' theory of readerly and writerly texts and Jakobson's intersemiotic translation theory, it is important to acknowledge that different researchers may interpret the same translation shifts in different ways.

1.6 Conclusion

This chapter has outlined the methodological approach employed in this research to examine the cinematic adaptations of *The Glass Menagerie*, *Macbeth*, and *The Pianist*. By adopting a mixed-methods approach that integrates both quantitative and qualitative methods, the research provides a holistic analysis of the adaptation process. The quantitative component uses Van Leuven-Zwart's

theory of translation shifts to measure and categorize the changes that occur during adaptation, providing a systematic analysis of how the original texts are transformed into films. The qualitative component, grounded in hermeneutic analysis and theories of cinematic interpretation by Barthes, Metz, and Hutcheon, explores the economic, social, and artistic reasons behind these shifts, focusing on how they affect narrative structure and audience reception.

The combination of these two approaches ensures that both the textual and visual aspects of the adaptations are comprehensively analyzed. The theoretical frameworks of intersemiotic translation and adaptation studies provide the tools to interpret how directors such as Akira Kurosawa, Bahram Tavakoli, and Roman Polanski reimagine classic literary texts for the screen, reshaping their meaning and impact in new cultural contexts. The study's focus on audience reception further enriches the analysis as well.

Overall, this methodology lays the foundation for a rigorous exploration of cinematic adaptation as both a creative and interpretive process, providing insights into how the translation shifts between literature and film contribute to the ongoing cultural dialogue between the two mediums.

Chapter 2: REVIEW OF LITERATURE

In a project which draws from different, separate domains referring to film studies, translation studies and reception studies, a review of literature aims also to combine theoretical issues as connecting items. For this reason, what follows is a literature review that deals with theories, themes and issues across disciplines rather chronologically. Starting from Translation Studies to define what aspects of the discipline are relevant for the project, it continues presenting adaptation and reception studies to conclude with a larger part of film studies in which various disciplines and analytical approaches are combined.

The project employs a diverse methodology by integrating both quantitative and qualitative methods for data analysis. The quantitative approach is centered around the use of simple descriptive statistics. These statistics are applied to measure the frequency of various types of adaptation shifts observed within the data. This method enables the researchers to identify how often each type of shift occurs, providing a foundational understanding of the data's quantitative aspects.

However, the aim of this quantitative analysis is not to achieve an absolute count or precise quantification of these shifts. Instead, it focuses on identifying patterns and tendencies within the adaptations of the corpus. By recognizing these tendencies, the project can highlight prevalent adaptation shifts, offering insights into the general trends and behaviors evident in the data. This identification of tendencies serves as a critical preparatory step for the subsequent qualitative analysis.

Building on the quantitative findings, the project transitions into a qualitative analysis phase. This phase is guided by a hermeneutic, interpretive framework, which emphasizes understanding and interpreting the underlying meanings and contexts of the data. The frequency counts from the quantitative analysis provide a starting point for deeper, qualitative exploration. This approach allows the researchers to delve into the nuances and subtleties of the data, interpreting the significance and implications of the adaptation shifts in a comprehensive manner. By combining both methods, the project ensures a robust and thorough analysis, balancing numerical data with interpretive insights

2.1 Descriptive Component

2.1.1 Intersemiotic Translation

Charles Sanders Peirce's triadic model of the sign, which includes the representamen (the form which the sign takes), the object (to which the sign refers), and the interpretant (the meaning generated by the sign), offers a robust framework for intersemiotic translation. Peirce's model emphasizes the interpretative process involved in translating signs from one system to another, highlighting the dynamic and recursive nature of meaning-making. Translating a poem into a dance, for example, involves interpreting the representamen (words) into movements, the object (the poem's theme) into a choreographic narrative, and the interpretant (emotional impact) into the dancer's expressive performance (Peirce, 1931). From Translation perspective, in his seminal work, *On Linguistic Aspects of Translation* Roman Jakobson identifies three types of translation: intralingual (within the same language), interlingual (between languages), and intersemiotic (across different sign systems). Jakobson defines intersemiotic translation, or transmutation, as "an interpretation of verbal signs by means of signs of nonverbal sign systems" (Jakobson, 1959). This concept broadens the traditional view of translation beyond linguistic boundaries, emphasizing the role of different semiotic systems in conveying meaning. For example, translating a poem into a dance performance involves interpreting the rhythm, mood, and emotions conveyed by the words into corresponding movements and expressions. This type of translation requires a deep understanding of both the source text and the target medium to preserve the essence and impact of the original message.

His triadic model of translation is significant for several reasons: a) broadening the cope of Translation Studies: by including intralingual and intersemiotic translation alongside interlingual translation, Jakobson broadens the scope of translation studies to encompass a wider range of interpretive practices. This inclusive framework acknowledges the diverse ways in which meaning can be conveyed and transformed. b) highlighting the complexity of meaning-making: Jakobson's model underscores the complexity of meaning-making processes, showing that translation is not merely a linguistic exercise but also a semiotic one. Translators must navigate and interpret multiple layers of meaning, including cultural, contextual, and sensory dimensions. c) emphasizing the role of Semiotics: By integrating semiotic theory into translation studies, Jakobson emphasizes the importance of understanding signs and symbols across different modes of communication. This approach encourages translators to think beyond words and consider the broader semiotic context in which communication occurs. d) facilitating cross-disciplinary approaches: Jakobson's framework facilitates cross-disciplinary approaches to translation, bridging the gap between linguistics,

semiotics, literature, film studies, visual arts, and other fields. This interdisciplinary perspective enriches our understanding of how meaning is created, interpreted, and transformed across different media and contexts, and is the reason descriptions of theories in each discipline will be presented later in the chapter.

The reason Jakobson's theory is taken into consideration in this research is that his concept of intersemiotic translation is particularly relevant in the context of literary adaptations. When a novel is adapted into a film, the translator (in this case, the screenwriter and director) must interpret the verbal narrative into a visual and auditory format. This process involves not only converting dialogue into speech but also translating descriptive passages into visual imagery and symbolic representations. For example, the adaptation of J.R.R. Tolkien's *The Lord of the Rings* required the filmmakers to translate the rich, descriptive language of the novels into detailed visual landscapes, character designs, and special effects, capturing the essence of Middle-earth while making it accessible and engaging for a global audience.

2.1.1.1 Intersemiotic Translation Theoretical Perspectives

On the definition, realm, and variable aspects of intersemiotic translation, numerous outstanding theoreticians have put forth theories that are worth mentioning in the current chapter to help realize the points of difference and similarity among them. The introduction of theories on such notions as the context, the role of the translator, the traveling concepts, and subtleties in storytelling in intersemiotic translation, all in line with cinematic language in adaptation will create the theoretical foreground for the present research. For instance, expanding on Jakobson's concept by emphasizing the multifaceted nature of intersemiotic translation, Peeter Torop states "Intersemiotic translation extends beyond mere linguistic conversion to encompass the entire spectrum of semiotic systems, including visual, auditory, and kinesthetic signs" (Torop, 2002). This holistic view recognizes the diversity of sign systems and their interrelations in the process of translation. For instance, the adaptation of a novel into a graphic novel involves translating descriptive language into detailed illustrations and dialogue, creating a new narrative experience while maintaining fidelity to the source material. Torop's framework encourages translators to consider all sensory modalities and their potential to convey meaning, making translation a comprehensive communicative act. Also, Daniel Chandler's introduction to semiotics offers foundational insights into intersemiotic translation. He writes, "Intersemiotic translation involves the transference of meaning between different semiotic modes, necessitating a comprehensive understanding of semiotic principles" (Chandler, 2007). Chandler's work provides essential

theoretical grounding for understanding how signs and meanings are negotiated and transformed in intersemiotic translation. His emphasis on the interplay between different sign systems underscores the complexity and creativity involved in translating meaning across semiotic boundaries.

Likewise, Umberto Eco's exploration of translation extends into the realm of semiotics, where he discusses the complexities involved in intersemiotic translation. In order to achieve meaningful interpretation, Eco argues that “intersemiotic translation involves a shift from verbal to nonverbal expression, making it essential to understand the semiotic rules governing both systems” (Eco, 2001). He uses the example of adapting literary works into films, where the narrative must be conveyed through visual imagery, sound, and other cinematic techniques. This process is not merely a straightforward conversion but requires creative interpretation to capture the nuances and subtleties of the original text. His insights highlight the importance of a semiotic approach to translation, where the translator acts as a mediator between different modes of communication. In *Mouse or Rat? Translation as Negotiation* Umberto Eco explores the nuanced process of translating literary texts into other semiotic forms. He writes, “Intersemiotic translation involves more than just a shift in medium; it demands a negotiation of meaning that respects the cultural and contextual richness of the original work” (Eco, 2003). Eco illustrates this with the example of translating a novel into an opera. This process requires the librettist to distill the narrative into a libretto, translating prose into lyrical verse while considering musical expression. Eco's emphasis on negotiation underscores the translator's role in balancing fidelity to the source material with the creative demands of the new medium. Similarl to Eco, Roberto Machado's study focuses on the adaptation of literary texts into operatic libretti, an exemplary case of intersemiotic translation. He explains, “Translating a literary text into an operatic libretto involves transforming narrative prose into lyrical form, suitable for musical composition and performance” (Machado, 2012). This process includes condensing and rephrasing the original text to fit the musical structure while preserving the story's core themes and emotions. Machado's analysis reveals the delicate balance required to maintain the integrity of the original narrative while creating a compelling operatic experience. This form of intersemiotic translation highlights the intricate relationship between text and music.

Generally speaking, analysis of art as a semiotic system provides a framework for understanding intersemiotic translation in visual art, according to Michael O'Toole. He writes, “Intersemiotic translation in art involves interpreting textual themes and narratives into visual compositions, creating new meanings through visual representation” (O'Toole, 1994). This can be seen in the creation of illustrations for literary works, where artists translate the text's descriptive

elements into images that capture the story's essence. O'Toole's work underscores the importance of visual literacy in intersemiotic translation, where the translator must navigate the interplay between textual and visual signs to produce a coherent and engaging new work.

From another perspective, Winfried Nöth's comprehensive guide to semiotics includes a detailed discussion on intersemiotic translation. He posits that intersemiotic translation highlights the transference of meaning across different semiotic modes, thereby enriching the interpretive potential of the source material (Nöth, 1990). This process involves not only the translation of content but also the adaptation of form and context. For example, a musical adaptation of a literary work must consider how to translate narrative elements into melody, harmony, and rhythm. Nöth's analysis underscores the creative and interpretative challenges involved in intersemiotic translation, where the translator must navigate the unique affordances and constraints of each semiotic system to produce a cohesive and resonant new work. As an example, a practical application of intersemiotic translation principles is provided in Klaus Kaindl's research on the translation of comics. He notes, Comics provide a rich terrain for intersemiotic translation, where textual narratives are intertwined with visual elements, necessitating a dual-layered translation strategy (Kaindl, 1999). In translating comics, the translator must navigate the interplay between written dialogue and visual storytelling, ensuring that both components complement each other to convey the intended message. This involves not only translating the text but also considering the visual context, such as character expressions, panel layout, and visual metaphors. Kaindl's framework highlights the complexity of translating multimodal texts, where meaning is constructed through the synergy of different semiotic elements.

Also with regard to context, a semiotic bridging process, is Nicola Dusi’s conceptualization of intersemiotic translation. He writes, “By engaging in intersemiotic translation, one mediates between distinct semiotic systems, facilitating a bridge that allows for the reinterpretation and recontextualization of signs” (Dusi, 2006). This process is evident in various art forms, such as translating a literary theme into a visual art installation. The translator must interpret the original text's themes, emotions, and messages and find visual equivalents that resonate with viewers. Dusi's perspective highlights the transformative potential of intersemiotic translation, where meaning is not merely transferred but reimagined and recreated across different semiotic landscapes.

The notion of ‘traveling concepts’ in the humanities, which can be applied to intersemiotic translation is introduced by Mieke Bal. She argues, “Intersemiotic translation functions as a conceptual travel between semiotic domains, promoting a dynamic exchange of cultural and semiotic perspectives” (Bal, 2002). This idea suggests that concepts and meanings are not static but fluid, capable of being reshaped as they move across different semiotic contexts. For instance,

adapting a historical event into a theatrical performance involves translating historical texts into dramatic dialogue, staging, and performance, each adding new dimensions to the original narrative. Bal's approach underscores the importance of considering cultural and semiotic context in intersemiotic translation, as meanings evolve and transform through their journey across different media.

Monica Boria's special issue on translation and the visual explores the interplay between textual and visual elements in translation. She notes, “Intersemiotic translation often requires a deep understanding of visual culture to effectively convey the intended message” (Boria, 2016). This is evident in the adaptation of literary works into graphic novels, where the translator must interpret narrative details and dialogue into visual representations. Boria emphasizes that successful intersemiotic translation depends on the translator's ability to navigate both textual and visual semiotic systems, ensuring that the visual elements complement and enhance the story.

In a contemporary framework for understanding intersemiotic translation, Carlos Alberto Scolari's explores transmedia storytelling. He argues, “Transmedia storytelling relies on intersemiotic translation to expand narrative worlds across multiple platforms, engaging audiences new and interactive ways” (Scolari, 2009). For instance, a story might be told through a combination of books, films, video games, and social media, each medium adding unique elements to the overall narrative. This approach requires careful coordination to ensure consistency and coherence across different formats. Scolari's work emphasizes the strategic use of intersemiotic translation to create rich, immersive storytelling experiences that engage audiences across various media. However, from a more inclusive perspective, Fernando Poyatos' exploration of nonverbal communication in translation highlights the importance of intersemiotic translation in capturing the full spectrum of human expression. He states, “Intersemiotic translation must account for nonverbal elements such as gestures, facial expressions, and body language to fully convey the source message” (Poyatos, 2008). This is particularly relevant in theater, where a play's text is translated into performance, involving actors' physical and vocal expressions. Poyatos' work emphasizes that effective intersemiotic translation requires an awareness of the subtleties of nonverbal communication and its role in conveying meaning alongside verbal elements.

On the potential impacts of intersemiotic translation, Doris Bachmann-Medick's examines cultural turns in the humanities facilitated by intersemiotic translation. She writes, “Intersemiotic translation is a crucial process in the cultural turn, as it facilitates the movement and reinterpretation of cultural texts across different semiotic systems” (Bachmann-Medick, 2009). This is evident in the adaptation of cultural rituals into digital formats, where traditional practices are reimagined through multimedia platforms. Bachmann-Medick's analysis underscores the importance of intersemiotic

translation in preserving and transforming cultural heritage, allowing it to reach new audiences and contexts.

On it’s interdisciplinary essence it can be said that the process of intersemiotic translation in film involves converting linguistic elements into visual and auditory codes, which requires a nuanced understanding of cinematic language (Zhang, 2009). Meifang Zhang's study on the film *Hero* exemplifies the application of intersemiotic translation in multimedia. She explains, In *Hero* the film's narrative is enriched through its visual style, color symbolism, and musical score, all of which serve to translate the written script into a multi-sensory experience. Her analysis highlights the intricate interplay between different semiotic modes in film, where each element contributes to the overall storytelling. This case study illustrates the importance of considering how various semiotic resources can be harnessed to enhance narrative depth and audience engagement.

In this regard, Robert Stam's exploration of film semiotics provides insights into the role of intersemiotic translation in film adaptation. He argues that intersemiotic translation in film involves the reinterpretation of literary texts through the audiovisual language of cinema, requiring a deep understanding of both mediums (Stam, 2005). An example is the adaptation of a novel into a film, where the written narrative is transformed into visual and auditory storytelling. This process involves selecting key scenes, translating internal monologues into visual expressions, and using cinematography to convey mood and tone. Stam's work highlights the creative and interpretative challenges of translating textual narratives into cinematic form.

Also on the intermediality of intersemiotic translation, Irina O. Rajewsky's argues intersemiotic translation is a form of intermediality, where meanings are transferred and transformed across different media, creating new interpretative possibilities (Rajewsky, 2005). Similarly, Luis Pérez-González's comprehensive study on audiovisual translation provides valuable insights into intersemiotic translation in the context of film and television. He writes, Audiovisual translation encompasses the transformation of spoken and written language into visual and auditory signs, creating a multimodal text (Pérez-González, 2014). An example is subtitling a foreign film, where the translator must not only convert dialogue into written text but also synchronize it with the visual and auditory elements of the film. This process requires a keen awareness of timing, cultural nuances, and the visual context to ensure that the subtitles enhance rather than distract from the viewing experience. Pérez-González's work highlights the intricacies of intersemiotic translation in the dynamic field of audiovisual media.

The process of adapting literary works into films involves complex intersemiotic translation, where textual narratives are transformed into visual and auditory experiences. André Bazin’s writings on film theory highlight the significance of visual storytelling in cinema. Bazin argues that

the essence of cinema lies in its ability to convey meaning through visual and auditory signs, creating a language of its own (Bazin, 1967). The translation of a novel into a film script requires the distillation of narrative elements into scenes, dialogues, and cinematic techniques. This process not only preserves the core themes and emotions of the original work but also reimagines them through the lens of the director's vision and the medium's unique capabilities. Therefore, in the realm of theater and performance studies, intersemiotic translation plays a critical role in transforming written scripts into dynamic stage performances. Richard Schechner's work on performance theory emphasizes the importance of translating textual elements into performative acts, which involve a combination of verbal dialogue, physical movement, and visual staging. Schechner argues that the script is just the starting point; the performance is a complex, multimodal re-creation (Schechner, 2002). This approach involves the careful orchestration of various semiotic resources to create a cohesive and immersive theatrical experience.

For instance, Scott McCloud, in his seminal work *Understanding Comics* explains how comics combine words and images to create a unique narrative experience and asserts that comics offer a rich interplay of text and image, where each element enhances the other (McCloud, 1993). Thus, tTranslating a novel into a graphic novel involves interpreting descriptive language into visual scenes, dialogues into speech balloons, and narrative pacing into panel layouts. This multimodal approach allows for a new interpretation of the original text, making it accessible to different audiences. Additionally, it is worth mentioning that the translation of literary texts into music and soundscapes represents another fascinating application of intersemiotic translation. Composer and sound designer Michel Chion explores the relationship between sound and narrative in his book *Audio-Vision: Sound on Screen.* Chion argues that sound can convey emotions, atmosphere, and narrative nuances that complement and enhance the visual elements (Chion, 1994). Translating a poem into a musical composition involves interpreting its rhythm, tone, and emotional content into melodies, harmonies, and instrumental textures. This process creates a new auditory experience that captures the essence of the original text while adding an additional layer of meaning through sound.

From the ethical perspective, intersemiotic translation is particularly important when dealing with culturally significant texts. Anthony Pym's work on translation ethics emphasizes the translator's responsibility to respect the source material and its cultural context. Pym asserts that ethical translation practices involve fidelity to the original work while considering the implications of its transformation into a new semiotic system (Pym, 2012). For instance, translating indigenous oral traditions into written and visual forms requires sensitivity to cultural nuances and a commitment to preserving the original meaning and significance. The importance of cultural

sensitivity in intersemiotic translation is also highlighted in Maria Tymoczko's exploration of postcolonial translation theory. She argues that translation can serve as a tool for decolonization, allowing marginalized cultures to reclaim and reinterpret their narratives (Tymoczko, 2007). Translating postcolonial literature into visual and performing arts involves understanding and respecting the cultural and political context of the source material. This approach not only preserves the original narrative but also empowers marginalized voices by presenting their stories through diverse semiotic modes.

2.1.1.2 Intersemiotic Translation and Multimodality

On the connection between intersemiotic translation and multimodality and two distinct, yet interconnected disciplines, Gunther Kress's work on multimodality provides a theoretical foundation. He asserts that intersemiotic translation acknowledges that meaning is not confined to language alone but is distributed across various modes of representation, each with its own affordances and constraints (Kress, 2010). This perspective is crucial in an era of digital communication, where texts often combine words, images, sounds, and other semiotic resources. Kress's approach emphasizes the need to consider how different modes interact to create meaning, which is essential for effective intersemiotic translation. For example, in creating educational materials, combining text with diagrams, videos, and interactive elements can facilitate a more comprehensive understanding of complex subjects. Kress's insights underscore the dynamic nature of meaning-making across different semiotic landscapes.

Kress and van Leeuwen's work on multimodal discourse offers insights into how intersemiotic translation operates in contemporary communication. They argue that in intersemiotic translation, the meaning potential of different semiotic modes must be harnessed to create a cohesive message (Kress & van Leeuwen, 2001). This perspective is particularly relevant in digital media, where texts often combine written language, images, video, and sound. For example, creating an educational website involves translating academic content into a multimodal format that engages users through interactive elements, infographics, and multimedia presentations. The authors highlight the importance of understanding each mode's unique contributions to effective intersemiotic translation.

Similarly, Kay L. O'Halloran's work on multimodal discourse analysis provides valuable insights into the process of intersemiotic translation. She explains that intersemiotic translation within multimodal discourse requires analyzing how different semiotic resources interact to produce cohesive and coherent meanings (O'Halloran, 2004). This involves examining the relationships

between textual, visual, auditory, and other semiotic modes to understand how they collectively contribute to communication. For instance, in advertising, the combination of persuasive language, imagery, and sound effects creates a compelling message designed to influence consumer behavior. O'Halloran's approach focuses on the importance of a holistic analysis in intersemiotic translation, where each semiotic mode must be considered in relation to others to achieve effective communication.

Also on the interplay between the verbal and non-verbal elements, Elena Di Giovanni's research on audiovisual translation highlights the specific challenges and opportunities within this multimodal domain. She notes that audiovisual translation, particularly subtitling and dubbing, involves a complex interplay of linguistic, visual, and auditory elements, requiring a holistic approach to ensure coherence and cohesion (Di Giovanni, 2008). This is particularly evident in the translation of television shows and movies, where the timing and synchronization of subtitles or dubbing must align perfectly with the on-screen action and dialogue. Effective audiovisual translation enhances the viewer's experience, making the content accessible and engaging across different languages and cultures. Di Giovanni's work takes into consideration the need for a comprehensive approach in intersemiotic translation within the multimodal domain of audiovisual media. Likewise, Jeremy Munday's work on translation methodology provides practical guidelines for intersemiotic translation within multimodal frameworks as well. He states, that effective intersemiotic translation requires a systematic approach that considers the unique characteristics of each semiotic system and their interplay (Munday, 2016). This involves thorough analysis and planning, ensuring that all elements of the source material are appropriately adapted to the new medium. For example, adapting a novel into a video game involves translating textual descriptions into visual and interactive elements, creating an immersive experience for players. Munday's methodology emphasizes the importance of a structured approach in achieving successful intersemiotic translation in multimodal contexts.

On the importance of visual elements and the interpreters the following theories are worth mentioning. Patricia Plummer's research on visual semiotics offers valuable insights into the role of visual elements in intersemiotic translation within multimodal contexts. She states that understanding visual semiotics is crucial for effectively translating textual narratives into visual forms, ensuring that the intended meanings and emotions are conveyed (Plummer, 2010). This is evident in the translation of novels into graphic novels or films, where visual representations play a central role in storytelling. Translators must be adept at interpreting and utilizing visual signs to create coherent and impactful visual narratives that resonate with the audience.

However, on a broader scale, Paul Ricœur's work on hermeneutics provides a valuable philosophical perspective on intersemiotic translation within multimodal frameworks. Ricœur asserts that translation is fundamentally an act of interpretation, where understanding and meaning-making are central processes (Ricœur, 2006). This idea is particularly relevant in intersemiotic translation, where interpreters must navigate and negotiate meanings across different semiotic systems. For example, translating a philosophical text into a series of lectures involves interpreting complex ideas and presenting them in a way that is accessible and engaging to an audience. This process requires a deep understanding of both the source material and the new medium, ensuring that the essence of the original is preserved and effectively communicated. Therefore, considering Adaptation as intersemiotic translation, the following paragraphs will be dedicated to introduction of theories put forth in this regard.

2.1.2 Adaptation

As comprehensively discussed in the earlier paragraphs, Adaptation is considered as intersemiotic translation in the present research; an interpretation of verbal signs by means of signs of nonverbal sign systems. Accordingly, variable definitions and theories of different perspectives will be presented in the following. For instance, Linda Hutcheon's seminal work on adaptation provides a comprehensive framework for understanding the complexity and creativity inherent in the adaptation process. Hutcheon defines adaptation as an extended, deliberate, announced revisitation of a particular work of art (Hutcheon, 2006, p. 8). She emphasizes that adaptation is not merely a replication but a creative act involving significant re-interpretation and re-creation. This process requires the adaptor to engage deeply with the source material, bringing their perspective and creativity to the new work. Hutcheon's theory highlights the autonomous nature of adaptations, which can stand alone while maintaining a meaningful relationship with the original text. This conceptualization is essential for appreciating the dynamic interplay between source and adaptation, particularly in how adaptations can offer new insights and interpretations while respecting their origins.

Hutcheon also explores the motivations behind adaptations, noting that they can arise from a desire to update or contemporize a story, to reach a new audience, or to explore different artistic possibilities. She argues that adaptations are valuable in their own right, contributing to an ongoing cultural conversation. This perspective encourages a more nuanced appreciation of adaptations, recognizing them as complex works that reflect the adaptor's creative vision and the cultural context in which they are produced.

Julie Sanders also, in her influential book *Adaptation and Appropriation*, differentiates between adaptation and appropriation, providing a nuanced understanding of these processes. Sanders defines adaptation as a specific process involving a sustained engagement with an original text (Sanders, 2006). This involves a deep and ongoing dialogue with the source material, ensuring that the adaptation retains core elements of the original while reimagining them in a new context. Appropriation, by contrast, involves borrowing elements from a source text to create something new, often with different intentions and purposes. Sanders' distinction helps clarify the levels of fidelity and creative liberty involved in adaptation, underscoring the adaptor's role in honoring the source while making it relevant to new audiences and contexts. Fidelity speaking (to the original), from a different perspective Robert Stam argues that fidelity to the source material should not be the primary criterion for evaluating an adaptation. Instead, he suggests that adaptations should be viewed as 'intertextual dialogues' that reflect the adaptor's interpretation and creative vision (Stam,

2000). This perspective shifts the focus from strict adherence to the source text to the broader creative and interpretive processes involved in adaptation. Stam's approach aligns with contemporary views that recognize the value of adaptations as independent works that contribute to an ongoing cultural conversation. Stam also emphasizes the role of the audience in interpreting adaptations. He argues that adaptations should be understood as part of a broader network of texts, where each new work adds to the audience's understanding of the original. This intertextual approach allows for a more dynamic and interactive engagement with adaptations, recognizing the active role of the audience in interpreting and reinterpreting the connections between texts.

Moving away from the fidelity and towards the strategies employed by filmmakers in adapting literary works, Sanders also discusses updating the setting, changing the genre, or shifting the perspective. She highlights how these strategies can be used to explore different aspects of the source material or to address contemporary issues. This approach allows adaptors to engage creatively with the source text, producing works that are both familiar and new. Thomas Leitch's comprehensive study of adaptation practices also offers practical insights into the strategies employed by filmmakers in this process. Leitch identifies several key practices, including condensation, amplification, updating, and transposition, each of which involves different approaches to translating the source material into film (Leitch, 2007). These practices highlight the creative decisions that adaptors must make to ensure that the adaptation is both faithful to the original and effective in the new medium. Leitch's work underscores the adaptive process's complexity, emphasizing the importance of understanding the specific requirements and possibilities of both the source and target mediums. Leitch also considers the role of audience expectations in adaptation, arguing that adaptors must navigate the sometimes conflicting demands of staying true to the source material and meeting the expectations of contemporary audiences.

Linda Costanzo Cahir's work on the adaptation of literature into film provides a detailed examination of the challenges and opportunities involved in this process. Cahir argues that successful film adaptations must achieve a 'conceptual parallelism' with the source material, capturing its spirit and thematic essence while exploiting the unique capabilities of film (Cahir, 2006, p. 42). This involves careful consideration of narrative structure, character development, and thematic exploration, ensuring that the adaptation resonates with audiences both familiar and unfamiliar with the original work. Cahir's insights highlight the need for a deep understanding of both literature and film to create adaptations that honor the source material while offering a new and compelling interpretation. Additionally, she explores the role of visual storytelling in film adaptation, claiming that the visual elements of film offer unique possibilities for translating literary works into new forms. This perspective encourages adaptors to think creatively about how they can

use the visual and auditory elements of film to enhance the narrative and thematic elements of the source material, creating works that are both faithful to the original and innovative in their approach.

Finally, considering modes of adaptation, Geoffrey Wagner categorizes it into three modes: transposition, commentary, and analogy. He defines transposition as a literal and straightforward transfer of a story from one medium to another, commentary as an alteration or departure from the source material that adds a new interpretation, and analogy as a transformation that results in a completely new work inspired by the original (Wagner, 1975). These modes offer a framework for understanding the different approaches adaptors can take, highlighting the varying degrees of fidelity and creative liberty involved. Wagner's classification helps in appreciating the diverse outcomes of adaptation, from faithful reproductions to innovative re-imaginings. Through discussing the implications of these different modes for audience reception, which will be discussed in the following paragraph, Wagner argues that each mode offers distinct possibilities and challenges for engaging audiences.

2.1.2.1 Adaptation and Reception

The reception of adaptations by audiences is a crucial aspect of their success and impact. Roland Barthes' concept of the readerly and writerly text is relevant here, as it highlights the role of the audience in interpreting and engaging with the text. Barthes argues that readerly texts are those that are easily consumed and interpreted, while writerly texts require the audience to engage actively in the creation of meaning (Barthes, 1974, p. 4). This perspective is particularly relevant to adaptation, where the adaptor must consider how the adapted work will be received and interpreted by different audiences. Barthes also discusses the implications of audience reception for the adaptation process and claims that adaptors must navigate the sometimes conflicting demands of staying true to the source material and meeting the expectations of contemporary audiences. This perspective leads to the adaptors' critical approach towards making a balance among demands, and creating works that are both faithful to the original and engaging for new audiences.

Adaptation is deeply influenced by cultural context, with the adaptor's choices reflecting broader cultural and social dynamics. Lawrence Venuti's work on translation and cultural studies emphasizes the role of the translator in mediating cultural exchanges, arguing that translation is a form of cultural representation that shapes and is shaped by the cultural context in which it occurs (Venuti, 1995). This perspective is particularly relevant to adaptation, where the adaptor must navigate the cultural differences between the source and target contexts, ensuring that the adapted

work resonates with new audiences while preserving the original's cultural significance. Taking the ethical implications of adaptation into consideration, Venuti argues that adaptors must be mindful of the cultural and political dimensions of their work.

Finally, film and adaptation in general play a significant role in connecting the world's nations through cross-cultural dialogue and international relations. Cinema, as a universal language, transcends geographical, linguistic, and cultural boundaries, enabling stories from one part of the world to resonate with audiences in another. By transforming narratives from literature, theater, or even folklore into a visual medium, filmmakers not only preserve the essence of the original story but also infuse it with new perspectives that can be appreciated by a global audience. This process of adaptation allows for the reinterpretation and recontextualization of cultural themes, making them accessible and relevant to people from different backgrounds.

2.1.3 Film Studies

As previously discussed, given the interdisciplinary nature of Adaptation Studies and the comprehensive scope of this research, this chapter serves as an introduction to various yet interconnected theoretical frameworks. The initial section, which focuses on Descriptive Analysis, presents the translation shifts observed during the cinematic adaptation of the three literary works under consideration. These shifts, categorized as Mutation, Modification, and Modulation, were achieved through specific cinematic techniques, which will be thoroughly defined and examined under the umbrella of Cinematography. This includes a detailed exploration of elements such as lighting, camera techniques, music and sound, montage, and their symbolic significance. In addition to these cinematic techniques, the analysis will also encompass literary elements such as plot, characterization, setting, and mood, providing a comprehensive understanding of the shifts that occurred during the adaptation process. Consequently, to fully grasp these techniques, it is essential to elucidate the relationship between Adaptation, as a form of intersemiotic translation, and Film Studies. Therefore, this chapter will begin by introducing theories related to cognition, realism, and the artistic potential of cinema, which are directly relevant to or foundational for understanding adaptation.

2.1.3.1 Film Theory

Classical film theory, which emerged in the early 20th century, encompasses the foundational ideas and principles that shaped the understanding and analysis of cinema. It explores the artistic, cultural, and technical aspects of filmmaking, emphasizing the medium's unique capabilities. Pioneers like Sergei Eisenstein, André Bazin, and Rudolf Arnheim contributed significantly to the discourse, each bringing distinct perspectives on montage, realism, and the psychological impact of films. Classic film theory delves into the narrative structures, visual aesthetics, and the role of cinema in society. It also examines the interplay between film and other art forms, considering cinema's potential for profound emotional and intellectual engagement. This body of work laid the groundwork for subsequent film criticism and academic study, establishing a vocabulary and framework for analyzing the cinematic experience. By emphasizing the distinctiveness of film as an art form, classic film theory continues to influence contemporary film studies and the appreciation of cinema's historical development. However, contemporary film theory encompasses a diverse range of approaches and perspectives that have emerged since the mid-20th century, reflecting the evolving nature of cinema and its intersection with culture, politics, and technology. It builds upon classical theories while integrating insights from psychoanalysis,

feminism, post-structuralism, and postcolonial studies. This multidisciplinary approach allows contemporary film theory to address issues such as identity, representation, and spectatorship, examining how films construct and convey meaning. Additionally, it explores the impact of digital technology and new media on filmmaking practices and audience experiences as they engage with films. Audience engagement as a concept, which will be discussed from a cognitive point view, is rooted in both Film Studies and Cognitive Psychology.

2.1.3.1.1 David Brodwell

David Bordwell's cognitive approach to film theory, for instance, emphasizes the role of the viewer's mental processes in understanding and interpreting films. In his influential book, *Narration in the Fiction Film* (Bordwell, 1985), Bordwell argues that film comprehension involves a series of cognitive activities, such as perception, inference, and memory. These activities are guided by narrative and stylistic cues provided by the film, which help viewers to construct meaning and make sense of the cinematic experience. By focusing on the mental processes of the audience, Bordwell shifts the emphasis from traditional textual analysis to a more dynamic understanding of how viewers engage with films.

His work has been instrumental in bridging the gap between film theory and cognitive psychology, offering new insights into how films engage and influence their audiences. His theories have expanded the scope of film studies by incorporating concepts from cognitive science, such as schema theory and information processing. This interdisciplinary approach has led to a deeper understanding of how films operate as complex communicative systems that rely on viewers' cognitive capacities to generate meaning. Bordwell's contributions continue to shape contemporary film theory, emphasizing the importance of considering the viewer's active role in the cinematic experience and fostering a more nuanced appreciation of the cognitive dimensions of film.

Also, his analysis of classical and art-cinema narration provides a comprehensive framework for understanding different narrative modes in film. In his aforementioned book (Bordwell, 1985), Bordwell argues that classical Hollywood cinema is characterized by a coherent and goal-oriented narrative structure. In this mode, events are logically connected, and characters' actions are motivated by clear objectives, creating a cause-and-effect chain that guides the audience through the story. This narrative style emphasizes clarity, continuity, and resolution, ensuring that viewers can easily follow the plot and understand the motivations and outcomes of the characters' actions. Such a structure is designed to maximize audience engagement by providing a satisfying and comprehensible viewing experience. In contrast, he points out that art-cinema narration often

diverges from these conventions, featuring ambiguous and open-ended narratives. This mode focuses more on characters' psychological states and existential dilemmas, often leaving key elements unresolved or open to interpretation. Art-cinema narratives might employ fragmented or nonlinear structures, prioritizing internal conflicts and thematic exploration over straightforward plot progression. This distinction between classical and art-cinema narration underscores the diversity of narrative strategies employed in film and their impact on audience engagement and interpretation. By highlighting these differing approaches, Bordwell's analysis illuminates how various narrative forms can shape viewers' cognitive and emotional responses, enriching the understanding of film as a multifaceted medium. Therefore, on the Audience Reception, the Interpretive Component of the analysis in the present research will discuss the economic, social, and artistic reasons that had led the director of the three aforementioned works make particular decisions and bring about a desirable reaction in the audience.

Therefore, Bordwell's cognitive film theory contends that viewers are not passive recipients of cinematic content but active participants who use their cognitive abilities to interpret and make sense of what they see on screen. He explores how filmmakers use various techniques to direct viewers' attention, create expectations, and guide their understanding of the narrative. This perspective highlights the interactive nature of film viewing, where meaning is not solely embedded in the film itself but co-created by the audience through their cognitive engagement with the film's elements. Bordwell's approach offers a comprehensive framework for analyzing the interplay between film form and viewer cognition, providing insights into the mechanisms of cinematic storytelling and reception, which will be technically discussed in the current research as Cinematography.

2.1.3.1.2 André Bazin

André Bazin, a key figure in film criticism and theory, championed the concept of realism in cinema. His seminal work, *What Is Cinema?* (Bazin, 1967), laid the foundation for his realist philosophy. Bazin argued that films should aim to present reality as authentically as possible, advocating for techniques such as deep focus, long takes, and minimal editing. These methods, he believed, were crucial in maintaining the continuity and integrity of the real world on screen. By allowing the audience to observe and interpret scenes without excessive manipulation, filmmakers could create a more truthful representation of life. Considering adaptation of literary works into realistic movies using cinematography techniques, directors can bring stories to life and present the reality in a cinematic world.

Bazin's emphasis on deep focus and long takes was particularly influential. Deep focus involves keeping all elements of a scene, from the foreground to the background, in sharp focus, allowing viewers to choose where to direct their attention. This technique contrasts with the selective focus and rapid cuts typical of classical Hollywood cinema, which often guide the viewer's perception more aggressively. Long takes, on the other hand, are extended shots that capture events in real-time, minimizing the fragmentation of time and space. Bazin argued that these techniques encourage a more immersive and contemplative viewing experience, as they provide the audience with a sense of spatial and temporal unity.

Bazin's ideas have profoundly influenced the development of realist cinema and continue to inform discussions about film form and aesthetics. Filmmakers such as Roberto Rossellini, Vittorio De Sica, and Jean Renoir have incorporated Bazin's principles into their work, prioritizing authentic storytelling and naturalistic performances. The impact of Bazin's theories extends beyond specific directors to shape broader cinematic movements, such as Italian Neorealism and the French New Wave. By advocating for a cinema that respects the complexities and subtleties of real life, Bazin's contributions remain a cornerstone of film theory, emphasizing the power of film to reflect and explore the human condition authentically.

2.1.3.1.3 Rudolf Arnheim and Film as Art

After all, cinema is art, as in accordance with Rudolf Arnheim’s film theory, cinema establishes as a unique art form distinct from other mediums. In his seminal work, *Film as Art* (Arnheim, 1957), Arnheim argued that film’s ability to manipulate time and space and to transform reality through visual and auditory means endowed it with a set of aesthetic principles entirely its own. Unlike traditional art forms that were often confined to static representations, film could dynamically depict motion and change, allowing for a more nuanced and multifaceted exploration of visual experience.

He believed that the true artistic value of film lay in its capacity to transcend mere reproduction of reality put forth by Bazin. Through techniques such as Montage, Framing (ca,era work), and Sound design (as Cinematography in the current reasearch), filmmakers could reshape the viewer's perception, creating new and expressive visual experiences. This manipulation of cinematic elements allowed directors to convey abstract concepts and emotions, thus elevating film to an art form capable of profound artistic expression. By focusing on the creative potential of film's

technical capabilities, Arnheim highlighted how cinema could offer a distinct and transformative way of seeing the world.

In advocating for the recognition of film as an art form, Arnheim's theories challenged the prevailing notion that cinema was merely a medium for entertainment or documentary recording. He contended that the deliberate use of cinematic techniques could evoke aesthetic responses similar to those elicited by painting, sculpture, and literature. This perspective was instrumental in shifting the perception of film from a commercial product to a serious artistic endeavor. Arnheim's emphasis on the formal elements of film also contributed to the development of film studies as an academic discipline, providing a framework for analyzing the artistic dimensions of cinema.

Arnheim's work has been foundational in establishing film as a legitimate subject of aesthetic and theoretical study. His insights into the artistic possibilities of film have influenced a wide range of filmmakers and scholars, fostering a deeper appreciation for the medium's potential. By asserting that cinema could manipulate reality to create meaningful artistic experiences, He paved the way for future explorations into the artistic and expressive capacities of film. His legacy continues to resonate in contemporary discussions about film form and aesthetics, underscoring the enduring significance of his contributions to film theory.

2.1.3.1.4 Sergei Eisenstein and Montage Theory

Montage theory, as articulated by Eisenstein, posits that the collision of individual shots can produce new ideas and evoke emotions that are greater than the sum of their parts. This concept, often referred to as 'intellectual montage' relies on the viewer's cognitive engagement, introduced by Brodwell, to interpret the synthesized meaning from disparate images. Eisenstein categorized montage into several types, including metric, rhythmic, tonal, overtonal, and intellectual, each serving distinct purposes in the narrative and emotional landscape of a film. His approach challenged the continuity editing style dominant in Hollywood, emphasizing instead the power of visual conflict and dynamic composition.

Sergei Eisenstein, a pioneering Soviet filmmaker and theorist, is renowned for the development of montage theory, which revolutionized the art of film editing. Born in 1898, Eisenstein's early career in theater and engineering significantly influenced his cinematic techniques. His seminal works, such as *Battleship Potemkin* and *October* showcase his innovative approach to montage, where he used rapid editing and juxtaposition of images to create emotional and intellectual responses from the audience. Eisenstein believed that montage was not merely a

method of linking shots but a powerful tool for constructing meaning and eliciting complex ideas (Eisenstein, 1949).

Eisenstein's influence on cinema extends beyond his own films and theoretical writings. His ideas on montage have permeated various aspects of filmmaking, from editing techniques to narrative construction. The impact of his theories is evident in the works of subsequent directors and in the broader field of film studies. By foregrounding the psychological and ideological effects of editing, Eisenstein transformed the way filmmakers and audiences perceive and experience cinema. His legacy endures in the continuous exploration of montage as a vital element of cinematic language, underscoring the medium's potential to convey complex, multifaceted meanings through visual storytelling.

Therefore, the Descriptive and Interpretive analysis of the cinematice adaptation of the three literary works in the current research includes not only single shots, but also the way they are juxstaposed to create a particular impact on the viewer.

2.1.3.1.5 Christian Metz and Film Semiotics

Adaptation as intersemiotic translation can be discussed using the theory put forth by Christian Metzs on cinema. A pioneering figure in film theory, Metzs is best known for his work on film semiotics, the study of signs and symbols within cinema. In his seminal work, *Film Language: A Semiotics of the Cinema* (Metz, 1974), Metz applied the linguistic theories of Ferdinand de Saussure and Roland Barthes to the analysis of film, treating cinema as a language composed of visual and auditory signs. He argued that, like language, film communicates through a system of codes and conventions that can be deconstructed and understood. This approach marked a significant shift in film theory, emphasizing the importance of understanding the underlying structures that govern cinematic meaning.

Metz introduced key concepts such as the 'imaginary signifier' which refers to the unique way film creates a sense of reality while being fundamentally an illusion. This idea is central to understanding how audiences engage with films, as it highlights the dual nature of cinema as both a representation of reality and a constructed artifice. Metz's exploration of the cinematic signifier delves into how viewers interpret and derive meaning from the visual and narrative elements presented on screen, furthering the understanding of the psychological and emotional impact of films.

Another critical aspect of Metz's work is his analysis of narrative structures in cinema. In *The Imaginary Signifier: Psychoanalysis and the Cinema* (Metz, 1982), he examines how narrative conventions in film mirror the unconscious processes described by psychoanalysis. Metz's application of psychoanalytic theory to film semiotics provides insights into the ways films shape and reflect societal and individual desires, fears, and identities. By linking filmic narratives to broader cultural and psychological frameworks, Metz's work underscores the role of cinema in both mirroring and shaping human experience.

Metz's contributions to film theory have had a profound and lasting impact on the field, influencing subsequent generations of film scholars and critics. His work laid the groundwork for further explorations into the semiotic dimensions of cinema, inspiring a range of studies that examine how films communicate complex ideas and emotions through visual and auditory means. By highlighting the intricate interplay between film form and meaning, Metz's theories continue to inform contemporary analyses of cinema, reinforcing the importance of semiotic approaches in understanding the depth and richness of the cinematic experience, particularly in Adaptation Studies as it takes cinematic adaptation as intersemiotic translation.

2.1.3.1.6 Robert McKee on Storytelling in Film

In addition to Cinematography, such narrative elements as Plot, Characterisation, Mood, Theme, and Setting will also be discussed in the present research. In this regard, Robert McKee's work on screenwriting and storytelling which focuses on the importance of structure and character development in creating compelling narratives will be introduced. In his seminal book, *Story: Substance, Structure, Style, and the Principles of Screenwriting* (McKee, 1997), McKee argues that successful films are built on well-constructed stories that resonate with universal human experiences and emotions. He posits that stories must be grounded in a solid narrative framework, where each plot point serves a purpose in advancing the story and developing the characters. This structure ensures that the audience remains engaged, as the story unfolds in a coherent and emotionally impactful manner, drawing viewers into the world of the film.

McKee's approach provides practical guidelines for screenwriters, emphasizing the need for a strong narrative framework, engaging characters, and meaningful conflicts. He outlines various narrative techniques, such as the three-act structure, character arcs, and the importance of subtext, to help writers craft stories that are both entertaining and thought-provoking. According to McKee, characters should be well-developed and multi-dimensional, with clear motivations and obstacles that drive the narrative forward. Meaningful conflicts, whether internal or external, are essential in

creating tension and drama, compelling the audience to invest emotionally in the characters' journeys and outcomes. His theories have been influential in both academic and professional contexts, shaping the practice of screenwriting and film production. His workshops and seminars have trained numerous successful screenwriters, directors, and producers, instilling in them a deep understanding of the principles of storytelling. McKee's emphasis on the universality of human experiences has helped bridge the gap between commercial and art cinema, showing that even the most experimental films can benefit from a strong narrative foundation. His work has also contributed to the academic study of film, providing a comprehensive framework for analyzing narrative structure and character development in cinematic texts.

His impact on the industry is evident in the numerous successful films that adhere to his principles of storytelling. By advocating for a balance between structure and creativity, McKee has influenced a generation of filmmakers to approach storytelling with both discipline and imagination. His insights into the craft of screenwriting continue to inspire and guide writers in creating stories that are not only structurally sound but also emotionally resonant and thematically rich. McKee's contributions to film theory and practice underscore the enduring importance of well-crafted stories in the art and business of cinema.

2.1.3.2 Cinematography

According to Salt (1992) "Cinematography as the art and craft of making motion pictures by capturing a story visually, involves the selection and arrangement of visual elements—such as lighting, camera angle, camera movement, and composition—to create a mood, convey themes, and guide the audience's emotional response". Cinematography is a fundamental aspect of filmmaking that encompasses the art and technology of capturing moving images on film or digital media. It involves various techniques, including lighting, camera angles, camera movements, lens choices, and shot composition, which collectively influence the visual storytelling and overall aesthetic of a film. This chapter explores the evolution, theoretical frameworks, and practical applications of cinematography, highlighting its significance in shaping narrative and emotional experiences in cinema.

The origins of cinematography can be traced back to the late 19th century with pioneers like Thomas Edison and the Lumière brothers, who developed the first motion picture cameras and projectors. The early films were primarily documentary-style recordings of everyday life, but they laid the groundwork for narrative filmmaking (Musser, 1994). During the silent film era, cinematographers began experimenting with visual storytelling techniques. D.W. Griffith's *The*

Birth of a Nation (1915) is notable for its innovative use of cross-cutting and close-ups, which enhanced the film's dramatic impact (Salt, 1992). Cinematographers like Karl Freund and G.W. *Billy* Bitzer also played crucial roles in advancing the art form through their work on films such as *Metropolis* (1927) and *Intolerance* (1916).

Later on, the advent of sound in the late 1920s posed new challenges and opportunities for cinematographers. The need to synchronize audio and visual elements led to the development of new techniques and equipment. Gregg Toland's work on *Citizen Kane* (1941) is often cited for its pioneering use of deep focus and innovative lighting, which allowed for greater visual depth and complexity (Bordwell & Thompson, 2012). Furthermore, color cinematography emerged as a significant advancement in the 1930s and 1940s, with films like *The Wizard of Oz* (1939) and *Gone with the Wind* (1939) showcasing the potential of Technicolor. The use of color added a new dimension to visual storytelling, allowing for more expressive and symbolic uses of hues and tones (Bordwell, 2007).

Then in the latter half of the 20th century, cinematography continued to evolve with technological advancements such as Steadicam, digital cameras, and computer-generated imagery (CGI). Films like *Blade Runner* (1982) and *The Matrix* (1999) exemplify the use of advanced cinematographic techniques to create immersive and visually striking worlds (Kerman, 1997; Gaeta, 2000).

2.1.3.2.1 Theoretical Framework

On the viewers' perception and/or interpretation of films in general, and the cinematic adaptations in particular, we can refer to phenomenological approaches to cinematography, which focus on the viewer's embodied experience of the film, emphasizing how films are experienced rather than merely analyzed. This perspective considers the film as a lived experience, where the viewer engages with the cinematic world through sensory and emotional immersion. Phenomenology in film theory explores how visual, auditory, and narrative elements interact to create a holistic experience that resonates with the viewer's own perceptions and emotions. By prioritizing the subjective experience of the audience, phenomenological approaches provide a deeper understanding of how films can evoke powerful emotional responses and create a sense of presence within the cinematic space.

Vivian Sobchack's work is pivotal in this field, particularly her influential book *The Address of the Eye: A Phenomenology of Film Experience* (Sobchack, 1992). Sobchack argues that cinematographic techniques such as camera movement, framing, and sound design contribute to a

sensory and immersive experience that engages the viewer's perception and emotions. She posits that the film itself can be seen as a perceiving body that interacts with the viewer, creating a dynamic relationship where the boundaries between the film and the audience blur. This interaction transforms the act of watching a film into an embodied experience, where the viewer feels as though they are part of the cinematic world.

Her phenomenological approach also highlights the importance of the viewer's bodily responses to film. The physical sensations, such as the rush of adrenaline during an action scene or the feeling of suspense in a thriller, are integral to the cinematic experience. These responses are not just reactions to the narrative but are shaped by the film's formal elements, including pacing, editing, and sound. By focusing on these embodied experiences, Sobchack's work emphasizes how films can communicate directly with the viewer's senses and emotions, creating a profound and immersive encounter that goes beyond traditional narrative analysis. This approach enriches the understanding of cinema's impact, showcasing its ability to engage viewers on a deeply personal and sensory level.

In line with phenomenological approaches to cinematography, cognitive film theory, developed as a response to earlier film theories, emphasizes the mental processes involved in understanding and interpreting films. This approach diverges from psychoanalytic and semiotic theories by focusing on how viewers cognitively engage with and make sense of cinematic texts. Cognitive film theorists argue that film comprehension involves a series of mental activities, such as perception, inference, memory, and emotion. These processes are guided by the narrative and stylistic cues provided by the film, enabling viewers to construct meaning and derive pleasure from the cinematic experience. This theory aligns closely with cognitive psychology, offering insights into the ways films stimulate and engage the mind.

David Bordwell is one of the leading figures in cognitive film theory, as explained in Film Studies category. In his influential work, *Narration in the Fiction Film* (Bordwell, 1985), Bordwell posits that viewers actively construct narratives as they watch a film. He suggests that viewers use cognitive schemas, which are mental frameworks based on prior knowledge and experience, to interpret cinematic stories. These schemas help viewers make sense of the plot, recognize character motivations, and anticipate future events. Bordwell's emphasis on the active role of the viewer highlights the dynamic interaction between the film and its audience, where meaning is co-created rather than passively received.

Bordwell's cognitive approach also examines the stylistic elements of film, such as editing, *mise-en-scène*, and sound, and how they influence the viewer's cognitive processes. For example, the use of continuity editing helps maintain spatial and temporal coherence, making it easier for

viewers to follow the narrative. Similarly, the strategic use of visual and auditory cues can guide the viewer's attention, evoke specific emotions, and enhance the overall storytelling experience. By analyzing these formal elements, cognitive film theory provides a comprehensive framework for understanding how films communicate complex ideas and emotions through their visual and auditory design.

Another important contribution to cognitive film theory is the work of Noël Carroll. In *The Philosophy of Horror* (Carroll, 1990), Carroll explores how films in the horror genre elicit emotional responses such as fear, disgust, and curiosity. He argues that these responses are rooted in cognitive processes, where viewers use their understanding of narrative conventions and genre tropes to interpret and react to what they see on screen. Carroll's approach underscores the importance of cognitive engagement in experiencing genre films, demonstrating how viewers' mental activities shape their emotional reactions and enjoyment.

Cognitive film theory has had a significant impact on both academic film studies and practical filmmaking. By bridging the gap between film theory and cognitive science, this approach offers valuable insights into the mental processes that underlie film viewing. It has led to a deeper understanding of how films can manipulate perception, guide interpretation, and elicit emotions. This theoretical framework not only enhances the analysis of cinematic texts but also informs the creation of films that effectively engage and resonate with audiences. As cognitive film theory continues to evolve, it promises to further illuminate the intricate relationship between cinema and the human mind.

The debate between realism and formalism has been central to cinematographic theory, shaping the evolution of film aesthetics and techniques. Realists, led by theorists such as André Bazin, championed the use of deep focus, long takes, and minimal editing to maintain the continuity and authenticity of the real world, which was fully discussed in the Film Studies category in the present research. Bazin believed that these techniques allowed the audience to engage more deeply with the film's narrative, promoting a contemplative and immersive viewing experience. His seminal work, *What Is Cinema?* (Bazin, 1967), argued that the photographic nature of film was inherently tied to reality, and that cinema's true power lay in its ability to present the world without distortion.

In contrast, formalists like Sergei Eisenstein emphasized the creative potential of film through techniques such as montage and stylized imagery. Eisenstein's theories, articulated in works like *Film Form* (Eisenstein, 1949), argued that the power of cinema lay in its ability to manipulate time, space, and images to evoke emotional and intellectual responses from the audience. He believed that editing, or montage, was the key to this manipulation, allowing filmmakers to create

new meanings through the juxtaposition of shots. Eisenstein's approach highlighted the role of the filmmaker as an artist who could shape and transform reality to convey complex ideas and emotions.

This dichotomy between realism and formalism underscores the diverse approaches to filmmaking and their impact on audience engagement. Realism seeks to immerse viewers in a believable and authentic world, often reflecting social and political realities, as seen in movements like Italian Neorealism and the French New Wave. These films prioritize the everyday lives and struggles of ordinary people, using naturalistic performances and locations to enhance their authenticity. By contrast, formalism embraces the artifice of cinema, using visual and auditory techniques to create a heightened reality. This approach can be seen in the works of filmmakers like Alfred Hitchcock and Federico Fellini, who use stylization to explore psychological and thematic depths.

The ongoing debate between realism and formalism in cinematography continues to influence contemporary filmmakers and theorists. Modern cinema often blends elements of both approaches, creating hybrid forms that draw on the strengths of each. Directors like Christopher Nolan and Quentin Tarantino, for example, employ both realistic and formalistic techniques to craft films that are visually striking and emotionally engaging. This synthesis reflects a broader understanding of the medium's potential, recognizing that the power of film lies in its ability to both mirror and transcend reality. By exploring the tension between these two approaches, filmmakers can continue to innovate and expand the possibilities of cinematic expression. But here there appears the question of is the filmmaker the one who is counted as responsible for the artistic work?

2.1.3.2.1.1 Auteur Theory

Regarding who is responsible for the cinematic adaptation of the three literary works being investigated in the present research, we can introduce Auteur theory, emerging in the 1950s and 1960s, which considers the director's creative vision as the primary driving force behind a film. This theory, popularized by critics such as François Truffaut and later by Andrew Sarris, posits that a director's personal style and thematic preoccupations are imprinted on their body of work, making them the 'author' of the film. According to Auteur theory, the director's influence is evident in the recurring motifs, visual aesthetics, and narrative techniques that define their films. This perspective shifts the focus from the collaborative nature of filmmaking to the individual artistry of the director, elevating their role in the creation of cinematic art.

However, Auteur theory also recognizes the significant contributions of other key collaborators, particularly cinematographers, in shaping a film's visual style. Cinematographers like Sven Nykvist and Roger Deakins are celebrated for their distinctive visual styles that complement and enhance the directors' visions. Sven Nykvist, renowned for his work with Ingmar Bergman, created images of striking clarity and emotional depth, using natural light and minimalist compositions to reflect the psychological and existential themes of Bergman's films. Nykvist's cinematography played a crucial role in defining the look and feel of films like Persona and Cries and Whispers, showcasing the power of visual storytelling.

Similarly, Roger Deakins has made significant contributions to the films of the Coen brothers and other directors, bringing a unique visual sensibility to each project. Deakins' work is characterized by meticulous composition, innovative lighting techniques, and a keen eye for texture and detail. His collaborations with the Coen brothers, such as No *Country for Old Men* and *Fargo*, demonstrate how a cinematographer can enhance and elevate a director's vision, creating a visual language that complements the narrative and thematic elements of the film. Deakins' ability to adapt his style to different genres and directors further underscores the importance of the cinematographer's role in the Auteurist framework.

The interplay between directors and cinematographers highlights the collaborative nature of filmmaking, even within the auteur theory framework. While the director's vision is central, the contributions of the cinematographer are indispensable in realizing that vision on screen. This collaboration can result in a cohesive and compelling visual style that is integral to the film's overall impact. Directors like Stanley Kubrick, who worked closely with cinematographers like John Alcott, and Terrence Malick, who collaborated with Emmanuel Lubezki, demonstrate how the synergy between director and cinematographer can produce visually stunning and thematically rich films.

Moreover, Auteur theory has evolved to acknowledge the influence of other creative forces, such as screenwriters, editors, and production designers, in shaping a film. The collaborative efforts of these artists contribute to the unique fingerprint of each film, making it a collective artistic endeavor rather than the product of a single visionary. This expanded understanding of Auteur theory allows for a more nuanced appreciation of the filmmaking process, recognizing the importance of each collaborator in bringing the director's vision to life.

In conclusion, while Auteur theory emphasizes the director's creative vision, it also recognizes the significant contributions of cinematographers and other key collaborators in shaping a film's visual and narrative style. The collaborative relationship between directors and

cinematographers like Sven Nykvist and Roger Deakins exemplifies how their combined efforts can create a distinctive and impactful cinematic experience. By acknowledging the collaborative nature of filmmaking, Auteur theory offers a more comprehensive understanding of the artistry and complexity involved in the creation of films.

2.1.3.2.2 Key Cinematographic Techniques

2.1.3.2.2.1 Lighting

Cinematic lighting, as a critical element of *mise-en-scène*, has evolved significantly since the inception of film, influenced by technological advancements and artistic movements. Early filmmakers experimented with lighting to enhance visual storytelling, leading to the development of foundational lighting techniques and theories. In the silent film era, lighting played a crucial role in compensating for the lack of sound. Filmmakers such as Georges Méliès and D.W. Griffith utilized lighting to create depth, emphasize action, and convey mood. Méliès, known for his innovative use of special effects, used lighting to enhance the fantastical elements of his films (Ezra, 2000). Griffith, on the other hand, employed chiaroscuro lighting to highlight emotional intensity and dramatic moments in films like *The Birth of a Nation* (1915) (Bordwell & Thompson, 2003). German Expressionism, a cinematic movement of the 1920s, significantly influenced the use of lighting in film. Expressionist filmmakers used exaggerated, high-contrast lighting to create surreal and often nightmarish visual landscapes. Films such as *The Cabinet of Dr. Caligari* (1920) and *Nosferatu* (1922) utilized stark shadows and dramatic lighting to convey psychological and emotional states (Eisner, 1952). This period marked a departure from naturalistic lighting, emphasizing the symbolic and expressive potential of light and shadow.

During Hollywood's classical era, from the 1930s to the 1950s, lighting techniques became more standardized. Cinematographers like Gregg Toland, who worked on *Citizen Kane* (1941), pioneered deep focus cinematography, which utilized extensive lighting to maintain clarity in both foreground and background elements (Maltby, 2003). The three-point lighting system, consisting of key light, fill light, and backlight, became the industry standard for achieving balanced and aesthetically pleasing images (Bordwell, 2006).

Contemporary cinematic lighting theories build on historical foundations while incorporating new technologies and methodologies. Modern filmmakers continue to explore the aesthetic and symbolic possibilities of lighting to enhance visual storytelling. In contemporary cinema, realism and naturalism have become prominent lighting approaches. These styles emphasize natural light sources and aim to replicate real-world lighting conditions. Filmmakers such as Terrence Malick and Emmanuel Lubezki have championed this approach, using natural light to create immersive and authentic visual experiences in films like *The Tree of Life* (2011) (Kolker, 2011). This approach often involves shooting during specific times of day, such as the 'golden hour' to capture the desired lighting effects naturally.

High-key and low-key lighting are two contrasting styles that continue to be widely used in contemporary cinema. High-key lighting involves using bright, even illumination with minimal shadows, often seen in comedies and musicals to create a cheerful and vibrant atmosphere (Bordwell & Thompson, 2003). However, low-key lighting, characterized by strong contrasts and deep shadows, is commonly used in film noir and horror genres to evoke tension and mystery. Directors like David Fincher have mastered low-key lighting to enhance the suspenseful and moody atmosphere of films such as *Se7en* (1995) and *Gone Girl* (2014) (McClean, 2017).

Additionally, practical lighting and motivated lighting are techniques that integrate diegetic light sources within the scene. Practical lighting involves using visible light sources, such as lamps or candles, to illuminate the scene realistically, while motivated lighting refers to the use of off-screen lights that logically fit the scene's context, enhancing the sense of realism. This approach is prevalent in contemporary cinema, where filmmakers like Roger Deakins employ these techniques to create visually coherent and believable environments in films like *Skyfall* (2012) and *Blade Runner 2049* (2017) (Brown, 2016).

2.1.3.2.2.1.1 Symbolic Cinematic Lighting

Lighting in film is a powerful tool that transcends mere visual aesthetics, playing a critical role in shaping the narrative and emotional experience of the audience. Various theoretical frameworks offer distinct perspectives on how lighting functions within cinema, from psychoanalytic interpretations that link lighting to unconscious desires, to Marxist analyses that view it as a means of critiquing social structures. By exploring the symbolic, cognitive, phenomenological, and cultural dimensions of lighting, scholars can uncover the multifaceted ways in which this element contributes to the creation of meaning, atmosphere, and ideological commentary in films. This research takes into consideration how different film theories—psychoanalytic, structuralist, cognitive, phenomenological, Marxist, queer, cultural, and postcolonial—approach the study of lighting, revealing its significance as a cinematic language that both reflects and shapes the viewer's experience

As mentioned earlier, Lighting in film is a powerful tool that transcends its basic function of illumination, engaging with a wide range of theoretical perspectives that explore its deeper meanings and impacts. Psychoanalytic film theory, rooted in the work of Sigmund Freud and Jacques Lacan, delves into how cinematic elements like lighting can symbolize unconscious desires and fears, externalizing the inner psychological states of characters. For instance, the fragmented lighting in David Lynch's films can be seen as a representation of fractured identities and repressed

traumas. Moving beyond the psyche, structuralist and post-structuralist theories, influenced by scholars like Roland Barthes and Jacques Derrida, consider how lighting functions as a system of signs within the cinematic text. These approaches analyze how lighting contributes to the construction of meaning or its deconstruction, as seen in films like *Dogville,* where contradictory lighting setups challenge traditional cinematic conventions and audience expectations.

Cognitive film theory shifts the focus from symbolic interpretations to the psychological and perceptual mechanisms through which lighting influences audience understanding and engagement. This perspective explores how different lighting techniques, such as low-key lighting, affect viewers' perception of depth and spatial relationships, thereby contributing to the overall sense of tension and unease in a film. Similarly, phenomenological approaches to film, like those advanced by Vivian Sobchack, emphasize the sensory and immersive qualities of lighting, suggesting that it can evoke physical and emotional responses that deepen the audience's engagement with the story. The warm, golden lighting in Terrence Malick's films, for instance, can create a sense of nostalgia and introspection, drawing viewers into a more intimate and reflective state of mind.

Marxist film theory, on the other hand, examines how lighting can be used to reflect and critique social and economic structures, highlighting class differences, power dynamics, and social inequalities. The stark, contrasting lighting in films like *Metropolis* visually reinforces themes of exploitation and alienation, engaging audiences in a deeper understanding of the underlying economic and political messages. Queer theory also engages with the symbolic use of lighting, analyzing how it can reflect and disrupt heteronormative narratives and representations. In films like 'moonlight' vibrant, colorful lighting expresses the fluidity and complexity of queer identities, highlighting how light, color, and emotion intertwine to construct meaning.

Cultural studies perspectives on film lighting further expand the analysis by examining how lighting techniques are influenced by and reflect broader cultural and historical contexts. For example, the high-contrast lighting in film noir can be seen as a reflection of the anxieties and moral ambiguities of post-World War II American society. Postcolonial film theory continues this line of inquiry by exploring how lighting can represent and critique colonial and postcolonial identities and power structures. In the films of directors like Satyajit Ray, the use of shadow and light underscores the tensions and contradictions of colonial rule, challenging the historical and cultural legacies of colonialism. Through these varied theoretical lenses, lighting in film emerges as a critical element in the construction of narrative, meaning, and ideological critique, making it a central focus in the analysis of cinematic art.

Symbolic cinematic lighting uses light and shadow to convey deeper meanings and themes, enhancing the narrative and emotional impact of a film. Lighting in cinema often transcends mere

illumination, serving as a powerful tool for symbolism. Light can represent various abstract concepts such as hope, purity, enlightenment, or truth. Conversely, darkness can symbolize fear, evil, ignorance, or death. Alfred Hitchcock, a master of suspense, frequently used lighting symbolically to enhance the psychological complexity of his films. In *Psycho* (1960), Hitchcock used stark, high-contrast lighting to highlight the dual nature of Norman Bates, with light representing his outwardly normal persona and shadow indicating his darker, hidden side (Durgnat, 1974). This technique added layers of meaning to the narrative, heightening the tension and ambiguity of the character.

Film noir, for instance, a genre characterized by its cynical worldview and moral ambiguity, heavily relies on symbolic lighting. The use of *chiaroscuro*, or the contrast between light and dark, is a defining feature of film noir. Shadows and silhouettes are used to convey themes of entrapment, duplicity, and existential despair. Films like *The Maltese Falcon* (1941) and '*Double Indemnity* (1944) use shadow play to create a sense of mystery and danger, reinforcing the genre's thematic concerns (Naremore, 1998).

Color in lighting can also carry symbolic weight. Directors like Wong Kar-wai and Pedro Almodóvar use color lighting to evoke specific emotions and themes. Wong Kar-wai's *In the Mood for Love* (2000) employs warm, saturated colors to convey the intimacy and emotional depth of the characters' unspoken love (Brunette, 2005). Almodóvar's films often use vibrant colors to symbolize passion, conflict, and identity, as seen in *All About My Mother* (1999) and *Talk to Her* (2002) (Smith, 2007).

2.1.3.2.2.1.2 Lighting and Emotion

When designing lighting especially in cinematic, there have many targets as storytelling and building a mood to boost the viewer's feelings of involvement appear to be the two essential aim of a lighting designer (Sugiarto, S., & Santi Widiastuti, 2020). In other words, the impact of cinematic lighting on mood and audience reception is profound, influencing how viewers emotionally and cognitively engage with a film. Lighting is instrumental in establishing the mood of a film, guiding the audience's emotional response. Different lighting setups can evoke a wide range of emotions, from happiness and warmth to fear and suspense.

For example, high-key lighting, characterized by bright, even illumination with minimal shadows, is often used to create a cheerful and uplifting mood. This style is prevalent in comedies, musicals, and light-hearted dramas. The consistent brightness of high-key lighting can make scenes appear more vibrant and less threatening, enhancing the overall feel-good atmosphere of the film

(Bordwell & Thompson, 2003). For example, the use of high-key lighting in *La La Land* (2016) contributes to its whimsical and joyous tone, reinforcing the film's themes of love and aspiration (Chazelle, 2016).

In contrast, low-key lighting, with its strong contrasts and deep shadows, is used to create a tense and suspenseful mood. This style is common in horror, thriller, and noir films, where the interplay of light and shadow can heighten feelings of fear, anxiety, and mystery. The use of low-key lighting in *The Exorcist* (1973) creates an oppressive and eerie atmosphere, enhancing the film's horror elements and making the audience feel unease and dread (Friedkin, 1973).

Color lighting can also significantly impact the emotional resonance of a film. Different colors evoke specific psychological responses, influencing how the audience perceives and feels about a scene. Warm colors like red, orange, and yellow can evoke feelings of warmth, passion, and energy, while cool colors like blue, green, and purple can evoke calmness, sadness, or detachment. Similarly, Pedro Almodóvar's films frequently use vibrant, contrasting colors to highlight themes of passion, conflict, and identity. In *Talk to Her* (2002), the use of bold, saturated colors like red and blue serves to emphasize the emotional and psychological states of the characters, enhancing the film's dramatic impact and engaging the audience on a visceral level (Smith, 2007).

Lighting also contributes to emotional contagion, the process by which the audience's emotions mirror those of the characters. By creating an appropriate mood through lighting, filmmakers can enhance the audience's emotional engagement with the story. For example, the use of dim, blue-tinted lighting in sad or introspective scenes can evoke feelings of melancholy or contemplation in the audience, aligning their emotional state with that of the characters (Zillmann, 1991).

Therefore, lighting not only affects the mood and emotional tone of a film but also influences the cognitive and psychological responses of the audience. It can direct the audience's attention to specific elements within the frame, guiding their focus and shaping their understanding of the narrative. Brightly lit areas naturally draw the eye, while darker areas recede into the background, allowing filmmakers to control what the audience sees and notices (Thompson & Bowen, 2009). Research has shown that lighting can impact memory and recall. Scenes with distinctive lighting setups, such as dramatic contrasts or vivid colors, are more likely to be remembered by viewers. This is because unusual or striking visual elements create stronger cognitive imprints, making those scenes more memorable (Storbeck & Clore, 2007).

2.1.3.2.2.1.3 Case Studies in Symbolic Cinematic Lighting

An instance of symbolic cinematic lighting is Ridley Scott's *Blade Runner*, which is celebrated for its use of lighting to create a dystopian, neo-noir aesthetic. The film's high-contrast lighting, combined with extensive use of shadows and neon lights, creates a visually rich and atmospheric world that reflects the themes of identity and humanity. The interplay of light and shadow underscores the ambiguity and moral complexity of the characters, enhancing the film's philosophical undertones (Sammon, 1996).

Conversely, Wong Kar-wai's *In the Mood for Love* uses lighting to convey the emotional subtext of the characters' relationship. The film's warm, saturated colors and strategic use of shadows create an intimate and melancholic atmosphere, reflecting the unspoken longing and restraint between the protagonists. The lighting design enhances the narrative by visually representing the tension and unfulfilled desires that drive the characters' interactions (Brunette, 2005).

Another instance of symbolic cinematic lighting would be Francis Ford Coppola's *The Godfather* in which chiaroscuro lighting is employed to emphasize the themes of power and corruption within the Corleone family. The use of strong contrasts between light and dark, particularly in scenes featuring Marlon Brando's Don Vito Corleone, symbolizes the duality of the character's authority and moral ambiguity. The strategic placement of light and shadow serves to highlight the power dynamics at play, reinforcing the film's exploration of loyalty, betrayal, and the corrupting influence of power (Jones, 1997).

2.1.3.2.2.2 Camera

The evolution of camera techniques has been integral to the development of film as an art form. Early filmmakers experimented with different camera angles and movements to enhance visual storytelling, leading to the establishment of foundational techniques that continue to influence contemporary cinema. For instance, In the early days of cinema, pioneers like Georges Méliès and the Lumière brothers explored basic camera techniques. Méliès is known for his imaginative use of static camera setups to create fantastical scenes, as seen in *A Trip to the Moon* (1902) (Ezra, 2000). The Lumière brothers, on the other hand, focused on capturing real-life events with a static camera, emphasizing the documentary aspect of cinema (Robinson, 1997). It was during the silent film era when directors like D.W. Griffith and F.W. Murnau began to experiment with more dynamic camera techniques. Griffith used close-ups and varied camera angles to enhance emotional expression in films such as *The Birth of a Nation* (1915) (Gunning, 1991). German

Expressionist filmmakers like Murnau and Fritz Lang employed dramatic camera angles and movements to create distorted, otherworldly environments, exemplified in films like *Nosferatu* (1922) and *Metropolis* (1927) (Eisner, 1952). The use of tracking shots, crane shots, and other camera movements became more prevalent, enhancing the fluidity and dynamism of visual storytelling (Bordwell, 1985). And today, contemporary filmmakers continue to innovate and refine camera techniques, incorporating new technologies and methodologies.

Camera techniques also contribute to the audience's understanding of the narrative. By highlighting key elements and creating visual contrasts, angles and movements help to clarify spatial relationships, character motivations, and thematic nuances. This visual guidance is essential for maintaining narrative coherence and ensuring that the audience can follow the story effectively (Bordwell, 1985). Distinctive camera techniques, such as dramatic angles or complex movements, enhance the memorability of scenes. Research suggests that visual elements that stand out are more likely to be remembered by viewers, creating lasting impressions and reinforcing key moments in the narrative (Storbeck & Clore, 2007).

Various theoretical perspectives provide a deeper understanding of the symbolic and functional roles of camera techniques in cinema. This section examines several key theories that inform the study of cinematic camera work. Psychoanalytic film theory, rooted in the work of Sigmund Freud and Jacques Lacan, explores how camera techniques can represent unconscious desires and fears. Symbolic camera work in this context often serves to externalize the inner psychological states of characters. For example, the use of fragmented and disorienting camera angles in David Lynch's films can be seen as a representation of fractured identities and repressed traumas (Rodley, 2005).

Structuralist and post-structuralist theories, influenced by the work of Roland Barthes and Jacques Derrida, analyze how camera techniques function as a system of signs within the cinematic text. These approaches consider how angles and movements contribute to the construction of meaning and the deconstruction of established narratives. For instance, the use of contradictory camera setups in films like *Dogville* (2003) can be interpreted as a means of challenging traditional cinematic conventions and audience expectations (Bazin, 2004). Besides, Cognitive film theory examines how viewers process and interpret visual information, including camera techniques. This perspective focuses on the psychological and perceptual mechanisms through which angles and movements influence audience understanding and engagement. For example, cognitive theories might explore how low-angle shots affect viewers' perception of power dynamics within the frame, contributing to the overall sense of tension and unease (Bordwell, 1985).

2.1.3.2.2.2.1 Camera Angles and Movements

Camera angles are crucial in shaping the audience's perception of a scene and its characters. Different angles can convey power dynamics, emotional states, and thematic elements. For example, high angle shots, where the camera looks down on the subject, can make characters appear smaller, vulnerable or insignificant. A high angle shot is taken from above the subject, looking down. It often conveys a sense of powerlessness or inferiority. It can create feelings of pity or fear in the audience, highlighting the subject's lack of power or control within the scene. For example, In Alfred Hitchcock's *Psycho* (1960), the high angle shot of Norman Bates cleaning up after a murder emphasizes his vulnerability and the sense of impending doom. Conversely, low angle shots, where the camera looks up at the subject, can imbue characters with a sense of power and dominance (Mascelli, 1965) and make them appear larger, more powerful, or more intimidating . For instance, in *The Dark Knight* (2008), director Christopher Nolan uses low angle shots to emphasize the imposing presence of the Joker, enhancing his menacing character (Lehane, 2010) and portray Batman as a powerful and intimidating figure.

Furthermore, an overhead angle, also known as a bird's eye view, is shot from directly above the subject. This angle provides a unique perspective and can make the subject appear small and insignificant. It can convey a sense of detachment, omniscience, or surveillance, highlighting the vulnerability or insignificance of the subject. In Stanley Kubrick's *The Shining* (1980), the overhead shot of the hedge maze emphasizes the labyrinthine complexity and the characters' isolation.

On the other hand, to create a sense of unease, disorientation, or instability, and make the audience feel uneasy or unsettled, reflecting the psychological state of the characters or the chaotic nature of the scene, A Dutch angle, or canted angle is used. For instance, In *The Third Man* (1949), Carol Reed uses Dutch angles to enhance the film's noir atmosphere and the protagonist's sense of paranoia and confusion.

In *Forrest Gump* (1994), for example, Robert Zemeckis frequently uses eye level shots to connect the audience with Forrest's straightforward and sincere perspective, as an eye level shot is taken at the subject's eye level, creating a neutral perspective. It allows the audience to engage with the character on an equal footing, without any visual bias. These shots foster a sense of relatability and empathy, allowing the audience to engage with the characters more directly and naturally.

Shoulder level shots are taken from the height of the subject's shoulders. This angle is often used in conversations and can subtly influence the audience's perception of the character's status and emotional state. For example, in *The Social Network* (2010), David Fincher uses shoulder level shots during the deposition scenes to emphasize the tension and confrontational nature of the

interactions. These shots are the best choice to create a sense of intimacy and involvement in dialogue scenes, subtly indicating the power dynamics between characters.

Going down on the level, in *Once Upon a Time in the West* (1968), Sergio Leone uses hip level shots during gunfights to focus on the characters' weapons and stances, heightening the tension, as taken from the height of the subject's hips, they are often used in action scenes or to emphasize a character's posture, movement, readiness, drawing attention to the physicality and preparedness of the characters.

To highlight determination, journey, and movement, adding a dynamic element to the scene and focusing on the character's actions, directors of photography usually use Knee level shots; from the height of the subject's knees to emphasize a character's lower body, movement, or the ground they are walking on. As an example, In *Kill Bill: Vol. 1* (2003), Quentin Tarantino uses knee level shots to emphasize the Bride's determined stride and the impending confrontation.

Finally, a ground level shot, taken from ground level, often looking up at the subject, can make the subject appear dominant or emphasize the ground they are on. They can create a sense of immediacy and immersion, making the audience feel closer to the action and emphasizing the dominance or importance of the subject, as in *Mad Max: Fury Road* (2015), in which George Miller uses ground level shots to capture the intensity and speed of the vehicular action scenes.

As mentioned earlier, camera movements add dynamism and fluidity to a film, guiding the audience's attention and enhancing the narrative flow. Various types of camera movements are used to achieve different cinematic effects. For instance, Panning involves rotating the camera horizontally, while tilting involves rotating it vertically. These movements can be used to follow a character's actions, reveal new information within a scene, or create a sense of space and scale. Alfred Hitchcock famously used a combination of pans and tilts to build suspense and guide the viewer's eye in *Vertigo* (1958) (Spoto, 1992).

Also tracking shots, also known as dolly shots, are a subcategory of camera movements where the camera moves smoothly along a track, following a subject or exploring a space. This technique allows for dynamic and fluid motion, creating a sense of continuity and immersion. Unlike static shots, tracking shots can convey a sense of progression and movement, guiding the audience's attention through the scene and often providing a more intimate connection with the characters or environment. This type of shot is particularly effective in building tension, illustrating complex spatial relationships, or emphasizing the fluidity of an action.

One of the most famous uses of tracking shots is in Stanley Kubrick's *The Shining* (1980), particularly the scenes where the camera follows Danny as he rides his tricycle through the eerie corridors of the Overlook Hotel. This technique not only enhances the suspense but also immerses

the audience in Danny's perspective, heightening the sense of foreboding and isolation. Another notable example is the opening scene of Orson Welles' *Touch of Evil* (1958), where a continuous tracking shot follows a car with a bomb through a bustling border town. This intricate shot sets the tone for the film, establishing the tension and complexity of the narrative right from the start.

Tracking shots contribute significantly to the narrative and aesthetic dimensions of a film. From a theoretical standpoint, they can be analyzed through various lenses, including cognitive film theory, which examines how such movements guide viewer perception and focus. The fluid motion of a tracking shot can help maintain spatial and temporal coherence, aiding in the audience's understanding of the scene's geography and action. Additionally, the immersive quality of tracking shots can enhance emotional engagement, drawing viewers deeper into the story. The continuous nature of tracking shots also aligns with André Bazin's realist approach, as it preserves the temporal and spatial integrity of the scene, offering a more authentic representation of reality (Bazin, 1967).

On the other hand, crane shots, achieved by mounting the camera on a crane, allow for sweeping, high-angle views of a scene. These shots can convey grandeur, scale, and perspective. Orson Welles' use of a crane shot in the opening sequence of *Touch of Evil* (1958) is a classic example, providing an intricate and engaging introduction to the film's setting and characters (Naremore, 2004). Whereas the introduction of the Steadicam in the 1970s revolutionized camera movement, allowing for smooth, stabilized shots even in complex and dynamic environments. Handheld camera work, on the other hand, creates a sense of immediacy and realism, often used in documentary-style filmmaking. The handheld camera work in *Saving Private Ryan* (1998) enhances the film's gritty, immersive portrayal of combat (Corkin, 2005).

2.1.3.2.2.2.2 Symbolic Use of Camera Techniques

Camera techniques are not only functional but also symbolic, contributing to the thematic and emotional depth of a film. More specifically, camera angles can convey underlying themes and character dynamics, adding layers of meaning to a film's visual language.

For instance, high and low angle shots are often used symbolically to represent power dynamics between characters. In *Schindler's List* (1993), Steven Spielberg uses high angle shots to depict the vulnerability of Jewish prisoners, while low angle shots emphasize the authority and menace of Nazi officers (Insdorf, 1994). Dutch angles and extreme high or low angles can symbolize psychological states such as isolation and confinement. In *Requiem for a Dream* (2000), Darren Aronofsky uses Dutch angles to convey the characters' descent into addiction and despair, visually representing their fractured realities (Lim, 2003).

Camera movements can enhance the narrative by symbolically reflecting the emotional and thematic currents of a scene. Tracking shots and dolly shots can symbolize fluidity and change, guiding the audience through the evolving dynamics of the story. In *Goodfellas* (1990), Martin Scorsese's famous long tracking shot through the Copacabana nightclub symbolizes the allure and complexity of the gangster lifestyle (Ebert, 2002). Rapid and erratic camera movements, such as those achieved with handheld cameras, can convey disorientation and chaos. In *The Bourne Ultimatum* (2007), Paul Greengrass uses handheld camera work to enhance the intensity and confusion of the action sequences, immersing the audience in the protagonist's frantic experience (Warren, 2007). The emotional impact of camera techniques on the audience is profound, shaping their engagement with the film and their emotional response to the narrative.

Camera angles and movements are crucial in building tension and suspense. Techniques such as the Hitchcock zoom, where the camera simultaneously zooms in and tracks out, create a disorienting effect that heightens anxiety. This technique is famously used in *Vertigo* to convey the protagonist's acrophobia and sense of vertigo (Spoto, 1992). Close-ups and intimate camera angles can elicit empathy and intimacy, drawing the audience closer to the characters' experiences. In *The Passion of Joan of Arc* (1928), Carl Theodor Dreyer's use of extreme close-ups on Joan's face creates a powerful sense of intimacy and emotional intensity, making the audience feel her pain and spiritual torment (Thomson, 1994). Camera techniques are essential in establishing the overall atmosphere and mood of a film. The choice of angles and movements can convey the emotional tone of a scene, influencing how the audience perceives and engages with the narrative. Smooth, flowing camera movements such as crane shots or Steadicam shots can create a sense of calm and serenity. In *The Tree of Life* (2011), Terrence Malick uses fluid camera movements to convey the beauty and tranquility of nature, enhancing the film's contemplative and poetic mood (Cousins, 2011).

Conversely, erratic and shaky camera movements can convey chaos and instability. In *Cloverfield* (2008), the use of a handheld camera creates a sense of immediacy and disorientation, reflecting the chaotic and frightening events unfolding in the story (Reyes, 2011). Camera techniques not only affect the emotional tone of a film but also influence the cognitive and psychological responses of the audience. Following is an exploration of the mechanisms through which camera techniques impact viewers' perception and engagement. As previously stated, camera angles and movements guide the audience's attention, directing their focus to specific elements within the frame. This control over visual attention helps filmmakers emphasize important narrative details and shape the viewer's interpretation of the scene (Thompson & Bowen, 2009).

Distinctive camera techniques, such as dramatic angles or complex movements, enhance the memorability of scenes. Research suggests that visual elements that stand out are more likely to be remembered by viewers, creating lasting impressions and reinforcing key moments in the narrative (Storbeck & Clore, 2007). Camera techniques also contribute to emotional contagion, the process by which the audience's emotions mirror those of the characters. By creating an appropriate mood through angles and movements, filmmakers can enhance the audience's emotional engagement with the story. For example, the use of intimate close-ups can evoke feelings of empathy and connection, aligning the audience's emotional state with that of the characters (Zillmann, 1991).

2.1.3.2.2.2.3 Case Studies in Cinematic Camera Techniques

Orson Welles' *Citizen Kane* is celebrated for its groundbreaking use of deep focus cinematography, achieved by cinematographer Gregg Toland. Deep focus allows multiple planes of action to remain in sharp focus, creating complex compositions and enhancing the narrative depth. The use of low-angle shots and innovative camera movements further contributes to the film's visual storytelling, reinforcing themes of power, ambition, and loss (Maltby, 2003). Alfred Hitchcock's *Vertigo* also employs a range of camera techniques to create psychological tension and convey the protagonist's acrophobia. The use of the Hitchcock zoom, where the camera simultaneously zooms in and tracks out, creates a disorienting effect that heightens the sense of vertigo and anxiety. Hitchcock's precise use of camera angles and movements guides the viewer's emotional response and enhances the film's suspenseful atmosphere (Spoto, 1992).

Stanley Kubrick's *The Shining* uses Steadicam shots and intricate camera movements to create a haunting and immersive atmosphere. The smooth, continuous tracking shots through the Overlook Hotel's corridors enhance the sense of unease and claustrophobia, while the use of low-angle shots and symmetrical compositions contributes to the film's unsettling aesthetic. Kubrick's meticulous camera work amplifies the psychological horror and tension, making *The Shining* a masterclass in atmospheric filmmaking (LoBrutto, 1997). Alfonso Cuarón's *Children of Men* is renowned for its use of long takes and fluid camera movements to create a sense of immersive realism. The film's extended tracking shots, achieved with innovative rigging and Steadicam techniques, place the audience directly amidx the action, enhancing the immediacy and intensity of the dystopian narrative. The use of handheld camera work further contributes to the film's gritty and realistic aesthetic, making *Children of Men* a powerful example of immersive cinematic storytelling (Purse, 2011).

2.1.3.2.2.3 Music and Sound

As expected, cinematic music has constantly been developing since the inception of film, shaped by technological advancements and artistic movements. Early filmmakers recognized the potential of music to enhance the storytelling process, leading to the development of foundational techniques and theories. Naturally, the advent of synchronized sound in the late 1920s revolutionized cinematic music. The introduction of 'talkies' allowed for more intricate and synchronized use of music and sound effects. Max Steiner, often regarded as the father of film music, composed groundbreaking scores for films like *King Kong* (1933) and *Gone with the Wind* (1939), establishing many conventions of the classical Hollywood film score (Kalinak, 1992). Steiner's work demonstrated how music could be used to underscore narrative themes, evoke emotions, and enhance character development.

Post-war developments in cinematic music saw greater experimentation and diversity in musical styles. The French New Wave, for instance, utilized music in unconventional ways, often breaking with traditional scoring practices. Directors like Jean-Luc Godard incorporated diegetic and non-diegetic music to create disjunctions and emphasize the constructed nature of the cinematic experience (Kassabian, 2001). This period also saw the rise of composers like Ennio Morricone, whose eclectic and innovative scores for Spaghetti Westerns, such as *The Good, the Bad and the Ugly* (1966), redefined the possibilities of film music (Miceli, 2013).

The integration of electronic and digital music has also significantly expanded the palette of cinematic music. Composers like Hans Zimmer and Trent Reznor have pioneered the use of synthesizers, electronic textures, and digital manipulation in film scores. Zimmer's score for *Inception* (2010), with its iconic use of a slowed-down Edith Piaf song, demonstrates how digital technology can be used to create innovative and memorable soundscapes (Donnelly, 2005). Contemporary film scores often feature hybrid compositions that blend traditional orchestral elements with electronic music, world music, and other genres. A.R. Rahman's score for *Slumdog Millionaire* (2008) combines Indian musical traditions with contemporary electronic sounds, reflecting the film's cross-cultural narrative and enhancing its global appeal (Kaur, 2012). This blending of musical styles highlights the increasingly globalized nature of film production and consumption.

Music can direct the audience's attention, highlighting specific elements within the narrative. Leitmotifs and recurring musical themes can serve as auditory cues, drawing the viewer's focus to important characters or narrative developments. This technique helps to guide the audience's interpretation of the story and maintain narrative coherence (Karlin & Wright, 2004). Research suggests that music enhances memory and recall, making scenes more memorable. The

use of distinctive musical themes can create strong cognitive associations with specific narrative elements, reinforcing key moments in the film. The iconic score of *Indiana Jones* (1981), for example, is instantly recognizable and strongly associated with the adventurous spirit of the franchise, enhancing the memorability of the films (Gorbman, 1987).

Music contributes to emotional contagion, the process by which the audience's emotions mirror those of the characters. By creating an appropriate mood through musical elements, filmmakers can enhance the audience's emotional engagement with the story. For example, the use of melancholic music in a sad scene can evoke feelings of sadness and empathy, aligning the audience's emotional state with that of the characters (Zillmann, 1991).

Psychoanalytic film theory, rooted in the work of Sigmund Freud and Jacques Lacan, explores how music can represent unconscious desires and fears. Symbolic music in this context often serves to externalize the inner psychological states of characters. For example, the use of eerie, dissonant music in David Lynch's films can be seen as a representation of repressed traumas and fractured identities (Rodley, 2005).

As Bordwell (1985) suggests, structuralist and post-structuralist theories, influenced by the work of Roland Barthes and Jacques Derrida, analyze how music functions as a system of signs within the cinematic text. These approaches consider how musical elements contribute to the construction of meaning and the deconstruction of established narratives. For instance, the use of contradictory musical cues in films like *Pulp Fiction* (1994) can be interpreted as a means of challenging traditional cinematic conventions and audience expectations. However, he believes cognitive film theory examines how viewers process and interpret auditory information, including music. This perspective focuses on the psychological and perceptual mechanisms through which music influences audience understanding and engagement. For example, cognitive theories might explore how leitmotifs affect viewers' recognition of characters and their emotional responses, contributing to the overall sense of narrative coherence and emotional depth (Bordwell, 1985).

Developing musical themes that evolve throughout the film is a common technique in composition. These themes can be associated with specific characters, locations, or narrative elements, creating a cohesive and dynamic score. The thematic development in Howard Shore's score for *The Lord of the Rings* trilogy is a prime example, with recurring motifs that evolve in complexity and orchestration, reflecting the narrative progression (Adams, 2003).The choice of instruments and timbre significantly impacts the emotional tone of the music. Composers use different instruments to evoke specific emotions and atmospheres. For example, the use of solo piano can create a sense of intimacy and vulnerability, while a full orchestra can convey grandeur

and intensity. The diverse instrumentation in Alexandre Desplat's score for *The Shape of Water* (2017) enhances the film's magical and romantic qualities (Vijayakar, 2018).

2.1.3.2.2.3.1 Symbolic Use of Cinematic Music

Musical themes and motifs can symbolize characters, emotions, or narrative elements, adding layers of meaning to a film's score. The use of leitmotifs, recurring musical themes associated with specific characters or concepts, is a common technique in film scoring. Richard Wagner originally developed this concept in opera, and it was later adapted by film composers. John Williams' scores for the *Star Wars* series are a prime example, with distinct leitmotifs representing characters like Luke Skywalker, Darth Vader, and Princess Leia. These musical themes help to reinforce character identities and emotional arcs throughout the series (Karlin & Wright, 2004).

The choice of instruments and orchestration can also carry symbolic weight. For example, Ennio Morricone's use of the electric guitar in *Spaghetti Westerns* symbolizes the modern, rebellious nature of the films' protagonists, contrasting with the traditional orchestral scores of classical Westerns (Miceli, 2013). Similarly, the use of ethnic instruments can evoke cultural contexts and enhance the authenticity of the film's setting.

The style and genre of music used in a film can symbolize broader themes and contexts, influencing how the audience interprets the narrative; i.e the use of jazz music in films often symbolizes urban alienation and existential angst. In films like *Taxi Driver* (1976), Bernard Herrmann's jazz-inflected score underscores the protagonist's isolation and inner turmoil, reflecting the gritty, disillusioned atmosphere of 1970s New York (Brown, 1994). And, classical music is frequently used in historical dramas to evoke the cultural and temporal context of the narrative. Stanley Kubrick's use of classical compositions in *Barry Lyndon* (1975) not only enhances the film's period authenticity but also serves to underscore the themes of fate and inevitability, with the music often contrasting ironically with the characters' actions (Gorbman, 1987).

The impact of cinematic music on mood and audience reception is profound, shaping how viewers emotionally and cognitively engage with a film. Music is instrumental in establishing the mood of a film, guiding the audience's emotional response. Different musical styles, tempos, and harmonies can evoke a wide range of emotions, from joy and excitement to fear and sadness. The use of major and minor keys in music is a fundamental technique for influencing mood. Major keys are typically associated with happiness, brightness, and optimism, while minor keys evoke sadness, darkness, and tension. For example, the use of a minor key in the score of *The Godfather* (1972) enhances the film's dark, somber tone, reflecting the tragic and morally complex nature of the

narrative (Kalinak, 1992). Tempo and rhythm also play a crucial role in mood creation. Fast tempos and lively rhythms can create a sense of excitement and urgency, while slow tempos and gentle rhythms can evoke calmness and introspection. The frenetic tempo of the score in *Mad Max: Fury Road* (2015) contributes to the film's high-octane, adrenaline-fueled atmosphere, keeping the audience on the edge of their seats (Vijayakar, 2015).

Harmonic and melodic structures influence the emotional resonance of music. Consonant harmonies and smooth, lyrical melodies tend to evoke positive emotions, while dissonant harmonies and angular, unpredictable melodies can create tension and unease. The use of dissonant harmonies and unconventional melodic structures in the score of *Psycho* (1960) enhances the film's suspenseful and disturbing atmosphere, contributing to its iconic status in the horror genre (Brown, 1994). Music enhances the emotional resonance of a film, deepening the audience's connection to the characters and narrative. Different musical elements can amplify the emotional impact of key scenes, making them more memorable and affecting. Music can elicit empathy and intimacy, drawing the audience closer to the characters' experiences. In *Schindler's List* (1993), John Williams' poignant score, featuring the solo violin, evokes deep empathy for the characters' suffering, enhancing the emotional impact of the film's portrayal of the Holocaust (Kalinak, 1992).Suspenseful music is crucial in building tension and anticipation. Techniques such as ostinatos, unresolved harmonies, and sudden dynamic shifts can create a sense of anxiety and expectation. The use of repetitive, pulsating rhythms in the score of *Jaws* (1975) effectively builds suspense, heightening the audience's fear and anticipation of the shark's attacks (Gorbman, 1987).Triumphant and cathartic moments in film are often underscored by powerful, uplifting music. The use of soaring melodies, major keys, and rich orchestration can enhance the sense of victory and emotional release. The climactic score of *The Lord of the Rings: The Return of the King* (2003) underscores the film's themes of heroism and redemption, providing a cathartic and uplifting conclusion to the epic trilogy (Adams, 2003).

What has been discussed for a more theoretical pint off view will now be explained by means of examples As an example, John Williams' score for *Star Wars* is renowned for its use of leitmotifs, associating specific musical themes with characters and concepts. The heroic fanfare of the *Main Title* theme, the ominous *Imperial March* and the poignant *Force Theme* are just a few examples of how Williams' music reinforces character identities and narrative arcs. The use of leitmotifs creates a rich and cohesive auditory experience, making *Star Wars* a benchmark in the integration of music and storytelling (Karlin & Wright, 2004). Or, Hans Zimmer's score for *Inception* combines traditional orchestration with electronic music and digital manipulation to create a unique and immersive soundscape. The iconic use of a slowed-down Edith Piaf song

symbolizes the film's exploration of time and reality. Zimmer's innovative use of electronic textures and deep bass frequencies enhances the film's dreamlike and cerebral atmosphere, demonstrating the potential of digital music in contemporary cinema (Donnelly, 2005).

Nino Rota's score for *The Godfather* uses thematic development and instrumentation to symbolize the film's central themes of power, family, and tradition. The main theme, with its mournful trumpet and minor key, evokes the tragic and complex nature of the Corleone family. The use of traditional Sicilian instruments and motifs further enhances the cultural context and emotional depth of the film, making Rota's score an integral part of its narrative (Kalinak, 1992).

2.1.3.2.2.4 Montage

Montage theory emerged in the early 20th century, during a time of significant experimentation and innovation in the film industry. Sergei Eisenstein, along with other Soviet filmmakers like Lev Kuleshov and Vsevolod Pudovkin, sought to explore how editing could be used not just to narrate a story but to evoke emotions, ideas, and complex meanings.

Key Principles of Montage Theory

1. **Juxtaposition**: The core idea of montage is that the meaning of a sequence arises from the combination of different shots placed next to each other. This juxtaposition creates new meanings and emotional impacts that would not exist if the shots were viewed in isolation.
2. **Conflict and Contrast**: Eisenstein believed that true montage involves conflict or contrast between shots. This conflict could be visual, thematic, or emotional, and it serves to generate a dynamic and engaging viewing experience.
3. **Rhythm and Pace**: Montage theory also emphasizes the rhythm and pace of editing. The speed at which shots are cut together can influence the viewer's emotional response, creating tension, excitement, or calmness.
4. **Intellectual and Emotional Response**: Eisenstein argued that montage can stimulate both intellectual and emotional responses. By combining shots in a particular way, a filmmaker can provoke thought and evoke specific emotions, leading the audience to draw conclusions and understandings that go beyond the surface narrative (Corrigan, White, Mazaj, 2011)

Eisenstein identified several types of montage, each serving different purposes:

1. **Metric Montage**: This type focuses on the length of shots, creating a rhythm by cutting shots to a specific duration. It is concerned with the tempo of the film.

2. **Rhythmic Montage**: This goes beyond the duration of shots and considers the action within the shots, aiming to match the rhythm of the editing with the rhythm of the action.
3. **Tonal Montage**: This type uses the emotional tone of the shots to create an overall mood. It considers the emotional weight of each shot and combines them to evoke a specific feeling.
4. **Overtonal Montage**: This combines metric, rhythmic, and tonal montage to create a more complex and nuanced emotional effect.
5. **Intellectual Montage**: This type is used to convey abstract ideas through the juxtaposition of images. It aims to create new intellectual concepts and associations in the viewer's mind by combining seemingly unrelated shots.

Montage theory has had a profound impact on the evolution of film editing and cinematic storytelling. Its principles have influenced countless filmmakers and editors, shaping the way movies are crafted and experienced. Some key impacts include:

1. **Narrative Complexity**: Montage allows for more complex and layered narratives, as filmmakers can convey multiple ideas and emotions simultaneously through editing.
2. **Emotional Engagement**: By manipulating the rhythm, tone, and content of shots, filmmakers can deeply engage the audience's emotions, making the viewing experience more immersive and impactful.
3. **Visual Metaphor**: Montage enables the creation of visual metaphors and symbolic meanings, allowing films to communicate on a more profound and abstract level.
4. **Political and Social Commentary**: Many Soviet filmmakers used montage to convey political messages and social critiques, demonstrating its power as a tool for ideological expression.

As mentioned earlier, Eisenstein's films, such as *Battleship Potemkin* (1925) and *October* (1927) are quintessential examples of montage theory in action. The famous *Odessa Steps* sequence from *Battleship Potemkin* is often cited as a masterclass in montage, using rapid cuts and contrasting images to create tension and emotional impact. Montage theory has continued to influence contemporary cinema, from the rapid editing styles of action films to the complex narrative structures of art films. Directors like Alfred Hitchcock, Martin Scorsese, and Quentin Tarantino have all employed montage techniques to enhance their storytelling. It revolutionized film

editing by demonstrating that the true power of cinema lies in the creative combination of shots. Through juxtaposition, conflict, and rhythm, filmmakers can construct new meanings, evoke emotions, and engage audiences on multiple levels. The principles of montage continue to be a fundamental aspect of cinematic language, underscoring the importance of editing in the art of filmmaking.

To conclude, montage has been a cornerstone of film editing since the early 20th century. Its development has been profoundly influenced by pioneering filmmakers and theorists, leading to the establishment of foundational techniques and theories that continue to shape contemporary cinema. Edwin S. Porter's *The Great Train Robbery* (1903) is often cited as one of the earliest examples of montage, utilizing cross-cutting to build tension and narrative coherence (Salt, 1992). D.W. Griffith further advanced these techniques in films like *The Birth of a Nation* (1915) and *Intolerance* (1916), employing parallel editing and intercutting to heighten dramatic tension and enhance storytelling (Gunning, 1991).

2.1.3.2.2.4.1 Soviet Montage Theory and Kuleshov Effect

Montage, however, has been employed and exploited differently in the case of Soviet Montage Theory. Developed in the 1920s, Soviet Montage Theory marked a revolutionary approach to filmmaking, emphasizing the power of editing to create meaning and elicit emotions. This theory was spearheaded by Soviet filmmakers such as Sergei Eisenstein, Lev Kuleshov, Vsevolod Pudovkin, and Dziga Vertov. In the aftermath of the Russian Revolution, the Soviet government recognized cinema as a valuable tool for propaganda and education, fostering an environment of experimentation and innovation in film techniques (Bordwell, 1985). Soviet Montage Theory fundamentally shifted the focus from individual shots to the juxtaposition and combination of these shots, asserting that the essence of film lies in its editing (Thompson, 1999).

At the core of Soviet Montage Theory is the principle of juxtaposition, where the meaning of a film emerges from the interaction between sequential shots rather than from the shots themselves. This concept is vividly demonstrated by the Kuleshov Effect, an experiment conducted by Lev Kuleshov. In this experiment, Kuleshov intercut a shot of an actor's neutral face with various other images (a bowl of soup, a child in a coffin, a woman on a divan), and audiences attributed different emotions to the actor's expression based on the accompanying image (Kuleshov, 1974). The Kuleshov Effect highlighted how viewers derive meaning from the context provided by the sequence of shots, rather than from the individual images in isolation (Petric, 1989).

Sergei Eisenstein further expanded on these ideas by introducing the concept of intellectual montage. Widely quoted, Eisenstein believed that montage, or the collision of shots, could be used to create new ideas and intellectual concepts (Eisenstein, 1949). He argued that the conflict between shots generates a synthesis of new meaning, much like the dialectical process of thesis and antithesis leading to a higher level of understanding. For example, in his film *Strike* Eisenstein juxtaposes shots of workers being attacked with shots of a bull being slaughtered, creating a powerful metaphor for the brutality of oppression. This intellectual montage aims to provoke thought and engage the audience on a deeper level (Bordwell, 1985).

Vsevolod Pudovkin, another key figure in Soviet Montage Theory, emphasized constructive editing, where each shot builds upon the previous one to advance the narrative and guide the viewer's emotional journey. Pudovkin believed that montage should serve the story and characters, creating a logical progression that leads the audience through the film's emotional landscape (Pudovkin, 1929). His approach differed from Eisenstein's more abstract and theoretical use of montage, focusing instead on creating a cohesive and emotionally engaging narrative (Thompson, 1999).

Dziga Vertov contributed to the development of Soviet Montage Theory with his concept of 'kino-eye' which viewed the camera as an extension of the human eye capable of capturing reality more accurately (Vertov, 1984). Vertov advocated for a documentary style and the use of montage to reveal the truth and construct a new reality. His film *Man with a Movie Camera* exemplifies this approach, using rapid editing, innovative camera angles, and double exposures to create a dynamic and immersive portrait of urban life. Together, these filmmakers and their theories established the foundation for modern film editing, demonstrating how the artful combination of shots can profoundly shape the viewer's experience and understanding (Petric, 1989).

2.1.3.2.2.4.2 Symbolic use of Cinematic Montage

Montage is not only a technical tool but also a symbolic one, capable of conveying deeper meanings and enhancing the thematic and emotional depth of a film. Montage sequences can symbolize various themes and concepts, adding layers of meaning to the film's visual language.

Eisenstein's theory of intellectual montage emphasized the symbolic use of conflict and resolution through juxtaposed images. In *Battleship Potemkin* the Odessa steps sequence uses rapid cuts between advancing soldiers and fleeing civilians to create a powerful symbol of oppression and resistance (Eisenstein, 1949). This technique highlights how montage can symbolize broader social and political conflicts. It is often used to symbolize the passage of time and the transformation of

characters or situations. The training sequences in *Rocky* use rapid cuts and temporal condensation to symbolize the protagonist's physical and mental transformation, reinforcing themes of perseverance and determination (Bordwell, Staiger, & Thompson, 1985). Similarly, the *montage* in *Up* (2009) uses a series of brief, poignant scenes to encapsulate the life journey of the main characters, symbolizing the passage of time and the evolution of their relationship (Stanton, 2009).

Montage can also symbolize memory and subjectivity, creating fragmented and non-linear representations of characters' thoughts and experiences. In *Eternal Sunshine of the Spotless Mind* Michel Gondry uses montage to depict the protagonist's memories being erased, blending past and present in a dreamlike, subjective narrative (Carney, 2014). This symbolic use of montage emphasizes the fluid and fragmented nature of memory. Similarly, juxtaposition in montage can create powerful contrasts that emphasize thematic elements. By placing contrasting images side by side, filmmakers can highlight differences in time, space, or character states. This technique is effectively used in *Requiem for a Dream* (2000), where the contrasting lives of the characters are shown through rapid, alternating montages, underscoring their disparate journeys and shared descent into addiction (Lim, 2003).

Experimental films often use montage in abstract ways to symbolize complex ideas. In Stan Brakhage's *Dog Star Man* (1961-1964), the use of rapid, non-narrative montage creates an intense, sensory experience that symbolizes the cosmic and human life cycles. The abstract imagery and editing patterns challenge traditional narrative forms, encouraging viewers to find personal and symbolic meanings in the visual experience (Brakhage, 2001).

The impact of montage on the mood and reception of a film is profound, shaping how viewers emotionally and cognitively engage with the narrative. Different editing styles, rhythms, and transitions can evoke a wide range of emotions, from tension and excitement to calmness and introspection. The rhythm and pacing of montage significantly impact the film's mood. Rapid cuts and fast-paced editing can create a sense of urgency and excitement, while slower, more deliberate editing can evoke contemplation and introspection.

Cross-cutting and parallel editing can build suspense and tension by juxtaposing different narrative threads. In *The Silence of the Lambs* (1991), Jonathan Demme uses parallel editing to create suspense during the climax, intercutting between the FBI raid and the protagonist's confrontation with the antagonist. This technique heightens tension and keeps the audience on edge, demonstrating the power of montage to manipulate narrative timing and emotional impact (Silberman, 1991). Also, Temporal displacement through montage, such as flashbacks and non-linear sequences, can create a sense of mystery and psychological depth. In *The Godfather Part II* (1974), Francis Ford Coppola uses flashbacks to juxtapose the rise of Vito Corleone with the

decline of his son Michael, creating a complex, multi-layered narrative that explores themes of power, legacy, and moral decay (Kagan, 2004).

Finally, montage enhances the emotional resonance of a film, deepening the audience's connection to the characters and narrative. Different editing techniques can amplify the emotional impact of key scenes, making them more memorable and affecting. Montage can elicit empathy and intimacy by focusing on character development and emotional arcs. In *Amélie* (2001), Jean-Pierre Jeunet uses montage to explore the protagonist's inner world, blending whimsical imagery and rapid editing to create an intimate portrait of her dreams and desires. This technique draws the audience closer to the character, enhancing their emotional engagement with her story (Jeunet, 2001).

Darren Aronofsky's *Requiem for a Dream* also employs rapid montage to depict the escalating addictions of its characters. The use of repetitive, quick cuts and rhythmic editing patterns, particularly in the drug use sequences, creates a visceral, almost hypnotic effect that mirrors the characters' descent into addiction. This technique amplifies the film's emotional impact, making the audience viscerally feel the intensity and destructiveness of addiction (Lim, 2003). Or, Christopher Nolan's *Memento* uses nonlinear montage to construct its fragmented narrative, reflecting the protagonist's disoriented perception of time. The film's reverse chronological structure, interspersed with black-and-white scenes in chronological order, creates a complex and disorienting experience that immerses the audience in the protagonist's subjective reality. This innovative use of montage challenges traditional narrative forms and engages viewers in a unique and thought-provoking way (McGowan, 2012).

Having introduced Cinematography and the cinematic techniques, it is now worth presenting the literary elements taken into consideration in this research, including plot, characterisation, setting and mood, to provide a clear picture of the complexity of film making and the film as a multimodal text.

2.1.4 Plot

E.M. Forster offers a nuanced understanding of plot by distinguishing it from a mere sequence of events. According to Forster, plot involves a causal relationship between events, which gives the narrative its depth and meaning. He famously illustrates this with the example: 'The king died and then the queen died' as a basic story, but adds complexity and causality with 'The king died, and then the queen died of grief.' This example highlights that a plot is not just about what happens, but why it happens, emphasizing the importance of cause and effect in creating a coherent and emotionally resonant narrative. Forster's definition underscores the idea that plot is integral to the structure of a story, providing the framework that binds events together into a meaningful whole.

H. Porter Abbott also emphasizes the centrality of causality in defining plot, describing it as the chain of events within a story that are connected by cause and effect. According to Abbott, a plot is not simply a random series of occurrences, but rather a carefully constructed sequence where each event influences the next. This interconnectedness is what drives the narrative forward and engages the audience, as it creates a logical flow that makes the story both understandable and compelling. Abbott's definition aligns with Forster's in that it highlights the importance of causality, but it also broadens the concept by considering plot as the engine that propels the narrative, making it essential to the overall structure and impact of a story.

Various theoretical perspectives provide a deeper understanding of plot in literature and cinema. Freudian analysis, for instance, explores plot through the lens of psychoanalytic theory, examining how narratives reflect unconscious desires, fears, and conflicts. Plots are often analyzed in terms of their symbolic meanings and their influence on characters' psychological states. In literature, Freud's theories have been applied to analyze the psychological dimensions of plot in texts (Freud, 1900). In film, plots like the psychological thriller *Vertigo* are examined for their reflection of characters' unconscious fears and desires (Hitchcock, 1958).

Still within psychology and further than the Freudian approach, Jungian analysis identifies universal archetypes present in plots, such as the hero's journey, the shadow, and the anima. These archetypes represent fundamental human experiences and can provide insight into a narrative's symbolic and thematic dimensions. Carl Jung's archetypes have been used to analyze plots in mythological and contemporary literature and cinema, such as the heroic quest in *The Hero with a Thousand Faces* (Campbell, 1949).

Creating plot in literature involves various techniques and theories that writers use to organize events and develop the narrative. Aristotle's analysis of plot in his *Poetics* remains one of

the most influential frameworks for understanding narrative structure. He identified three essential components of plot: beginning, middle, and end, emphasizing the importance of unity and coherence. Aristotle also introduced the concepts of anagnorisis (recognition), peripeteia (reversal), and catharsis, which are pivotal in creating emotional impact and thematic depth (Aristotle, 1996).

Gustav Freytag's analysis of dramatic structure, known as Freytag's Pyramid, expands on Aristotle's ideas by dividing plot into five distinct phases: exposition, rising action, climax, falling action, and denouement. This framework provides a detailed map of how narratives build tension, reach a peak, and then resolve conflicts, offering a comprehensive guide for constructing effective plots (Freytag, 1863).

Narrative theory explores the structures and functions of narrative elements, including plot. Key theorists like Vladimir Propp, Roland Barthes, and Gérard Genette have contributed to our understanding of plot through various lenses. Propp's analysis of Russian folktales identified common plot structures and functions, categorizing narrative elements into 31 functions that typically appear in a set sequence. Propp's work highlights the universality of certain plot patterns and provides a systematic approach to analyzing narrative structures (Propp, 1968).

Roland Barthes' structural analysis of narrative focuses on the codes and conventions that shape plot. Barthes identified various narrative codes, including hermeneutic, proairetic, and symbolic codes, which contribute to the construction and interpretation of plot. His work emphasizes the interplay between narrative elements and the reader's role in constructing meaning (Barthes, 1977).

Gérard Genette's theory of narrative discourse examines how plots are structured and presented through different narrative techniques. Genette introduced concepts such as order, duration, and frequency, which describe how events are arranged in a narrative and how time is manipulated to create specific effects. His work provides a detailed framework for analyzing the complexities of plot construction (Genette, 1980).

Psychological plot structures emphasize the internal conflicts and development of characters. These plots often delve into the protagonists' thoughts, emotions, and motivations, creating a deep connection between the characters and the audience. In *Crime and Punishment*, for instance, Fyodor Dostoevsky uses a psychological plot structure to explore the protagonist's moral dilemmas and psychological torment (Dostoevsky, 1866). Thematic plot structures, however, use the sequence of events to convey broader themes and messages. These plots often focus on the exploration of ideas, societal issues, and philosophical questions. In *Moby-Dick* Herman Melville employs a thematic plot structure to explore themes of obsession, fate, and the human condition through the narrative of Captain Ahab's pursuit of the white whale (Melville, 1851).

On the other hand, plot in cinema involves unique techniques and methods that differ from those in literature. Filmmakers use visual, auditory, and performance elements to construct and develop plots. Visual storytelling is a crucial aspect of plot construction in cinema. Filmmakers use visual elements such as cinematography, editing, and *mise-en-scène* to convey narrative information and develop the plot.

Cinematography, including shot composition, camera movement, and framing, plays a vital role in advancing the plot. Different cinematographic techniques can emphasize specific narrative elements and create emotional impact. In *Citizen Kane* Orson Welles uses deep focus cinematography to reveal multiple plot points within a single frame, enhancing the complexity of the narrative (Welles, 1941).

Editing is essential in shaping the plot and controlling the pacing of a film. Techniques such as cross-cutting, montages, and match cuts help to create connections between different narrative threads and build tension. In *Pulp Fiction* Quentin Tarantino uses non-linear editing to intertwine multiple plotlines, creating a rich and intricate narrative structure (Tarantino, 1994).

Mise-en-scène, which includes the arrangement of elements within a frame, such as set design, costumes, and lighting, also contributes to the visual storytelling and plot development. The use of *mise-en-scène* can enhance the thematic and emotional resonance of the plot. In *The Grand Budapest Hotel* Wes Anderson's meticulous *mise-en-scène* creates a whimsical and nostalgic atmosphere that complements the film's plot (Anderson, 2014).

Sound, including dialogue, music, and sound effects, plays a significant role in constructing and enhancing the plot in cinema. Auditory elements provide additional layers of meaning and emotional depth to the narrative. Dialogue is a primary tool for advancing the plot and revealing character motivations. The way characters speak, their tone, and the content of their dialogue contribute to the overall narrative structure. In *The Social Network* Aaron Sorkin's sharp and rapid dialogue drives the plot and reveals the intricacies of the characters' relationships and conflicts (Fincher, 2010). Music and score are essential in shaping the mood and pacing of the plot. The choice of music, its tempo, and its orchestration can influence the audience's emotional response and enhance the narrative's impact. In *Inception* Hans Zimmer's powerful score creates a sense of urgency and tension that propels the plot forward (Nolan, 2010). Sound effects add realism and texture to the narrative, enhancing the plot's immersion and impact. The use of ambient sounds, Foley, and special effects can create a vivid and engaging auditory environment. In *Jurassic Park* the sound effects of the dinosaurs contribute to the suspense and excitement of the plot (Spielberg, 1993).

2.1.4.1 Comparative Analysis of Plot in Literature and Cinema

Plot in literature and cinema involves different techniques and constraints, but both mediums aim to create compelling and coherent narratives. Both literature and cinema can employ linear and non-linear narrative structures to create different effects. Linear narratives follow a straightforward sequence of events, while non-linear narratives use techniques such as flashbacks, flash-forwards, and parallel plots to create complexity and suspense. In literature, James Joyce's *Ulysses* uses a non-linear structure to explore the inner lives of its characters (Joyce, 1922). In cinema, Christopher Nolan's *Memento* uses a reverse chronological structure to create a sense of disorientation and mystery (Nolan, 2000).

The point of view from which a story is told significantly affects the plot's presentation and impact. In literature, point of view can be manipulated through narrative voice and perspective, such as first-person, third-person, and omniscient narrators. In film, point of view can be conveyed through camera angles, editing, and voice-over narration. In *To Kill a Mockingbird* Harper Lee uses Scout's first-person perspective to provide an intimate and subjective view of the plot (Lee, 1960). In *Taxi Driver* Martin Scorsese uses Travis Bickle's voice-over narration to give insight into his disturbed psyche and subjective experience of the plot (Scorsese, 1976).

Character development is a key aspect of plot construction in both literature and cinema. Literature often delves into characters' internal thoughts and emotions through narrative techniques such as internal monologue and stream of consciousness. In cinema, character development is conveyed through visual and auditory elements, including acting, dialogue, and visual storytelling. In *Crime and Punishment* Fyodor Dostoevsky uses internal monologue to explore Raskolnikov's psychological turmoil (Dostoevsky, 1866). In *The Godfather* Francis Ford Coppola uses Michael Corleone's actions, dialogue, and performance to depict his transformation from a reluctant outsider to a ruthless mafia leader (Coppola, 1972).

Plot often carries symbolic weight, conveying deeper themes and cultural critiques. Allegorical and metaphorical plots use narrative elements to represent broader themes and concepts. In literature, allegorical plots convey moral, philosophical, or political messages through symbolic characters and events. In cinema, visual and auditory symbols enhance the allegorical dimensions of the plot. In *Animal Farm* George Orwell uses an allegorical plot to critique totalitarianism and political corruption (Orwell, 1945). The film *Pan's Labyrinth* uses a fantastical plot to explore themes of innocence, brutality, and resistance within the context of fascist Spain (Del Toro, 2006).

Quest and journey plots often symbolize personal growth, self-discovery, and transformation. In literature, these plots follow a protagonist's physical and emotional journey, reflecting broader themes of identity, purpose, and destiny. In cinema, visual and auditory elements

enhance the epic and transformative aspects of the journey. In *The Lord of the Rings* J.R.R. Tolkien uses a quest plot to explore themes of heroism, sacrifice, and the struggle between good and evil (Tolkien, 1954-1955). The film *The Wizard of Oz* uses a journey plot to convey themes of self-discovery and the importance of home (Fleming, 1939).

Tragic and redemptive plots explore themes of loss, suffering, and moral reckoning. In literature, these plots often focus on the protagonist's downfall and eventual redemption, reflecting the complexities of human nature and ethical dilemmas. In cinema, visual and auditory elements enhance the emotional and symbolic impact of the narrative arc. In *Macbeth* William Shakespeare uses a tragic plot to explore themes of ambition, guilt, and fate (Shakespeare, 1606). In *Schindler's List* a redemptive plot is used to depict the transformation of Oskar Schindler from a profit-driven businessman to a humanitarian hero (Spielberg, 1993).

Plot profoundly influences the audience's emotional engagement and reception of a narrative. Effective plot construction fosters suspense and tension, drawing the audience into the narrative world. In literature, plot twists, foreshadowing, and pacing can heighten suspense. In film, visual and auditory elements, such as editing, music, and cinematography, enhance this tension. In *Gone Girl* Gillian Flynn uses a plot filled with twists and unreliable narration to create a sense of suspense and psychological intrigue (Flynn, 2012). In *Psycho* sharp editing, music, and lighting is used to create a mood of intense suspense and horror (Hitchcock, 1960).

Plot can also provide a sense of catharsis and resolution by reflecting the characters' journeys and thematic conclusions. In literature, well-crafted plot resolutions offer emotional release and thematic closure. While in film, visual and auditory elements, such as music and cinematography, enhance this catharsis. In *To Kill a Mockingbird* Harper Lee uses a plot resolution that provides moral clarity and emotional catharsis (Lee, 1960). In the film *The Shawshank Redemption* a redemptive plot arc is used to provide a powerful emotional catharsis and sense of hope (Darabont, 1994).

Multi-plot narratives use multiple, interwoven storylines to create a rich and complex narrative structure. In literature, these narratives explore different perspectives and thematic connections, adding depth to the story. In film, visual and auditory elements enhance the complexity and coherence of multi-plot narratives. In *Middlemarch* George Eliot uses multiple plotlines to explore the interconnected lives and societal dynamics of a provincial town (Eliot, 1871-1872). I the film *Magnolia* multiple, intersecting storylines are used to depict the interconnectedness of human experiences and emotions (Anderson, 1999).

Non-linear narratives manipulate the chronological order of events to create complexity and thematic resonance. In literature, these narratives use techniques such as flashbacks, flash-forwards, and parallel timelines to explore different aspects of the story. In film, visual and auditory elements enhance the disorienting and reflective qualities of non-linear narratives. In *Slaughterhouse-Five* Kurt Vonnegut uses a non-linear structure to explore themes of time, memory, and trauma (Vonnegut, 1969). The film *Pulp Fiction* also uses a non-linear narrative to create a rich and intricate narrative structure that interweaves multiple storylines (Tarantino, 1994).

2.1.5 Characterization

Characterization has been a cornerstone of storytelling since ancient times, evolving through various literary traditions and narrative forms. In classical literature, characterization was often achieved through direct description and dialogue. Ancient Greek tragedies and epics, such as Homer's *The Iliad* and *The Odyssey* provided detailed character descriptions and allowed characters to reveal their traits through speeches and actions (Nagy, 1999). Aristotle's *Poetics* emphasized the importance of character (ethos) in drama, noting that characters must be consistent and believable to elicit emotional responses from the audience (Aristotle, 1996). During the medieval period, characterization was influenced by religious and allegorical themes. Characters in works like Dante's *Divine Comedy* and Chaucer's *The Canterbury Tales* often embodied moral and philosophical qualities, serving as representations of virtues and vices (Kolve, 1984). The Renaissance brought a renewed interest in humanism, leading to more complex and individualized character portrayals in works such as Shakespeare's plays. Shakespeare's characters, like Hamlet and Lady Macbeth, are renowned for their psychological depth and complexity (Bloom, 1998).

The 19th century saw the rise of literary realism, which focused on detailed and nuanced characterizations that reflected everyday life. Novelists like Charles Dickens, Leo Tolstoy, and Gustave Flaubert created characters with intricate personalities, social backgrounds, and inner conflicts. This period emphasized the importance of character development and the depiction of characters' psychological states (Levine, 2008).

The transition from literature to cinema brought new challenges and opportunities for characterization. Early silent films relied heavily on visual cues and exaggerated expressions to convey character traits. Pioneers like D.W. Griffith used close-ups and body language to develop characters, as seen in films like *The Birth of a Nation* (1915) (Gunning, 1991). Despite the absence of dialogue, filmmakers found innovative ways to depict characters' emotions and motivations through visual storytelling.

Characterization in literature involves various techniques and theories that writers use to create and develop characters. Direct characterization involves explicitly describing a character’s traits, while indirect characterization reveals traits through actions, dialogue, and interactions with other characters. Both methods are essential in creating well-rounded and believable characters. Direct characterization provides clear and straightforward descriptions of a character’s physical appearance, personality, and background. This technique allows authors to quickly establish a character's identity and role in the narrative. For example, in *Pride and Prejudice* Jane Austen directly describes Mr. Darcy's wealth and aloof demeanor, setting up the character's initial

impression (Austen, 1813). However, indirect characterization requires readers to infer a character's traits from their actions, dialogue, and interactions with others. This method allows for more subtle and nuanced character development. In *To Kill a Mockingbird* Harper Lee uses Scout Finch's observations and interactions with other characters to reveal their complexities and moral values (Lee, 1960).

Freudian analysis examines characters through the lens of psychoanalytic theory, exploring their unconscious desires, fears, and motivations. Characters are often analyzed in terms of their id, ego, and superego, revealing underlying psychological conflicts. For instance, Freud's theories have been applied to Shakespeare's *Hamlet* to explore the protagonist's Oedipal complex and inner turmoil (Jones, 1949). And the Jungian analysis identifies universal archetypes present in characters, such as the hero, the shadow, and the anima/animus. These archetypes represent fundamental human experiences and can provide insight into a character's role and development within the narrative. Carl Jung's archetypes have been used to analyze characters in mythological and contemporary literature, such as Frodo Baggins in J.R.R. Tolkien's *The Lord of the Rings* as the archetypal hero on a quest (Campbell, 1949).

In cinema, visual characterization relies on elements such as costume, makeup, setting, and cinematography to convey character traits and emotions. These visual cues are essential in establishing characters' identities and enhancing their development. Costume and makeup play a crucial role in defining a character's appearance, social status, and personality. These elements can provide immediate visual information about a character's background and role in the narrative. For example, in *The Grand Budapest Hotel* (2014), the distinctive costumes and makeup of the characters reflect their eccentric personalities and the film's whimsical tone (Miller, 2014). The setting and props associated with a character can reveal important aspects of their identity and environment. Filmmakers use *mise-en-scène* to create rich, detailed worlds that enhance character development. In *Blade Runner* (1982), the dystopian setting and futuristic props contribute to the characterization of Rick Deckard as a weary, disillusioned detective (Scott, 1982).

Cinematography, including shot composition, lighting, and camera angles, is essential in visual characterization. Different cinematographic techniques can convey a character's emotional state, power dynamics, and relationships. In *The Godfather* (1972), the use of low-key lighting and close-ups on Michael Corleone's face emphasizes his transformation from a reluctant outsider to a powerful mafia leader (Coppola, 1972).

Sound, including dialogue, music, and sound effects, plays a significant role in character development in film. Auditory elements can enhance the emotional and psychological depth of characters. Music and sound effects can enhance characterization by creating an emotional

atmosphere and highlighting key traits. In *Jaws* (1975), the ominous music associated with the shark creates a sense of danger and malevolence, characterizing the shark as a relentless predator (Spielberg, 1975). Dialogue is also a primary tool for revealing character traits, motivations, and relationships. The way characters speak, including their tone, accent, and choice of words, provides insight into their personalities and backgrounds. Quentin Tarantino's films, such as *Pulp Fiction* (1994), are known for their distinctive and character-revealing dialogue (Tarantino, 1994).

Furthermore, method acting, developed by practitioners like Konstantin Stanislavski and Lee Strasberg, emphasizes the actor's immersion into the character's psychological and emotional state. This technique aims to create authentic and deeply felt performances. Marlon Brando's portrayal of Stanley Kowalski in *A Streetcar Named Desire* (1951) is a renowned example of method acting, capturing the character's raw intensity and complexity (Kazan, 1951).

The hero's journey, a narrative template identified by Joseph Campbell, describes a common character arc in mythological and contemporary stories. This journey involves stages such as the call to adventure, trials, and ultimate transformation. Characters like Frodo Baggins in *The Lord of the Rings* and Luke Skywalker in *Star Wars* undergo significant personal growth and transformation through their journeys (Campbell, 1949) Tragic flaws, or hamartia, are character traits that lead to a protagonist's downfall. This concept, rooted in Aristotelian tragedy, emphasizes the moral and psychological complexity of characters. Shakespeare's *Macbeth* and Arthur Miller's *Death of a Salesman* feature protagonists whose tragic flaws lead to their inevitable demise, highlighting the themes of ambition and failure (Miller, 1949).Redemption arcs involve characters overcoming their flaws or mistakes and achieving personal growth or moral redemption. These arcs often provide emotional catharsis for the audience. In *Les Misérables* Jean Valjean's journey from a hardened criminal to a compassionate benefactor embodies themes of redemption and forgiveness (Hugo, 1862).

2.1.5.1 Comparative Analysis of Characterization in Literature and Cinema

Literature can delve deeply into a character's internal thoughts and feelings through internal monologue and narrative description. This technique allows for a detailed exploration of a character's inner world. In contrast, film must convey internal states visually and aurally, relying on actors' performances, visual cues, and sound design. While literature can provide extensive psychological depth, cinema must use more implicit and nuanced methods to achieve similar effects (Chatman, 1978). Literary descriptions of characters' appearances and environments use language to evoke imagery and mood. In film, *mise-en-scène* elements such as costume, setting, and

cinematography provide this visual information directly. Both mediums can create rich, immersive worlds, but literature relies on the reader's imagination, while film presents a more concrete and immediate visual experience (Bordwell, 1985).

Both literature and cinema can use flashbacks and nonlinear narratives to develop characters and reveal their histories. However, the execution differs: literature often uses narrative shifts and changes in perspective, while film employs visual and auditory cues to signal temporal changes. Films like *Pulp Fiction* and novels like *One Hundred Years of Solitude* demonstrate how both mediums can manipulate time to enhance characterization and narrative complexity (Tarantino, 1994; García Márquez, 1967).

Character arcs can be progressive, showing growth and development, or regressive, depicting decline and degeneration. Literature and cinema both utilize these arcs to create dynamic and compelling characters. In literature, characters' internal transformations are often explored through detailed narrative exposition. In cinema, character arcs are depicted through visual storytelling, performance, and dialogue. The film *Breaking Bad* and the novel *Crime and Punishment* both feature protagonists with complex, regressive arcs that explore themes of morality and corruption (Gilligan, 2008; Dostoevsky, 1866).

Allegorical characters personify abstract concepts, such as virtues, vices, and social issues. These characters serve as symbolic representations, allowing authors and filmmakers to explore broader themes through individual narratives. In George Orwell's *Animal Farm* the characters symbolize different political ideologies and historical figures, critiquing totalitarian regimes (Orwell, 1945). Similarly, in *Pan's Labyrinth* the characters represent themes of innocence, brutality, and resistance within a historical allegory of fascist Spain (Del Toro, 2006). Also, characters based on mythological and archetypal figures embody universal human experiences and cultural narratives. These characters often symbolize timeless themes and moral lessons. In literature, James Joyce's *Ulysses* reimagines the mythological journey of Odysseus in a modern context, exploring themes of identity and human connection (Joyce, 1922). In film, *The Matrix*, for example, incorporates the archetypal hero's journey and the messianic figure to explore themes of reality and freedom (Wachowski, 1999).

Characterization can highlight social and cultural issues by depicting the experiences of marginalized groups. These characters often symbolize broader social critiques and calls for change. In literature, Toni Morrison's *Beloved* uses the character of Sethe to explore the traumatic legacy of slavery and the struggle for identity and freedom (Morrison, 1987). In film, *Moonlight* portrays the life of a Black gay man in America, addressing themes of identity, masculinity, and societal expectations (Jenkins, 2016).

Satirical and parodic characters exaggerate and critique societal norms and behaviors. These characters serve as vehicles for social commentary and cultural critique. In literature, Jonathan Swift's *Gulliver's Travels* uses satirical characters to critique human nature and political institutions (Swift, 1726). In film, *Dr. Strangelove* features exaggerated characters that satirize Cold War politics and the absurdity of nuclear deterrence (Kubrick, 1964).

Effective characterization fosters empathy and identification, drawing the audience into the characters' experiences. In literature, readers often form deep connections with characters through intimate insights into their thoughts and emotions. In film, actors' performances and visual storytelling elicit empathy and emotional responses. For example, in *The Kite Runner* the character of Amir evokes empathy through his journey of redemption and reconciliation (Hosseini, 2003). In *Schindler's List* the portrayal of Oskar Schindler's transformation from a profit-driven businessman to a humanitarian hero engages the audience emotionally (Spielberg, 1993).

Characterization contributes to the creation of suspense and tension by developing complex characters with conflicting goals and motivations. In literature, the psychological depth of characters can heighten suspense. In film, visual and auditory cues, along with actors' performances, enhance the tension. In *Gone Girl* the intricate characterization of Amy and Nick creates a suspenseful and psychologically intense narrative (Flynn, 2012). In *The Silence of the Lambs* the characterization of Hannibal Lecter and Clarice Starling generates tension and intrigue (Demme, 1991).

Character arcs and development often lead to catharsis and resolution, providing emotional release for the audience. In literature, detailed character journeys allow readers to experience catharsis through the characters' transformations. In film, visual and auditory elements, combined with narrative resolution, achieve a similar effect. In *The Catcher in the Rye* Holden Caulfield's journey towards self-awareness and acceptance provides a cathartic resolution (Salinger, 1951). In *The Shawshank Redemption* Andy Dufresne's escape and subsequent freedom deliver a powerful emotional catharsis (Darabont, 1994).

2.1.6 Setting

In classical literature, temporal and spatial settings were employed to establish the context and backdrop against which narratives unfolded. Ancient Greek tragedies and epics, provided detailed descriptions of physical landscapes, cities, and mythological realms, which were integral to the narrative structure and thematic depth (Nagy, 1999). Also, in his *Poetics*, Aristotle emphasized the importance of setting (topos) in drama, noting that a well-crafted setting could enhance the believability and emotional impact of the story (Aristotle, 1996). During the medieval period, settings in literature were influenced by religious and allegorical themes. Settings in works like Dante's *Divine Comedy* and Chaucer's *The Canterbury Tales* often symbolized moral and philosophical concepts, serving as representations of spiritual journeys and societal critiques (Kolve, 1984). The Renaissance brought a renewed interest in realism and humanism, leading to more intricate and vivid portrayals of settings in works such as Shakespeare's plays. Shakespeare's use of settings, like the forests in *A Midsummer Night's Dream* or the stormy heath in *King Lear* were crucial in reflecting the emotional and thematic undercurrents of the narratives (Bloom, 1998).The 19th century saw the rise of literary realism, which emphasized detailed and accurate depictions of settings that reflected everyday life. Novelists like Charles Dickens, Leo Tolstoy, and Gustave Flaubert created settings with intricate social, political, and geographical details that were integral to the narrative and character development. This period highlighted the importance of setting in shaping the characters' lives and the narrative's thematic concerns (Levine, 2008).

Effective settings create a sense of immersion and authenticity, drawing the audience into the narrative world. In literature, vivid descriptions and rich details allow readers to visualize and emotionally connect with the setting. In film, realistic production design, location shooting, and detailed set dressing enhance the authenticity of the setting. In *All Quiet on the Western Front* Erich Maria Remarque's detailed descriptions of the trenches create a harrowing and immersive experience of World War I (Remarque, 1929). The film adaptation further enhances this immersion through realistic set design and cinematography (Milestone, 1930).

Settings contribute to the creation of suspense and tension by establishing a threatening or foreboding atmosphere. In literature, descriptions of isolated or dangerous environments can heighten suspense. In film, visual and auditory elements, such as lighting and sound design, enhance this tension. In *Dracula* Bram Stoker uses the remote and eerie setting of Transylvania to create a sense of dread and suspense (Stoker, 1897). The film *The Witch* uses the isolated and oppressive setting of a 17th-century New England farm to build tension and fear (Eggers, 2015).

Settings can provide a sense of catharsis and resolution by reflecting the characters' journeys and thematic conclusions. In literature, descriptions of peaceful or transformative environments can offer emotional release. In film, visual and auditory elements, such as music and cinematography, enhance this catharsis. For instance, in *The Grapes of Wrath* John Steinbeck uses the journey to California as a symbol of hope and resilience during the Great Depression (Steinbeck, 1939). The film adaptation visually emphasizes this journey and resolution through sweeping landscapes and evocative music (Ford, 1940).

Also, Gabriel García Márquez's *One Hundred Years of Solitude* is celebrated for its intricate and symbolic use of temporal and spatial settings. The fictional town of Macondo serves as a microcosm of Latin American history, with its cyclical and nonlinear temporality reflecting the themes of fate, memory, and history. Márquez's magical realist style blurs the boundaries between past and present, reality and fantasy, creating a rich and immersive setting that enhances the narrative's thematic depth (García Márquez, 1967).

Temporal and spatial settings in literature involve various techniques and theories that writers use to create and develop the backdrop of their narratives. Direct description involves explicitly detailing the physical, social, and temporal aspects of the setting, while indirect description reveals the setting through characters' interactions, dialogue, and events. Both methods are essential in creating a vivid and immersive setting. On the one hand, direct description provides clear and straightforward depictions of the setting's physical attributes, such as landscapes, buildings, and weather conditions. This technique allows authors to quickly establish the context and atmosphere of the narrative. For example, in *Wuthering Heights* Emily Brontë's direct descriptions of the moors create a bleak and foreboding setting that mirrors the tumultuous relationships within the story (Brontë, 1847). On the other hand, indirect description requires readers to infer the setting from characters' actions, dialogue, and interactions with their environment. This method allows for a more immersive and subtle depiction of the setting. In *To Kill a Mockingbird* Harper Lee uses Scout Finch’s observations and interactions with the town of Maycomb to reveal the setting's social dynamics and historical context (Lee, 1960).

Psychological settings reflect the characters' emotional and mental states, often mirroring their fears, desires, and conflicts. This technique creates a deeper connection between the characters and their environment. In *The Yellow Wallpaper* Charlotte Perkins Gilman uses the oppressive and confining setting of the room to symbolize the protagonist's deteriorating mental health and societal oppression (Gilman, 1892).

Historical settings provide a backdrop that reflects specific time periods, influencing the characters' actions and the narrative's events. Accurate and detailed historical settings enhance the

authenticity and immersion of the narrative. In *War and Peace* Leyo Tolstoy meticulously depicts the Napoleonic Wars, using the historical setting to explore themes of power, fate, and human resilience (Tolstoy, 1869). Cultural settings reflect the social, political, and cultural dynamics of a particular place and time. These settings are integral in depicting the characters' identities and the narrative's thematic concerns. In *Things Fall Apart* Chinua Achebe uses the setting of pre-colonial and colonial Nigeria to explore the impact of cultural change and colonialism on traditional Igbo society (Achebe, 1958).

Setting in cinema involves unique techniques and methods that differ from those in literature. Filmmakers use visual, auditory, and spatial elements to develop and portray settings. Visual settings rely on elements such as production design, location, cinematography, and special effects to convey the environment. These visual cues are essential in establishing the context and atmosphere of the narrative. Production design and location play a crucial role in defining the visual appearance and authenticity of the setting. These elements can provide immediate visual information about the setting's physical attributes and cultural context. For example, in *Blade Runner* (1982), the dystopian setting is created through detailed production design and carefully chosen locations that reflect a futuristic and decaying urban landscape (Scott, 1982).

Cinematography, including shot composition, lighting, and camera angles, is essential in visually portraying the setting. Different cinematographic techniques can convey the mood, atmosphere, and thematic significance of the environment. In *The Grand Budapest Hotel* (2014), Wes Anderson uses symmetrical compositions, vibrant colors, and distinctive lighting to create a whimsical and nostalgic setting that enhances the film's tone and narrative (Anderson, 2014).

Elaborating on cinematography, Cameron believes that special effects can enhance the visual representation of settings, especially in genres like science fiction and fantasy. These effects allow filmmakers to create imaginative and otherworldly environments. In *Avatar* (2009), James Cameron uses advanced CGI to bring the alien world of Pandora to life, creating an immersive and visually stunning setting (Cameron, 2009). Sound, also including dialogue, music, and sound effects, plays a significant role in creating and enhancing the setting in film. Auditory elements can provide additional layers of meaning and emotional resonance. Music and sound effects can enhance the setting by creating an emotional atmosphere and highlighting key elements of the environment. In *Jaws* (1975), the iconic music associated with the shark creates a sense of danger and foreboding, enhancing the tension and mood of the seaside setting (Spielberg, 1975).

Dialogue and accents can convey important information about the setting, such as the geographical location, cultural background, and social dynamics. The use of regional accents and dialects can add authenticity and depth to the setting. In *Fargo* (1996), the distinctive Midwestern

accents and dialogue contribute to the setting's regional specificity and character (Coen & Coen, 1996).

Furthermore, set design and architecture are integral in creating the physical space of the setting. The design and layout of sets can reflect the characters' social status, cultural background, and psychological states. In *The Shining* (1980), the Overlook Hotel's labyrinthine architecture and unsettling design contribute to the film's eerie and claustrophobic atmosphere (Kubrick, 1980).

2.1.6.1 Comparative Analysis of Temporal and Spatial Settings in Literature and Cinema

Literature relies on descriptive language and imagery to evoke the setting, allowing readers to visualize the environment through their imagination. In contrast, film presents the setting directly through visual representation, using production design, cinematography, and special effects. Both mediums can create rich, immersive settings, but literature provides more interpretive freedom, while film offers a more immediate and concrete visual experience (Chatman, 1978).

Literature can manipulate time through narrative shifts, flashbacks, and foreshadowing, allowing for a complex temporal structure. Film achieves similar effects through editing techniques, such as cross-cutting, slow motion, and time-lapse. Both mediums use these techniques to enhance the narrative and thematic depth, but film's visual and auditory elements provide additional layers of temporal manipulation (Bordwell, 1985).

Both literature and cinema use symbolic settings to convey broader themes and emotions. In literature, symbolic settings are often described in detail, allowing readers to interpret their meanings. In film, symbolic settings are conveyed visually and aurally, using production design, cinematography, and sound to create a symbolic atmosphere. In *The Great Gatsby* F. Scott Fitzgerald uses the setting of East and West Egg to symbolize the divide between old and new money, while Baz Luhrmann's film adaptation visually emphasizes this contrast through opulent production design and cinematography (Fitzgerald, 1925; Luhrmann, 2013).

Finally, both mediums use settings to create a specific mood and atmosphere. In literature, detailed descriptions of weather, landscapes, and interiors can evoke emotions and set the tone for the narrative. In film, visual and auditory elements work together to create mood. For example, in *Rebecca* Daphne du Maurier's descriptions of Manderley create a gothic and mysterious atmosphere, which Alfred Hitchcock's film adaptation enhances through shadowy cinematography and haunting music (Du Maurier, 1938; Hitchcock, 1940).

2.1.6.2 Symbolic Use of Temporal and Spatial Settings

Temporal settings can symbolize historical and futuristic themes, reflecting societal concerns and aspirations. In literature, historical settings often critique contemporary issues by drawing parallels with the past. In cinema, futuristic settings can explore speculative ideas and dystopian visions. In *1984* George Orwell uses a dystopian future to critique totalitarianism and loss of individuality, while the film adaptation visualizes this bleak future through stark production design and oppressive atmosphere (Orwell, 1949; Radford, 1984).

The passage of time, including seasons and times of day, can symbolize emotional and thematic shifts. In literature, descriptions of changing seasons can reflect characters' internal journeys. In film, visual cues like lighting and color grading emphasize these temporal changes. In *The Catcher in the Rye* J.D. Salinger uses the transition from autumn to winter to symbolize Holden Caulfield's increasing sense of isolation and despair (Salinger, 1951). In the film *In the Mood for Love* shifting times of day and changing seasons are used to reflect the evolving relationship between the characters (Kar-wai, 2000).

Spatial settings can symbolize geographical and cultural contexts, highlighting issues of identity, displacement, and belonging. In literature, detailed descriptions of landscapes and cities can convey cultural and social dynamics. In cinema, visual and auditory elements bring these settings to life. In *Beloved* Toni Morrison uses the setting of post-Civil War Ohio to explore themes of memory, trauma, and identity (Morrison, 1987). The film *Lost in Translation* uses the setting of Tokyo to reflect the characters' feelings of alienation and cultural dislocation (Coppola, 2003).

Interior and exterior spaces can symbolize characters' psychological states and thematic concerns. In literature, detailed descriptions of rooms, buildings, and landscapes can create a symbolic environment. In *Jane Eyre* Charlotte Brontë uses the contrasting settings of Thornfield Hall and Moor House to symbolize Jane's inner conflicts and growth (Brontë, 1847). In film, set design, lighting, and camera work emphasize these symbolic spaces. The film *The Truman Show* uses the artificial and controlled environment of Seahaven to symbolize themes of surveillance and reality (Weir, 1998).

2.1.7 Mood

Mood, the overall emotion created by a work of art (Holt, Rinehart, Winston staff, 2001), is a fundamental element that significantly shapes the emotional and psychological impact of both literature and cinema. By influencing the audience's emotional responses and creating an immersive experience, mood enhances the thematic depth and narrative engagement of a story. The theories, methods, and applications of mood, are following explored to examine its evolution and significance in different narrative forms. By integrating historical and contemporary perspectives, this review aims to provide a comprehensive understanding of how mood enhances the aesthetic and emotional experience of storytelling in literature and cinema. It profoundly influences the audience's emotional engagement and reception of a narrative.

Effective mood creation fosters immersion and authenticity, drawing the audience into the narrative world. In literature, vivid descriptions and rich details allow readers to emotionally connect with the story. In film, realistic production design, location shooting, and detailed set dressing enhance the authenticity of the mood. In *All Quiet on the Western Front* Erich Maria Remarque's detailed descriptions of the trenches create a harrowing and immersive experience of World War I (Remarque, 1929). The film adaptation further enhances this immersion through realistic set design and cinematography (Milestone, 1930).

Mood contributes to the creation of suspense and tension by establishing a threatening or foreboding atmosphere. In literature, descriptions of isolated or dangerous environments can heighten suspense. In film, visual and auditory elements, such as lighting and sound design, enhance this tension. In *The Turn of the Screw* Henry James uses a mood of psychological suspense to create ambiguity and fear (James, 1898). In *Psycho* sharp editing, music, and lighting are used to create a mood of intense suspense and horror (Hitchcock, 1960).

2.1.7.1 Mood in Literature and Cinema

Modernist and postmodernist literature continued to explore and innovate with mood, often using fragmented and non-linear narratives to create complex emotional landscapes. Authors like Virginia Woolf, James Joyce, and Samuel Beckett, to name but a few, experimented with stream-of-consciousness techniques and existential themes to evoke moods of disorientation, introspection, and absurdity. In *Mrs. Dalloway* Woolf uses a shifting, introspective mood to explore the inner lives of her characters and the passage of time (Woolf, 1925). Joyce's *Ulysses* creates a mood of confusion and flux through its experimental narrative structure and linguistic play (Joyce, 1922).

Beckett's *Waiting for Godot* employs a mood of existential despair and dark humor to reflect the absurdity of human existence (Beckett, 1953).

Descriptive language and imagery are essential tools for creating mood in literature. By using vivid descriptions of settings, characters, and events, authors can evoke specific emotions and create a particular atmosphere. Likewise, setting plays a crucial role in establishing the mood of a narrative. Descriptions of landscapes, weather, and environments can create an immersive atmosphere that enhances the emotional impact of the story. In *The Fall of the House of Usher* Edgar Allan Poe uses detailed descriptions of the decaying mansion and gloomy surroundings to create a mood of dread and melancholy (Poe, 1839). Similarly, in *The Great Gatsby* F. Scott Fitzgerald uses the opulent and decadent setting of 1920s Long Island to create a mood of excess and disillusionment (Fitzgerald, 1925).

Symbolism and metaphor are powerful devices for creating mood in literature. By using symbols and metaphors that resonate with the themes and emotions of the narrative, authors can evoke specific moods and enhance the reader's engagement. In *The Scarlet Letter* Nathaniel Hawthorne uses the symbol of the scarlet letter to create a mood of guilt and moral ambiguity (Hawthorne, 1850). In *Moby-Dick* Herman Melville employs the white whale as a metaphor for the unknowable and the sublime, creating a mood of awe and existential contemplation (Melville, 1851).

Internal monologue and stream-of-consciousness techniques allow authors to delve into the thoughts and emotions of their characters, creating a mood that reflects their psychological states. In *To the Lighthouse* Virginia Woolf uses stream of consciousness to convey the introspective and contemplative mood of her characters (Woolf, 1927). In *The Sound and the Fury* William Faulkner employs fragmented internal monologues to create a mood of confusion and despair (Faulkner, 1929). Also, the tone and style of dialogue can significantly influence the mood of a narrative. The way characters speak to each other can create tension, intimacy, or humor, shaping the overall atmosphere of the story. In *The Catcher in the Rye* J.D. Salinger's use of colloquial and candid dialogue creates a mood of teenage angst and alienation (Salinger, 1951). In *Pride and Prejudice* Jane Austen's witty and ironic dialogue contributes to a mood of social satire and romantic tension (Austen, 1813).

In cinema, visual techniques, including cinematography, production design, and lighting, are essential in creating mood in cinema. These visual elements work together to establish the atmosphere and emotional tone of a film. Cinematography, including shot composition, camera movement, and framing, plays a crucial role in creating mood. Different cinematographic techniques can evoke various emotional responses and atmospheric qualities. In *Blade Runner*

Ridley Scott uses low-key lighting, deep shadows, and wide shots of a dystopian cityscape to create a mood of tension and existential unease (Scott, 1982). In *The Tree of Life* Terrence Malick employs natural lighting, fluid camera movements, and expansive landscapes to create a mood of contemplation and spiritual wonder (Malick, 2011).

Lighting is a powerful tool for creating mood in film. The use of light and shadow can evoke various emotions and atmospheric qualities. High-key lighting often creates a cheerful and open mood, while low-key lighting can create tension and mystery. In '*Noir*' films like *Double Indemnity* the use of chiaroscuro lighting and sharp contrasts between light and shadow creates a mood of suspense and moral ambiguity (Wilder, 1944). In *Eternal Sunshine of the Spotless Mind* Michel Gondry uses soft, natural lighting to create a mood of intimacy and melancholy (Gondry, 2004).

Music and score are essential in shaping the mood of a film. The choice of music, its *tempo*, and its orchestration can evoke specific emotions and enhance the atmosphere. In *Jaws* John Williams' iconic score creates a mood of suspense and impending danger (Spielberg, 1975). In *The Godfather* Nino Rota's melancholic and haunting score contributes to a mood of tragic grandeur and familial loyalty (Coppola, 1972). Additionally, Sound effects and Foley work add depth and realism to the film's environment, enhancing the mood. The use of ambient sounds, such as wind, rain, or city noise, can create a specific atmosphere. In *A Quiet Place* the strategic use of silence and sudden, sharp sounds creates a mood of intense suspense and fear (Krasinski, 2018). In *Dunkirk* the sound of ticking clocks and roaring engines heightens the tension and urgency, creating a mood of relentless pressure and impending doom (Nolan, 2017).

Dialogue and voiceover can significantly influence the mood of a film. The way characters speak, their tone, and the pacing of their dialogue contribute to the overall atmosphere. In *Pulp Fiction* Quentin Tarantino's sharp and witty dialogue creates a mood of dark humor and irreverence (Tarantino, 1994). In *The Shawshank Redemption* Morgan Freeman's soothing and reflective voiceover narration adds a mood of hope and resilience (Darabont, 1994).

Production design and set dressing are also integral in defining the visual appearance and authenticity of the setting, contributing to the overall mood. Detailed and carefully designed sets can immerse the audience in the film's world and enhance the emotional impact. In *Amélie* Jean-Pierre Jeunet uses vibrant colors, whimsical set designs, and detailed props to create a mood of magical realism and romantic nostalgia (Jeunet, 2001). In *The Shining* Stanley Kubrick's meticulous set design and eerie interiors of the Overlook Hotel contribute to a mood of isolation and psychological horror (Kubrick, 1980).

To conclude, mood in literature and cinema involves different techniques and constraints, but both mediums aim to evoke specific emotional responses and create immersive experiences.

Literature relies on descriptive language and imagery to evoke mood, allowing readers to visualize and emotionally connect with the narrative. In contrast, film presents mood directly through visual representation, using cinematography, production design, and lighting. Both mediums can create rich, immersive moods, but literature provides more interpretive freedom, while film offers a more immediate and concrete sensory experience (Chatman, 1978).

Both literature and film use symbolism and metaphor to create mood. In literature, symbols and metaphors are conveyed through descriptive language and narrative context. In *The Great Gatsby* F. Scott Fitzgerald uses the green light as a symbol of unattainable dreams and longing, creating a mood of melancholy and nostalgia (Fitzgerald, 1925). In film, visual and auditory symbols are used to evoke specific moods. Baz Luhrmann's film adaptation visually emphasizes this symbol through cinematography and color grading (Luhrmann, 2013).

Literature can manipulate time through narrative shifts, flashbacks, and foreshadowing, allowing for a complex temporal structure that influences mood. Film achieves similar effects through editing techniques, such as cross-cutting, slow motion, and time-lapse. Both mediums use these techniques to enhance the narrative and thematic depth, but film's visual and auditory elements provide additional layers of temporal manipulation (Bordwell, 1985).

In literature, internal monologue and stream-of-consciousness techniques allow authors to delve into characters' thoughts and emotions, creating a mood that reflects their psychological states. In *Mrs. Dalloway* Virginia Woolf uses internal monologue to create a contemplative and introspective mood (Woolf, 1925). In film, actors' performances, including facial expressions, body language, and vocal delivery, convey characters' emotions and contribute to the overall mood. In *Blue Jasmine* Cate Blanchett's nuanced performance creates a mood of psychological tension and unraveling (Allen, 2013).

2.1.7.2 Symbolic Mood

Gothic and horror genres often use mood to symbolize themes of fear, the unknown, and psychological torment. In literature, authors create eerie and foreboding atmospheres through detailed descriptions of settings and events. In cinema, visual and auditory elements enhance the mood of horror and suspense. In *Dracula* Bram Stoker uses a gothic mood to explore themes of immortality, fear, and the supernatural (Stoker, 1897). The film *The Exorcist* uses lighting, sound design, and music to create a mood of intense horror and dread (Friedkin, 1973).

Romantic and melancholic moods often symbolize themes of love, loss, and longing. In literature, these moods are created through poetic language, imagery, and character interactions. In

film, cinematography, music, and acting contribute to the creation of romantic and melancholic atmospheres. In *Pride and Prejudice* Jane Austen uses a romantic mood to explore themes of love, social class, and personal growth (Austen, 1813). The film *La La Land* uses vibrant colors, music, and dance to create a mood of romanticism and bittersweet longing (Chazelle, 2016).

Existential and absurd moods often symbolize themes of meaninglessness, alienation, and the human condition. In literature, these moods are conveyed through fragmented narratives, introspective characters, and philosophical reflections. In film, visual and auditory elements enhance the mood of existential contemplation and absurdity. In *Waiting for Godot* Samuel Beckett creates a mood of existential despair and dark humor to reflect the absurdity of human existence (Beckett, 1953). In *Her* a melancholic and introspective mood is applied to explore themes of identity, technology, and human connection (Jonze, 2013).

Upon conducting an in-depth examination of the theoretical frameworks and concepts presented in relation to cinematic techniques and literary elements, it is now particularly advantageous, in the context of the project's goals, to revisit and re-engage with the concept of translation. This will allow us to establish a meaningful connection between this final disciplinary area and the comprehensive discussions that have been explored up to this point. As was suggested at the initial stage of this review, the overarching aim is to thematically integrate and interrelate the diverse domains that converge within the scope of this project. These domains include, but are not limited to, adaptation understood as a form of intersemiotic translation, as well as the intricate and interrelated fields of Film Studies, cinematography, and literature. This approach ensures that all relevant areas are cohesively connected, providing a robust foundation for the project's interdisciplinary objectives.

2.1.8 Translation Shifts

Translation is a multifaceted process involving complex decision-making to maintain meaning, style, and cultural context. One influential approach to understanding these complexities is 1989 Van Leuven-Zwart's theory on translation shifts, particularly her categorization of shifts into modulation, mutation, and modification. She developed her theory as part of her broader efforts to systematize the analysis of translation shifts. Her framework aims to identify and categorize the changes that occur when a source text (ST) is translated into a target text (TT). These shifts are pivotal in understanding how meaning is preserved, altered, or transformed during the translation process (Van Leuven-Zwart, 1989).

Van Leuven-Zwart's Framework of translation shifts offers a comprehensive methodology for analyzing the changes that occur when translating texts from one language to another. This framework is designed to provide systematic insights into the microstructural shifts in translations, focusing on both syntactic and semantic changes. Her approach is particularly influential in the field of translation studies, offering a detailed and structured method to understand and categorize translation shifts.

At the core of Van Leuven-Zwart's framework is the concept of a 'transeme' which is the smallest unit of translation that retains meaning, often corresponding to a word or phrase. The framework categorizes shifts into two main types: 'modulation' and 'modification.' Modulation refers to changes that affect the meaning of the transeme, such as shifts in viewpoint, aspect, or the addition or omission of information. Modification, on the other hand, pertains to changes in form, which can include alterations in syntax, grammar, or word order. By distinguishing between these types of shifts, Van Leuven-Zwart's framework allows for a nuanced analysis of the translator's choices and the resulting impact on the translated text.

One of the key features of the framework is its emphasis on both microstructural and macrostructural levels of analysis. Microstructural analysis focuses on the individual shifts within specific sentences or phrases, providing a detailed examination of how each transeme has been translated. This level of analysis helps identify patterns in the translator’s choices, revealing how certain types of shifts may recur throughout the text. On the macrostructural level, the framework examines the overall impact of these shifts on the translated text as a whole, considering factors such as cohesion, coherence, and the preservation of the original text's thematic elements. This dual approach ensures a comprehensive understanding of the translation process.

Van Leuven-Zwart's framework also incorporates a comparative method known as the 'shift model.' This model involves a detailed comparison between the source and target texts to identify

and classify the shifts. The shift model distinguishes between 'obligatory' shifts, which are necessary due to linguistic and cultural differences between the source and target languages, and 'optional' shifts, which result from the translator's stylistic choices or interpretations. This distinction is crucial as it highlights the areas where the translator has the discretion to make changes versus where changes are mandated by the structural differences between the languages. Through this comparative analysis, the framework provides insights into the translator's strategies and the degree of fidelity to the source text.

Moreover, Van Leuven-Zwart's framework takes into account the potential impact of these shifts on the reader's reception of the translated text. By examining how shifts affect meaning, tone, and style, the framework allows for an assessment of whether the translated text maintains the communicative intent and aesthetic qualities of the original. This aspect of the framework is particularly important for understanding the broader implications of translation decisions, as shifts can influence how the text is perceived in the target culture. It acknowledges that translation is not a mere linguistic exercise but a complex process involving cultural transfer and interpretation.

In addition to its theoretical contributions, Van Leuven-Zwart's framework is highly practical, offering a systematic approach for translators, scholars, and educators to analyze and evaluate translations. It provides a clear methodology for identifying and categorizing shifts, making it a valuable tool for both descriptive and applied translation studies. By offering a structured way to dissect and understand translation shifts, the framework aids in the development of translation strategies that can enhance the accuracy and quality of translations. It also serves as an educational tool, helping students and novice translators develop a deeper awareness of the intricacies involved in the translation process.

Overall, Van Leuven-Zwart's Framework of translation shifts represents a significant advancement in translation studies, combining theoretical rigor with practical applicability. It underscores the importance of detailed, systematic analysis in understanding how translations function and how they can be improved. By focusing on both the micro and macro levels of translation, and by distinguishing between different types of shifts, the framework provides a comprehensive tool for analyzing the complex dynamics of translation. This makes it an indispensable resource for anyone involved in the study or practice of translation. Finally, while Van Leuven-Zwart's framework has not been fundamentally altered or expanded by the original author, it has certainly been a fertile ground for further research, application, critique, and adaptation in the field of translation studies. Many scholarly articles and books continue to engage with her work, ensuring its ongoing relevance and development within the discipline.

2.1.8.1 Shift Categories

2.1.8.1.1 Modulation

Modulation refers to a change in the point of view or cognitive category in the translation process. This shift involves altering the way a concept is expressed without changing the overall meaning. Modulation can occur at various levels, including lexical, grammatical, and syntactic. It is often used to bridge cultural and contextual gaps between languages. In literary translation, it allows translators to preserve the author's style and tone while adapting the text to the target audience's cultural expectations. In Van Leuven-Zwart's framework, modulation is a crucial subcategory of translation shifts that pertains to changes in meaning rather than form. This concept is derived from Vinay and Darbelnet's earlier work, but Van Leuven-Zwart expands on it to provide a more detailed and structured analysis. As mentioned earlier, Modulation involves shifts that alter the viewpoint, perspective, or semantic nuances of the original text, affecting how the message is conveyed to the reader. This type of shift is significant because it can deeply influence the interpretive layer of the translation, impacting how the target audience understands and engages with the text.

For instance, in translating Mark Twain's *The Adventures of Huckleberry Finn* a translator might modulate the slang and dialect to suit the linguistic norms of the target language while maintaining the character's voice and authenticity (Venuti, 1995). Or, in the cinematic adaptation of *The Lord of the Rings* by Peter Jackson, modulation is evident in the translation of Tolkien's rich descriptive language into visual storytelling. For example, the depiction of the Shire modulates the peaceful, idyllic descriptions into serene, visually lush scenes that capture the same sense of tranquility and nostalgia as the text (Thompson, 2007).

Van Leuven-Zwart's framework of translation shifts includes a comprehensive examination of modulation, a category focusing on changes in meaning rather than form. Modulation is further divided into subcategories such as semantic modulation/specification, semantic modulation/generalization, and stylistic modulation. Each of these subcategories addresses different aspects of how meaning is transformed in the translation process to better align with the target language and culture.

Semantic modulation/specification occurs when the translator opts to make the meaning of a term or phrase more specific in the target language compared to the source language. This type of shift typically involves choosing a more precise or detailed term to convey the original concept with greater clarity or to adapt it to the target audience's expectations. For example, if the source text uses a general term like 'animal' the translator might specify the type of animal (e.g., 'dog' or 'cat') in the target language to provide a clearer or more relevant image to the readers. This approach helps

in eliminating ambiguity and ensuring that the target audience understands the exact meaning intended by the original text. Specification is particularly useful when the target culture requires more detailed information to grasp the concept fully.

In contrast, semantic modulation/generalization involves making the meaning of a term or phrase more general in the target language. This shift is useful when the source language uses a very specific term that may not have a direct equivalent in the target language or when such specificity is unnecessary for the target audience's understanding. For instance, a specific term like 'poodle' in the source text might be translated simply as 'dog' in the target language if the breed specificity is not crucial to the context. Generalization helps in avoiding confusion or misinterpretation when a direct translation might be too obscure or overly detailed for the target audience. It ensures that the text remains accessible and understandable without overburdening the reader with unnecessary specifics.

Similarly, according to Mona Baker (1992:20), non-equivalence at word level occurs when the target language has no direct equivalent for the term used in the source text. In this case, one of the strategies she introduces is ‘translation by a more general word or superordinate’.

Stylistic modulation refers to changes that affect the tone, style, or register of the text. This type of modulation is crucial for maintaining the original text's stylistic nuances while adapting them to fit the target language's conventions and the target audience's expectations. For example, a formal tone in the source text might be modulated to a more casual tone in the target text if the target audience prefers a less formal style. Conversely, a casual style might be elevated to a more formal register if the target culture places a higher value on formality in certain contexts. Stylistic modulation ensures that the translation is not only semantically accurate but also stylistically appropriate, preserving the author's voice and the text's intended effect on the reader.

The subcategories of semantic modulation/specification, semantic modulation/generalization, and stylistic modulation are essential tools for translators to effectively convey the original text's meaning, tone, and style. These shifts are not mere linguistic adjustments but are thoughtful choices that reflect a deep understanding of both the source and target cultures. By employing these types of modulation, translators can bridge cultural and linguistic gaps, ensuring that the translated text resonates with the target audience while remaining faithful to the original message.

In summary, Van Leuven-Zwart's framework provides a detailed approach to understanding modulation in translation. Semantic modulation/specification, semantic modulation/generalization, and stylistic modulation each address different aspects of how meaning and style can be adapted to fit the target language and culture. These shifts are crucial for producing translations that are not

only accurate but also culturally and contextually appropriate, ensuring that the original text's intent and impact are preserved for the target audience. Through careful application of these modulation techniques, translators can create translations that are both faithful to the source and engaging for the readers.

2.1.8.1.2 Modification

Van Leuven-Zwart's concept of modification, as a type of translation shift, refers to changes that affect the form and structure of the text. These modifications can be divided into three main subcategories: semantic, stylistic, and syntactic. Each subcategory addresses different aspects of how the source text is transformed during the translation process to fit the norms, expectations, and linguistic rules of the target language.

Semantic modification involves changes that alter the meaning of the text at the level of words and phrases. This type of modification occurs when the translator adjusts the original text to better convey the intended meaning in the target language. These adjustments can be necessary due to differences in cultural context, idiomatic expressions, or the need to clarify ambiguities present in the source text. For example, a translator might change a culturally specific term that lacks a direct equivalent in the target language to a more general or familiar term that the target audience can understand. Semantic modifications ensure that the translation accurately conveys the original meaning while making it accessible and relevant to the target readers.

Stylistic modification pertains to changes in the tone, style, or register of the text. This type of modification is crucial for maintaining the original text's stylistic nuances while adapting them to fit the target language's conventions and the expectations of the target audience. Translators often need to adjust the formality, idiomatic expressions, and rhetorical devices used in the source text to align with the target culture's stylistic preferences. For instance, a text with a formal tone in the source language might be translated with a more casual tone if the target audience prefers a less formal style of communication. Stylistic modifications help preserve the author's voice and the overall aesthetic of the text, ensuring that the translation resonates with the target audience in the same way the original text did with its audience.

Syntactic modification involves changes to the grammatical structure of the text. This includes alterations in sentence structure, word order, and the use of grammatical constructions that may differ between the source and target languages. For example, a complex sentence in the source language might be broken down into simpler sentences in the target language to enhance clarity and readability. Conversely, several short sentences in the source text might be combined into a more

complex sentence in the target language if that structure is more natural and fluid in the target language. Syntactic modifications are essential for ensuring that the translation adheres to the grammatical norms of the target language and reads naturally to the target audience.

he subcategories of semantic, stylistic, and syntactic modification highlight the complexity and nuance involved in the translation process. Translators must navigate these modifications carefully to maintain the integrity and intent of the original text while making necessary adjustments to fit the target language and culture. Each type of modification addresses different challenges and requires a deep understanding of both the source and target languages and their respective cultural contexts. By skillfully applying these modifications, translators can produce translations that are accurate, engaging, and culturally appropriate.

In summary, Van Leuven-Zwart's framework of modification provides a comprehensive approach to understanding how translations are adapted to fit the target language. Semantic modifications focus on changes in meaning, stylistic modifications address changes in tone and style, and syntactic modifications deal with changes in grammatical structure. These modifications are essential for creating translations that are not only faithful to the original text but also fluent and coherent for the target audience. Through careful consideration of these different types of modifications, translators can effectively bridge linguistic and cultural gaps, ensuring that the translated text resonates with the target readers while preserving the original message's intent and impact.

2.1.8.1.3 Mutation

Van Leuven-Zwart's concept of mutation, as a subcategory of translation shifts, involves structural and grammatical changes that occur during the translation process. Within this framework, deletions, additions, and substitutions are key types of shifts that translators use to adapt the source text to the target language. Each of these shifts serves a specific purpose in ensuring that the translated text is coherent, culturally appropriate, and maintains the intended meaning of the original.

Deletion involves the removal of elements from the source text in the translated version. This can include omitting words, phrases, sentences, or even entire sections that are deemed unnecessary or redundant in the target language. Deletions are often used to streamline the text, making it more concise and easier for the target audience to read and understand. For example, a translator might omit repeated information or detailed descriptions that do not add significant value to the overall narrative. However, while making deletions, translators must be careful to ensure that

the essential meaning and nuances of the original text are preserved. The goal is to enhance readability without compromising the integrity of the message.

Addition, on the other hand, involves inserting extra elements into the translated text that are not present in the source text. These additions can be words, phrases, or explanatory notes that help clarify the meaning or context for the target audience. Additions are particularly useful when dealing with cultural references, idiomatic expressions, or technical terms that may not be easily understood by readers of the target language. For instance, a translator might add a brief explanation or context to a culturally specific reference to ensure that the target audience grasps its significance. Additions help bridge cultural and contextual gaps, making the text more accessible and relatable to the target readers.

Substitution entails replacing elements from the source text with more appropriate or natural equivalents in the target language. This shift is necessary when direct translations do not convey the intended meaning or when the source language's expressions do not have direct counterparts in the target language. Substitutions can involve changing words, phrases, idiomatic expressions, or even entire sentences to better fit the linguistic and cultural norms of the target audience. For example, an English idiom like 'raining cats and dogs' might be substituted with a different expression in another language that conveys the same idea of heavy rain but is culturally and linguistically appropriate for the target readers. Substitutions are crucial for maintaining the semantic integrity and emotional resonance of the text while ensuring that it is understood and appreciated by the target audience.

The interplay of deletions, additions, and substitutions in translation highlights the complex nature of the translation process. Translators must constantly balance the need to remain faithful to the original text with the need to adapt it to the target language's cultural and linguistic context. These shifts are not arbitrary; they are carefully considered decisions aimed at producing a translation that is accurate, coherent, and engaging for the target audience. By skillfully employing deletions, additions, and substitutions, translators can effectively convey the original text's meaning, tone, and intent while making necessary adjustments to meet the expectations and needs of the target readers. Therefore, it can be concluded that deletions, additions, and substitutions are essential components of mutation in Van Leuven-Zwart's framework of translation shifts. Each of these shifts plays a vital role in adapting the source text to the target language, ensuring that the translated text is readable, culturally appropriate, and true to the original message. Through careful and thoughtful application of these shifts, translators can overcome linguistic and cultural barriers, creating translations that resonate with the target audience while preserving the integrity of the original text.

In conclusion, The Comparative Analysis section examined the intricate process of intersemiotic translation, particularly in the context of cinematic adaptation, drawing on the theories of Jakobson, Zwart, Arnehim, Bazin, etc. Intersemiotic translation involves more than the mere transfer of linguistic elements; it requires a complex interplay of visual, auditory, and kinesthetic signs. Zwart's theory of translation shifts (Mutation, Modification, and Modulation), illustrates how these shifts enable the transformation of source materials while preserving their core meanings and emotional impact. Adaptation, as a form of intersemiotic translation, is thus both a creative and interpretive process that reimagines narratives through the unique lens of film. Cinematic techniques, including lighting, camera movement, montage, and sound design, play essential roles in translating literary works into multi-sensory visual experiences. By employing these techniques and navigating translation shifts, filmmakers can maintain fidelity to the original work while offering new perspectives that resonate with diverse audiences.

2.2 Interpretive Component

2.2.1 Economic Reasons for Adaptataion

Economic factors are a significant driving force behind many adaptations. One primary economic reason for adaptation is market demand. Successful books, plays, and other forms of media often have a built-in audience that studios and producers aim to capitalize on. For example, the adaptation of J.K. Rowling's *Harry Potter* series into films was driven by the enormous fan base and proven market for the books (Anelli, 2008). This pre-existing audience reduces financial risk and increases the likelihood of commercial success (Hutcheon, 2012). The existence of a loyal fan base ensures a substantial initial turnout, providing a strong foundation for subsequent marketing and promotional activities.

Adapting existing works can be more cost-efficient than developing original content from scratch. Since the source material provides a ready-made narrative structure, character development, and often a dedicated fan base, the resources required for research and development are significantly reduced (Cartmell & Whelehan, 1999). For instance, the film adaptation of *The Lord of the Rings* capitalized on J.R.R. Tolkien's detailed world-building and established fan base, leading to cost savings in the pre-production phase (Thompson, 2007). This economic efficiency is further bolstered by the reduced need for extensive market research, as the source material's popularity often indicates potential success.

Adaptations can serve as the foundation for long-term franchises, creating sustained economic benefits. Successful adaptations often lead to sequels, prequels, spin-offs, and extended media universes. The Marvel Cinematic Universe (MCU) is a prime example, where comic book adaptations have been expanded into a multi-billion-dollar franchise with numerous interconnected films and series (Johnson, 2013). This franchise model maximizes profitability and ensures ongoing audience engagement. The establishment of a franchise also allows for cross-media storytelling, where narratives unfold across films, television series, and other media forms, enhancing audience investment and commercial viability.

They facilitate entry into global markets. By adapting culturally significant works or internationally popular stories, studios can appeal to diverse audiences worldwide. For example, the adaptation of *The Hunger Games* resonated with global audiences due to its universal themes of resistance and survival, leading to international box office success (Barker & Mathijs, 2012). The globalization of media consumption means that well-crafted adaptations can transcend cultural barriers, reaching audiences in various regions and contributing to substantial international revenue.

Adaptations often benefit from cross-promotion and synergy with other media. Books, films, and television series can mutually reinforce each other's popularity and market presence. The adaptation of George R.R. Martin's *A Song of Ice and Fire* into the television series *Game of Thrones* not only boosted book sales but also created opportunities for additional media products, such as companion books, video games, and merchandise (Garcia & Antonsson, 2012). This cross-promotional strategy amplifies the reach and impact of the source material, creating a synergistic effect that enhances overall profitability and market penetration.

Financial risk will be mitigates in adapting well-known works through providing a proven narrative structure and established audience base. Studios are more inclined to invest in adaptations of popular books, plays, or other media because they offer a higher probability of success compared to entirely new and untested content (Murray, 2006). The inherent risk aversion in the entertainment industry makes adaptations a safer bet, ensuring that investments are directed towards projects with a higher likelihood of financial return. Adaptations allow for the monetization of existing intellectual property (IP). By adapting a well-known book, play, or other media, creators can extend the lifespan and profitability of the original work. The continuous exploitation of IP through adaptations ensures that the source material remains relevant and commercially viable, generating ongoing revenue streams (Siklos, 2007). This monetization strategy leverages the value of established IP, maximizing its economic potential across different media formats.

Adaptations leverage brand loyalty by attracting fans of the original work. This pre-existing loyalty translates into higher initial engagement and sustained interest, ensuring a strong commercial performance (Hutcheon, 2012). Fans are more likely to support adaptations of their favorite books or stories, resulting in higher box office sales, merchandise purchases, and ancillary revenue. The emotional attachment of fans to the source material enhances their willingness to invest in adaptations, creating a reliable customer base.

Economic reasons for adaptation often involve strategic partnerships and co-productions. Collaborations between studios, production companies, and other entities can pool resources, share risks, and enhance the quality of the adaptation (Gomery, 2000). Co-productions enable access to broader markets, combining expertise and financial backing to ensure the success of the adaptation. These partnerships create synergies that maximize economic benefits and ensure a higher standard of production.

The adaptation of J.K. Rowling's *Harry Potter and the Philosopher's Stone* into a film exemplifies the economic motivations behind adaptations. The book's immense popularity and dedicated fan base provided a ready-made audience, reducing financial risk (Anelli, 2008). The film generated substantial box office revenue and led to the creation of a multi-billion-dollar franchise,

including subsequent films, merchandise, and theme parks (Colbert, 2001). The adaptation's success was further amplified by strategic marketing and cross-promotional activities, ensuring its dominance in the entertainment market.

2.2.2 Creative Reasons for Adaptation

Creative motivations play a crucial role in the decision to adapt a work. This section explores the artistic and innovative aspects of adaptations, highlighting how creators reimagine and reinterpret source materials. Adaptations provide an opportunity for artistic exploration and experimentation. Filmmakers, writers, and other creators can bring their unique vision and style to a pre-existing narrative, offering fresh interpretations and new perspectives. Baz Luhrmann's adaptation of *The Great Gatsby* is an example where the director's distinctive style and modern sensibilities reimagined F. Scott Fitzgerald's classic novel, creating a visually and thematically rich film (Cartmell & Whelehan, 2010). This artistic freedom allows creators to infuse the adaptation with their personal touch, enhancing its originality and appeal.

Adaptation allows for genre transformation, where a story is reinterpreted within a different genre. This creative approach can offer new insights and appeal to different audience segments. For instance, the film *Clueless* adapts Jane Austen's *Emma* into a modern teen comedy, successfully bridging classic literature with contemporary youth culture (Whelehan, 2006). Genre transformation breathes new life into familiar narratives, making them relevant and engaging for diverse audiences.

They can update stories to reflect contemporary cultural contexts and societal issues. This process involves reimagining characters, settings, and themes to resonate with current audiences. The film *West Side Story* adapted from Shakespeare's *Romeo and Juliet* addresses issues of race, immigration, and urban life in mid-20th-century America, making the classic tale relevant to new generations (Lehman, 2010). By addressing modern concerns, adaptations ensure that timeless stories remain pertinent and impactful.

Allowing creators to explore aspects of the story that were not fully developed in the original work, adaptations offer opportunities for narrative expansion. The television series *The Handmaid's Tale* based on Margaret Atwood's novel, expands on the dystopian world and its characters, delving deeper into their backstories and societal dynamics (Stillman, 2019). This expansion enriches the narrative and provides a more comprehensive understanding of the source material, enhancing its depth and complexity.

Adaptations often engage in intertextuality, referencing and paying homage to the original work and other related texts. This creative process can create layers of meaning and enhance the

audience's appreciation of both the adaptation and the source material. Quentin Tarantino's films, such as *Kill Bill* are known for their intertextual references to martial arts cinema, spaghetti westerns, and other genres, creating a rich tapestry of homage and innovation (Greene & Sinyard, 2001). Intertextuality deepens the connection between different works, enriching the viewer's experience and understanding.

The process also allows for aesthetic innovation, where creators experiment with visual, auditory, and narrative techniques. *Blade Runner* adapted from Philip K. Dick's novel *Do Androids Dream of Electric Sheep?* is celebrated for its groundbreaking visual style, atmospheric world-building, and philosophical depth (Kerman,1997). Such innovations can elevate the source material and create a distinctive artistic experience, pushing the boundaries of storytelling and cinematic expression.

Sometimes, adaptations involve collaborative creativity, bringing together talents from various fields such as directing, screenwriting, acting, and production design. This collaborative effort can result in a rich, multidimensional work that enhances the original narrative. The *Harry Potter* film series exemplifies this, where the combined efforts of directors, writers, and designers created a cohesive and immersive cinematic world (Anelli, 2008). The synergy of different creative inputs ensures that adaptations are both artistically compelling and technically proficient. They also provide an opportunity to explore alternate perspectives within a familiar narrative. By shifting the focus to different characters or events, creators can offer new insights and dimensions to the story. For example, the film *Maleficent* reimagines the classic *Sleeping Beauty* tale from the perspective of the antagonist, providing a nuanced and empathetic portrayal of the character (Davis, 2014). This shift in perspective enriches the narrative and encourages viewers to reconsider their understanding of the original story.

Adapted works can also reinforce and highlight specific themes within the source material. By focusing on particular motifs or messages, creators can emphasize their relevance and impact. The film adaptation of George Orwell's *1984* underscores the themes of surveillance, totalitarianism, and individual freedom, making the novel's warnings about authoritarianism even more pertinent in the modern context (Naremore, 2000). This thematic reinforcement ensures that adaptations resonate with contemporary audiences, amplifying the source material's significance.

Adaptations allow for the use of cinematic techniques to enhance storytelling. Visual effects, sound design, and editing can create immersive experiences that deepen the narrative impact. The adaptation of J.R.R. Tolkien's *The Lord of the Rings* employs advanced special effects and cinematography to bring the fantastical world of Middle-earth to life, creating a visually stunning

and emotionally engaging film series (Thompson, 2007). These techniques elevate the source material, transforming it into a compelling cinematic experience.

Furthermore, adaptations can heighten emotional engagement by leveraging the strengths of different media. Visual storytelling, music, and performance can evoke powerful emotional responses that enhance the narrative's impact. The film adaptation of *Les Misérables* utilizes the musical format to convey the emotional intensity of Victor Hugo's novel, combining powerful performances with evocative music to create a deeply moving experience (Denny, 2013). This emotional engagement ensures that adaptations leave a lasting impression on audiences.

For instance, Baz Luhrmann's adaptation of *The Great Gatsby* exemplifies the creative motivations behind adaptations. The director's unique visual style and modern sensibilities reimagined F. Scott Fitzgerald's classic novel, creating a visually and thematically rich film (Cartmell & Whelehan, 2010). The adaptation transforms the novel's exploration of the American Dream into a vibrant and dynamic cinematic experience, employing innovative visual effects and a contemporary soundtrack to enhance its appeal. This creative approach underscores the potential of adaptations to offer fresh and engaging interpretations of classic works.

2.2.3 Social Reasons for Adaptation

Social reasons for adaptation encompass the cultural, educational, and ideological motivations behind reimagining a work. This section explores how adaptations can influence and reflect social dynamics, values, and discourses. Adaptations can play a role in preserving and reviving cultural heritage. By bringing classic literature, historical events, and traditional stories to new media formats, adaptations keep these narratives alive and relevant for contemporary audiences. Kenneth Branagh's film adaptations of Shakespeare's plays, such as *Hamlet* and *Much Ado About Nothing* aim to make the Bard's works accessible and engaging for modern viewers (Davies, 2000). This cultural preservation ensures that important narratives continue to resonate with new generations.

Adaptations often serve as a medium for social commentary, addressing pressing issues and promoting critical reflection. For instance, the film *Get Out* while not a direct adaptation, draws heavily on horror and thriller conventions to comment on contemporary racial tensions and systemic racism in America (Peele, 2017). Such works use familiar narratives to challenge audiences and provoke discussion, making them powerful tools for social critique and awareness.

Through making complex or distant historical and literary works more accessible to students and general audiences, adaptations can have significant educational value. Films like Steven

Spielberg's *Schindler's List* adapted from Thomas Keneally's novel, provide powerful visual and emotional engagements with historical events, aiding in education about the Holocaust (Cargas, 1993). By translating complex narratives into more accessible formats, adaptations enhance understanding and retention, making them valuable educational resources.

Adaptations can enhance identity and representation by bringing diverse stories and characters to the forefront. This process involves adapting works to reflect different cultural, racial, gender, and sexual identities, promoting inclusivity and recognition. The television series *Orange Is the New Black* based on Piper Kerman's memoir, showcases a diverse cast and addresses issues of race, sexuality, and the criminal justice system (Litchman, 2016). Such adaptations ensure that marginalized voices are heard and represented, fostering a more inclusive cultural landscape.

Fostering a sense of community and belonging among fans and audiences will be possible with adaptation. By creating shared experiences and collective engagement with a story, adaptations build and strengthen fan communities. The *Star Wars* franchise, through its various adaptations and extensions, has created a vast and dedicated fan base that participates in conventions, fan fiction, and other communal activities (Jenkins, 1992). These communal experiences enhance the cultural impact of adaptations, creating a sense of belonging and shared identity among fans.

Adaptations can reflect and influence ideological perspectives, shaping public discourse and societal values. For example, dystopian adaptations like *The Hunger Games* critique authoritarianism and highlight themes of resistance and survival, resonating with contemporary concerns about governance and individual rights (Barker & Mathijs, 2012). By engaging with relevant social issues, adaptations can influence public opinion and contribute to ideological debates, making them powerful tools for cultural and political engagement. Additionally, cultural exchange is made feasible by introducing stories from one cultural context to another, fostering cross-cultural understanding and appreciation. The adaptation of Chinese wuxia novels into films, such as Ang Lee's *Crouching Tiger, Hidden Dragon* introduces Western audiences to traditional Chinese narratives and aesthetics, promoting cultural dialogue and exchange (Tymoczko, 2007). This cross-cultural adaptation enhances mutual understanding and appreciation, enriching the global cultural landscape.

Adaptations provide a platform for historical reflection, allowing contemporary audiences to engage with past events and narratives. By reimagining historical events and figures, adaptations offer insights into different eras and cultural contexts. The film *Lincoln* directed by Steven Spielberg, adapts Doris Kearns Goodwin's biography of Abraham Lincoln, offering a detailed and nuanced portrayal of the president's efforts to end slavery (Goodwin, 2005). Such adaptations encourage audiences to reflect on historical legacies and their relevance to present-day issues.

They can empower marginalized groups by bringing their stories and perspectives to the forefront. By adapting works that highlight the struggles and triumphs of underrepresented communities, creators can promote social empowerment and advocacy. The film *Hidden Figures* adapted from Margot Lee Shetterly's book, tells the story of African American women mathematicians who played crucial roles in NASA's space program, highlighting their contributions and struggles in a segregated society (Shetterly, 2016). This empowerment through representation fosters a more equitable and inclusive cultural narrative.

As an example, as said the television adaptation of Margaret Atwood's *The Handmaid's Tale* exemplifies the social motivations behind adaptations. The series expands on the novel's dystopian world and characters, delving deeper into their backstories and societal dynamics (Stillman, 2019). It addresses contemporary issues such as gender inequality, reproductive rights, and authoritarianism, making the story relevant and impactful for modern audiences. By engaging with pressing social issues, the adaptation promotes critical reflection and discussion, underscoring the power of adaptations to influence public discourse.

2.2.4 Comparative Analysis of the three Reasons

While economic reasons for adaptation focus on profitability and market dynamics, creative reasons emphasize artistic exploration and innovation. Economic motivations often drive the decision to adapt popular works with established audiences, ensuring financial success (Hutcheon, 2012). In contrast, creative motivations prioritize the artistic potential of the adaptation, allowing creators to experiment with new genres, styles, and perspectives (Cartmell & Whelehan, 2010). These motivations are not mutually exclusive but often intersect, with economically driven adaptations also offering opportunities for creative innovation.

Creative reasons for adaptation prioritize artistic reimagining and narrative exploration, while social reasons emphasize cultural, educational, and ideological impact. Creative motivations focus on transforming and enhancing the source material through innovative storytelling and aesthetic techniques (Greene & Sinyard, 2001). Social motivations, on the other hand, aim to address pressing societal issues, promote inclusivity, and foster cultural exchange (Tymoczko, 2007). Both motivations contribute to the richness and diversity of adaptations, ensuring that they are both artistically compelling and socially relevant.

Economic reasons for adaptation prioritize financial profitability and market expansion, while social reasons emphasize cultural impact and social commentary. Economic motivations often lead to adaptations of popular works that guarantee financial returns (Anelli, 2008). Social

motivations, however, focus on adapting works that address important societal issues, enhance representation, and promote cultural dialogue (Jenkins, 1992). These motivations can complement each other, as adaptations that resonate with social concerns often attract broader audiences and achieve economic success.

For instance, the adaptation of J.K. Rowling's *Harry Potter and the Philosopher's Stone* into a film exemplifies the economic motivations behind adaptations. The book's immense popularity and dedicated fan base provided a ready-made audience, reducing financial risk (Anelli, 2008). The film generated substantial box office revenue and led to the creation of a multi-billion-dollar franchise, including subsequent films, merchandise, and theme parks (Colbert, 2001). The adaptation's success was further amplified by strategic marketing and cross-promotional activities, ensuring its dominance in the entertainment market.

Or, Baz Luhrmann's adaptation of *The Great Gatsby* exemplifies the creative motivations behind adaptations. The director's unique visual style and modern sensibilities reimagined F. Scott Fitzgerald's classic novel, creating a visually and thematically rich film (Cartmell & Whelehan, 2010). The adaptation transforms the novel's exploration of the American Dream into a vibrant and dynamic cinematic experience, employing innovative visual effects and a contemporary soundtrack to enhance its appeal. This creative approach underscores the potential of adaptations to offer fresh and engaging interpretations of classic works.

The television adaptation of Margaret Atwood's *The Handmaid's Tal*e exemplifies the social motivations behind adaptations. The series expands on the novel's dystopian world and characters, delving deeper into their backstories and societal dynamics (Stillman, 2019). It addresses contemporary issues such as gender inequality, reproductive rights, and authoritarianism, making the story relevant and impactful for modern audiences. By engaging with pressing social issues, the adaptation promotes critical reflection and discussion, underscoring the power of adaptations to influence public discourse.

Peter Jackson's adaptation of J.R.R. Tolkien's *The Lord of the Rings* demonstrates the interplay of economic, creative, and social reasons for adaptation. The adaptation capitalized on Tolkien's established fan base and detailed world-building, ensuring a strong box office performance and leading to a multi-film franchise with significant merchandise sales. Jackson's innovative use of special effects, detailed set designs, and commitment to preserving the essence of Tolkien's narrative created a visually stunning and emotionally engaging film series. The adaptation also highlighted themes of friendship, bravery, and the struggle between good and evil, resonating with contemporary audiences and promoting discussions about morality and heroism (Thompson, 2007).

Jordan Peele's film *Get Out* is an example where economic, creative, and social reasons converge in adaptation. The film's commercial success was driven by its innovative blend of horror and social commentary, appealing to a wide audience and generating significant box office revenue. Peele's unique vision and creative approach redefined the horror genre, using it as a platform to explore complex social issues. The film's commentary on contemporary racial tensions and systemic racism sparked widespread discussion and critical reflection, underscoring the power of adaptations to address and influence social issues (Peele, 2017).

The interpretive categories of adaptation—economic, creative, and social reasons—provide a comprehensive framework for understanding the motivations and implications behind adaptations. Economic motivations focus on profitability and market dynamics, ensuring financial success and market expansion. Creative motivations prioritize artistic exploration and innovation, allowing creators to reimagine and reinterpret source materials. Social motivations emphasize cultural, educational, and ideological impact, promoting critical reflection and societal engagement.

By examining these categories through various case studies, this review highlights the multifaceted nature of adaptations and their significant role in shaping cultural narratives. Understanding the interplay of economic, creative, and social reasons enhances our appreciation of adaptations, providing valuable insights for researchers, creators, and audiences alike. This comprehensive analysis underscores the importance of adaptations in bridging cultural divides, fostering artistic innovation, and addressing contemporary social issues, ensuring their continued relevance and impact in the global cultural landscape.

To sum up, the Interpretive Analysis comprehensively explored the multifaceted reasons behind adaptations, focusing on creative, and social motivations. Creative motivations allow for artistic exploration, genre transformation, and narrative expansion, offering fresh perspectives and innovative interpretations of the source material. Social reasons emphasize cultural preservation, educational value, representation, and addressing contemporary societal issues, thus contributing to cultural dialogue and public discourse. The interplay of these factors, as seen in various case studies, highlights the significant role adaptations play in shaping cultural narratives, fostering artistic innovation, and responding to contemporary social challenges. Through adaptations, creators can both honor the source material and engage with audiences in new and meaningful ways, ensuring that timeless stories remain relevant and impactful across generations and cultures.

Chapter 3: DATA ANALYSIS

3.1 Descriptive Analysis

3.1.1 *Here without Me* and *The Glass Menageire*

The following presents a comprehensive comparative analysis of the film adaptation of *The Glass Menagerie* and highlights various cinematic techniques employed to translate the literary work into a visual medium. Through the analysis, it explores key translation shifts, which encompass not only the adaptation from text to film but also the cultural, linguistic, and narrative modifications required to align with the target audience. These shifts include changes in dialogue, character portrayal, and the visual representation of thematic elements, all of which aim to preserve the essence of the original while enhancing the emotional and psychological depth through visual storytelling. By focusing on aspects such as cinematography, *mise-en-scène*, and characterisation, the analysis illuminates how the director strategically employs tools like camera angles, lighting, sound, and set design to bridge the gap between the two forms, ultimately creating a more immersive and dynamic experience. Additionally, it examines how translation shifts in cultural references, symbols, and narrative devices are employed to ensure resonance with the film's audience, making the adaptation not only a linguistic translation but also a cultural and contextual transformation.

3.1.1.1 *Here without Me*

Here Without Me is an Iranian adaptation of Tennessee Williams' *The Glass Menagerie*, set in contemporary Iran. The film revolves around a small family consisting of Yalda, a shy young woman with a physical disability who retreats into her collection of glass figurines, her brother Ehsan, and their overbearing mother Farideh. Farideh, desperate to secure a better future for Yalda, obsessively tries to find her a suitor, seeing this as the only way to save her from a life of loneliness. Ehsan, much like Tom in the original play, feels trapped in a dead-end job and yearns to escape the stifling atmosphere of their home and pursue his own dreams. When Farideh arranges for Reza, one of Ehsan’s colleagues, to visit as a potential match for Yalda, the family’s fragile hopes rise. However, the visit ends in heartbreak when Reza reveals he is already engaged, shattering Yalda’s and Farideh’s dreams. The film poignantly captures the tension between familial duty, personal aspirations, and the crushing weight of unfulfilled desires.

3.1.1.1.1Cinematography

3.1.1.1.1.1 Camera Techniques

The film opens with a flashforward, a narrative technique where the story jumps ahead to a future event before returning to the present timeline. This technique, as discussed by Bordwell and Thompson (2004), serves to create anticipation and build suspense by revealing critical plot points early on. The flashforward is accompanied by the protagonist's narration, which mirrors literary storytelling methods and helps anchor the audience in the narrative. The camera employs close-ups and medium shots to focus on the protagonist's facial expressions and body language, effectively conveying his emotional state. This use of intimate framing not only draws the audience into the protagonist's inner conflict but also sets a tone of inevitability and fate. By revealing a significant moment from the future, the film engages viewers from the outset, prompting them to consider the events leading up to this pivotal decision. In the film, the director has strategically employed Prolepsis as a nuanced subcategory within the broader framework of Temporal Modification. By anticipating future events and interweaving them into the current narrative, prolepsis serves to enrich the storyline, offering a complex and layered temporal structure.

In the cinematic adaptation, the traditional literary narration found in the book has been substituted with Monstration **(**as a distinct subcategory within the broader concept of narrative Modification**)** through the consistent use of wide shots to depict Ehsan, the protagonist, in the factory and the disparity between his small, human presence and the vast, industrial environment. According to Mulvey (1975), wide shots can effectively highlight the dehumanizing effects of industrialization by showing the individual's limited space against the overwhelming machinery. This visual technique emphasizes Ehsan's isolation and insignificance within the factory setting. By framing Ehsan alongside large sections of the factory, the camera conveys the oppressive and alienating nature of his surroundings. The wide shots serve as a visual metaphor for Ehsan's struggle against the impersonal forces of industrialization, reinforcing themes of powerlessness and entrapment.

The combination of *mise-en-scène* and camera techniques in this scene effectively situates Ehsan amidst the factory's machinery, suggesting his entrapment and lack of autonomy. As Bazin (1967) explains, *mise-en-scène* involves the arrangement of all visual elements within the frame to convey the story. The deliberate positioning of Ehsan within the industrial setting, often captured from angles that make him appear small and overwhelmed, visually communicates his powerlessness. The camera's perspective frequently positions him at the center, surrounded by the factory's expanse, thereby highlighting the oppressive nature of his environment. This use of *mise-*

en-scène and framing creates a visual narrative that underscores Ehsan's struggle and isolation, aligning with Bazin's emphasis on realism and depth in cinematic storytelling.

In this scene, the camera begins with a close-up of the mother of the family peeling an onion (in a factory as her son) and then gradually zooms out. This technique, described by Metz (1974), serves to transition the audience's focus from an intimate action to a broader contextual view, revealing more of the setting and potentially other characters. The zoom-out not only connects the personal moment to the larger environment but also provides a narrative shift that enhances the depth of the scene. By starting with a close-up and expanding to a wide shot, the camera invites the audience to consider the mother's actions within a wider social and spatial context. This method of gradually revealing the setting adds layers of meaning to the scene, highlighting the mother's isolation and the domestic space she inhabits. Again, the director employs Monstration as a deliberate shift within the framework of narrative Modification to elucidate the character of the family's mother. In the original play, the nuances of her character are primarily conveyed through dialogue and monologue, decision-makings, etc. However, in the film adaptation, these subtleties are visually depicted through Monstration, a technique presumed to enhance and intensify the audience's understanding and emotional response. This strategic choice underscores the director's intent to achieve a more profound and impactful engagement with the viewer, leveraging the unique strengths of the cinematic medium.

The introduction of the sister character (Yalda) is marked by a close-up shot that emphasizes her short hair, symbolizing her departure from traditional feminine norms. This is further enhanced by the subsequent shot capturing her trembling hands as they touch her face, followed by her interaction with a glass animal. As Kracauer (1960) notes, close-ups can reveal the inner states of characters, making their emotions and psychological conditions more accessible to the audience. This sequence of close-up shots not only highlights her physical appearance but also delves into her inner world, portraying her as an unconventional and complex character. The camera work in this scene aligns with Kracauer's emphasis on capturing the psychological realism of characters. The director employs the Addition technique, a nuanced subcategory of Mutation, to integrate specific attributes and offer new dimensions and insights into the character and that were absent in the original play.

Later on her introduction, the use of a handheld camera that moves with the character as she attempts to walk without her cane creates a sense of immersion and realism. Bordwell (2008) notes that handheld cameras can convey a sense of immediacy and instability, mirroring the character's physical struggle. The left-to-right movement of the camera follows her progress, emphasizing her

effort and determination. This technique allows the audience to experience her challenge more viscerally, enhancing empathy and engagement with her plight. The handheld, shaky quality of the footage reflects her instability, making the scene more dynamic and emotionally resonant.

This introduction scene evolves from a close-up to a medium shot, ultimately culminating in a wide shot that reveals the sister's cripple. According to Bazin (1967), such transitions in shot types can guide the audience's focus from detailed personal aspects to a broader contextual understanding. The progression from close to wide shot integrates the character's personal struggle within the larger environment, enhancing the narrative's emotional and visual depth. This method of gradually

In the moment when the character falls, the camera falls in tandem with her, enhancing the viewer's sense of impact and disorientation. Eisenstein's theory of montage (1949) emphasizes the power of editing and camera movement to create emotional responses. By aligning the camera's movement with the character's physical descent, the scene achieves a heightened level of empathy and engagement. The synchronized fall amplifies the sense of vulnerability and immediacy, drawing the audience into the character's experience. This technique highlights the physical and emotional consequences of her fall, making the moment more impactful and relatable. Although amplification constitutes a shift in its own right, it is incorporated as a cinematic technique (Addition) to further underscore the character's vulnerability.

The camera's movement from Yalda interacting with her glass animals to a close-up of the table where the animals are placed is meticulously timed with the background music. This combination creates an immersive experience, as suggested by Chion (1994), who emphasizes the role of sound in enhancing visual storytelling. The transition from a broader view of Yalda's activities to a detailed close-up of the animals on the table, accompanied by evocative music, draws the audience into her subjective world. This technique not only shifts the focus but also deepens the connection between the character and the audience, making her interactions more poignant and engaging. In the current and subsequent paragraphs, the director's choice to employ Monstration in the form of close-ups exemplifies the strategic use of cinematic techniques to serve the original play. This approach allows viewers to gain a deeper understanding of the character's world, enhancing their engagement and insight into the narrative.

The camera's dynamic movement in this scene captures the moment the cane is dropped, then ascends to reveal the character's crippled leg and her struggle to reach the door. This sequence, as explained by Deleuze (1986), uses movement to express emotion and narrative. The close-up

shot of her face, synchronized with the visual narrative of the cane, heightens the emotional impact, emphasizing her vulnerability and determination. The camera's movement and framing elicit empathy from the viewer, making her struggle more immediate and relatable. This technique effectively combines visual and emotional elements to enhance the storytelling.

In the scene where the mother has arrived to work, the composition of the shot, with barrels framing either side and the minibus centrally placed as it drops off workers, carries significant symbolic weight. According to Panofsky (1955), symbolism in composition can convey deeper meanings and themes. The deliberate framing renders the minibus and workers significantly smaller compared to the barrels, visually emphasizing the dominance of industrial machinery over human labor. This visual metaphor underscores the insignificance of the individual within the vast machinery of the industrial system, highlighting themes of dehumanization and exploitation. The camera's framing and composition effectively communicate these underlying messages, enriching the narrative.

In the following scene, the camera focuses on the mother receiving money from a colleague and then shopping, underscoring her role as the primary provider for her family. As Mulvey (1975) discusses, the gaze and framing can reveal power dynamics and character roles. The camera's attentive framing of her actions emphasizes her economic responsibilities and situates her within the domestic and social dynamics of her household. This portrayal not only highlights her character's strength and independence but also contextualizes her within the broader narrative of familial and economic survival. Alterations to this role are employed as a Modification technique. In the original play, Tom is depicted as the sole breadwinner, bearing the entire burden of supporting the family. However, in the film adaptation, both Ehsan and the mother contribute to the family's income. Notably, the mother is portrayed as being more concerned with familial support than her son, who also works and contributes financially. This modification introduces new dimensions to the characters, influencing their portrayal, reception, and interpretation by the audience, and underscores the director's intention to highlight varying facets of familial responsibility and concern.

In this scene, the camera captures the mother against a run-down as she learns about her daughter's neglect of her lessons. The building's dilapidated state and its visual dominance in the frame serve as a metaphor for the family's deteriorating situation. According to Bazin (1967), *mise-en-scène* and framing can be used to create symbolic representations within a film. The mother's smallness compared to the looming structure emphasizes her sense of helplessness and the overwhelming challenges she faces. This shot composition effectively conveys the emotional and

psychological weight of the revelation, using visual elements to enhance the narrative's thematic depth.

During a scene where a film is shown on TV, the camera employs a zoom-out technique to include all three family members within the frame, along with a picture of the father on the wall. This zoom-out creates a sense of interconnectedness among the characters and the narrative within the narrative. According to Metz (1974), such techniques can create layers of meaning and connections within the film. The inclusion of the father's photograph serves as a visual reminder of his presence and influence, even in his absence. The zoom-out not only expands the physical space but also deepens the emotional and relational dynamics among the family members.

The film employs individual shots to portray the separate experiences and memories of the mother and daughter. The daughter is depicted alone in intimate spaces, such as the toilet and her room, emphasizing her isolation. Similarly, the mother is shown alone while recounting events, highlighting her solitary struggles. According to Bordwell (2008), such individual framing can underscore character isolation and introspection. However, during their interactions, the camera frames them together, signifying their relational connection and mutual influence. This contrast between individual and joint framing visually reinforces their emotional distances and closeness within the narrative. However, In a scene featuring a rapid back-and-forth conversation between the daughter and mother, the camera frames both characters within a single shot. This technique, as noted by Bazin (1967), captures the dynamics of their interaction and reinforces their relational connection. By including both characters in the frame, the camera visually conveys the dialogue's intensity and the immediacy of their exchange, enhancing the scene's coherence and engagement. This is how Tom's sense of entrapment in his monotonous, solitary life is conveyed in the film through the use of Monstration, serving as a Modulation technique. Portraying the intricate familial relationships among the characters is more seamlessly and effectively achieved in the film through the aforementioned camera techniques. Conversely, the play, despite its endeavors to convey these dynamics, falls short in comparison to the film's adept use of Monstration

Similarly, the use of Monstration (Modulation) by the director is quite evidence in the currecnt and following scenes where the daughter resolves to disclose her inner thoughts and the camera transitions to a closer shot, intensifying the emotional gravity of her revelation. Close-up shots, as discussed by Kracauer (1960), can reveal the psychological depth of characters, drawing the audience into their emotional world. This close-up framing emphasizes the daughter's vulnerability and the significance of her disclosure, creating a more intimate and engaging moment for the audience. Similarly, as Yalda narrates the day she first heard his brother's friend, Reza, and

began to develop feelings, the camera employs a close-up that occupies a substantial portion of the frame with her image, with the mother's presence minimally indicated by her shoulder. This framing choice, as discussed by Mulvey (1975), emphasizes the daughter's centrality in the narrative moment and highlights her emotional state. The close-up draws the audience's focus to her expressions and reactions, making her inner world more accessible and impactful.

Then, the narrative continues with a close-up shot of the mother, accentuated by focused lighting on her face. This technique, highlighted by Deleuze (1986), emphasizes the emotional significance of the moment and provides insight into her internal state. The focused lighting and close-up framing draw attention to her reactions and feelings, deepening the audience's understanding of her character.

After the sister concludes her description of that significant day, the camera captures a rear-view shot of both characters, with the majority of the frame illuminated by light. This composition can symbolize revelation, clarity, or emotional illumination, as discussed by Bazin (1967). The light-filled frame enhances the thematic elements of the scene, suggesting a moment of understanding or connection between the characters.

The day Ehsan had a fight with his colleaque mocking his poetry, the camera then transitions to a vertical movement, ascending to focus on his injured eyebrow. This upward motion, as explained by Eisenstein (1949), draws attention to specific details that highlight the character's physical and emotional state. The focus on the injury serves to underscore his vulnerability and recent struggles, adding depth to his portrayal. Then the narrative continues with a semi close-up shot of the protagonist's bloodied face, as his friend (Reza) tends to the wounds. This intimate framing, according to Kracauer (1960), emphasizes the physical toll on the character and the camaraderie and care exhibited by his friend. The close-up shot highlights the intensity of their relationship and the supportive dynamic, enriching the emotional texture of the scene. Utilizing Monstration, the director endeavors to visually encapsulate the profound anguish experienced by the protagonist, stemming from the chasm that separates his world from that of those around him.

While the brother (Ehsan) reads his text to his friend, the commencement of background music coincides with the camera's movement, symbolizing the progression of events within the story. The inclusion of a band-aid on his face visually signifies his physical pain, adding a layer of complexity to his character and the narrative. According to Chion (1994), the integration of music and camera movement can enhance the emotional resonance and narrative flow, creating a more immersive experience for the audience. The employment of camera techniques in this scene, while

intrinsically linked to character development and plot progression, is a deliberate Addition (a sub-type of Mutation) to the narrative .

The concluding scene of the narrative portrays the two central characters in a single shot within the expansive factory setting. Their small stature relative to the vast industrial backdrop visually emphasizes their insignificance and the overwhelming nature of their environment. The camera's backward movement further enhances this sense of spatial and existential vastness, as noted by Bazin (1967). This composition and camera technique effectively convey the characters' struggles against the impersonal forces surrounding them.

A mid-shot is utilized to frame the brother and mother as they engage in the arrangement and communication of details on inviting a gentleman caller to their house. This framing allows for a balanced view of their interactions, providing sufficient context to understand their dialogue and actions. As Bordwell (2008) suggests, mid-shots can effectively capture the dynamics of character interactions while maintaining clarity and context within the scene. Then, during conversations pertaining to income, the camera adopts a closer shot. This technique, highlighted by Kracauer (1960), emphasizes the importance and sensitivity of the topic, drawing the audience's focus to the characters' expressions and nuances in their dialogue. The close-up framing underscores the emotional weight and significance of financial discussions within the narrative.

Throughout the narrative, the camera transitions from distant wide shots to intimate close-ups. This progression in shot proximity serves to gradually draw the audience deeper into the characters' personal experiences and the narrative’s emotional core. As Bazin (1967) notes, such transitions can enhance the viewer's engagement and understanding of the characters' development and the story's unfolding events.

In the scene where the brother watches his sister limp towards the door and close it, the camera captures his gaze with a close-up shot. This technique, discussed by Mulvey (1975), emphasizes the emotional connection and concern he feels for his sister. The close-up of his face reveals his inner turmoil and protective instincts, enhancing the emotional depth of the scene. Similarly, a scene captures a close-up of the mother and Yalda lying on the bed, engaged in a conversation about the mother's dreams. As the dialogue unfolds, the camera incrementally moves closer, intensifying the emotional intimacy and connection between the characters. This progressive close-up, as noted by Kracauer (1960), draws the audience into their shared moment, highlighting the significance of their bond and the depth of their exchange. In the play, there is no indication of the brother's profound concern for his sister's future, which aligns with his ultimate decision to

permanently abandon his family. Conversely, in the film, the brother's departure is followed by his return, motivated by his sister. Thus, the absence of this scene in the play, juxtaposed with its inclusion (Addition as a sub-type of Mutation) in the movie, aligns with their respective endings (Fig. 3.1)

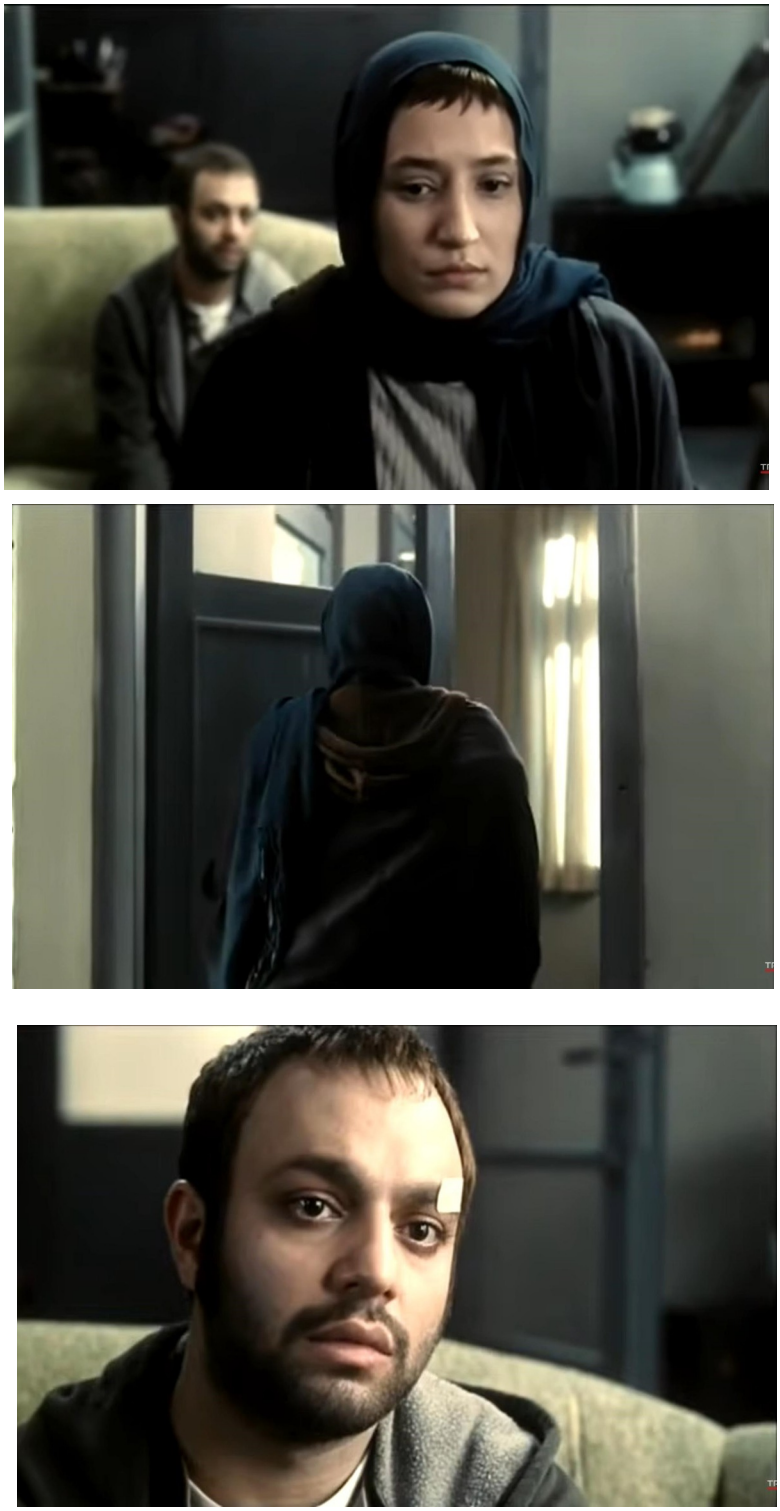

Figure 1: Screenshots from Here Without Me (Tavakkoli, 2011)

The zoom-out technique, paired with the mother’s lullaby, creates a poignant and soothing transition. This combination of visual and auditory elements enhances the emotional resonance of the scene, leaving a lasting impression on the audience. According to Chion (1994), the integration of sound and camera movement can significantly amplify the emotional impact of a scene, creating a more immersive experience. This is also added to the story as lullabies play a significant role in the target culture. It indicates calmness and intimacy, as the relationship between the mother and the daughter in the movie seems to be much closer compared to the play. Therefore, addition of the lullaby to amplify the closeness of the relationship between the two characters is a shift made by the director (Addition and Amplification as sub-types of Mutation)

In the sequence where the gentleman caller was invited, it begins with a wide shot of the mother seated before her daughter, establishing their spatial relationship. This is followed by a closer shot focusing on the shoes and the act of the mother placing them on her daughter, emphasizing the intimate and caring gesture. This technique, as noted by Mulvey (1975), highlights the nurturing aspects of the mother-daughter relationship, using framing to convey emotional connections. Generally, the film's portrayal of the mother emphasizes her self-sacrificing nature through her actions, dialogue, and camera framing. Unlike in the play, where the mother lacks a steady job, the film shows her working two jobs to provide for her family. A poignant scene captures her sitting on the floor to place 'Cinderella shoes' on her daughter's feet, while the daughter sits on a chair. This framing underscores the mother's sense of sacrifice, a sentiment not implied in any scenes of the play. This is the Dramatization of the character carried out by the director (Modification)

The domestic scene begins with a close-up of the daughter, followed by a shot of Reza with similar framing dimensions, highlighting the tension between them. The mother is included in the frame, while the brother is visually isolated in the kitchen, separated by a curtain. This separation visually signifies his emotional and relational distance from the family. As Bordwell (2008) explains, such framing choices can reflect and enhance the narrative's psychological and relational dynamics. Then the camera employs a zoom-in technique on the mother as she smiles and attentively listens to the conversation between her daughter and the gentleman caller. This focus on her reaction highlights her emotional engagement and provides insight into her perspective. According to Bazin (1967), zoom-ins can draw attention to characters' internal states and enhance the emotional impact of a scene. The director's decision to include the presence of the brother and mother during Yalda and Reza's conversation allows the viewer to discern their emotions and concern about the outcome. This narrative shift, absent in the play, provides insight into the mother

and brother's feelings at this critical juncture, which the audience of the play could not perceive (Addition-Mutation). The intention presumably was to underscore the significant impact that the potential relationship between Yalda and Reza could have on the entire family.

The camera, the, tracks Reza's movement from a chair to the couch beside Yalda, subsequently zooming in on Yalda after he shares his fiancée's picture. The accompanying background music enhances the emotional tone of the scene, highlighting the significance of this moment. Chion (1994) discusses how the synchronization of camera movement and music can amplify the narrative and emotional resonance, creating a more impactful scene. As Yalda retreats to her room and Reza departs, the camera begins to move subtly. This movement intensifies when Ehsan hears about his friend's departure and moves towards the terrace door, reflecting the escalating tension and urgency of the situation. According to Eisenstein (1949), camera movement can be used to reflect narrative dynamics and emotional shifts, enhancing the viewer's engagement with the story.

The camera maintains a continuous, unbroken movement, transitioning seamlessly from scene to scene. It follows Yalda as she exits her room, captures her mother and Ehsan preparing to leave and arguing, all in a single take. The occasional zoom-out provides a broader perspective while preserving the fluidity of the sequence. Bazin (1967) highlights the power of long takes and continuous movement in creating a sense of realism and continuity within a narrative. From this point in the movie until Reza's return, the duration is significantly extended, as the play allocates only a few pages to this period, while the movie devotes 13 minutes. This likely aims to highlight the differing endings of the two works, necessitating this temporal shift (Duration, Modulation).

The following sequence, where the protagonist is about to abandon his family, begins with a close-up of his hand holding the phone, through which his mother's voice can be heard. This shot transitions to an even closer view of his face, marking the most intimate shot of his character so far. This close-up framing, as discussed by Kracauer (1960), emphasizes his emotional connection to the conversation and reveals his inner turmoil, enhancing the audience's understanding of his character. However, later on in the sequence, the film captures a wide shot of the character seated on the couch in the morning (as he returned home), mirroring a previous scene where he was similarly positioned and deep in thought. This visual repetition underscores his reflective state and continuity within the narrative. According to Bazin (1967), such visual parallels can create a sense of thematic and emotional resonance, reinforcing the character's contemplative nature.

Throughout the dialogue between the mother and Ehsan on Yalda's special condition after Reza's departure, the camera resumes its fluid motion. The scene is shot without cuts, transitioning smoothly between characters or adjusting focus to maintain engagement. Close-up shots are used to capture the intensity and nuance of their interaction, as Bordwell (2008) discusses the effectiveness of uncut scenes and continuous movement in maintaining narrative flow and emotional engagement. The camera, the, presents a close-up of Ehsan feeding his sister, then moves in tandem with the characters, focusing on specific items such as the phone and food. The background honking sounds add to the realism and ambiance of the scene, enhancing its immersive quality. As Chion (1994) suggests, integrating sound and close-up visuals can significantly enhance the narrative's sensory impact. Then the scene captures the protagonist pursuing Yalda in the hallway to set up her IV again, with the ambient sound of an ambulance in the background. This auditory element heightens the tension and urgency of the situation, adding a layer of realism to the narrative. Chion (1994) discusses how sound can significantly amplify the emotional and narrative stakes of a scene, creating a more immersive experience for the audience. This entire sequence is an addition to the movie, reflecting its different ending (Mutation)

However, the camera initiates from a distant vantage point and transitions into a relatively fast approach towards Yalda as she exits her room to let her mother know about the news she had received about the gentleman caller. This dynamic movement heightens the sense of urgency and immediacy, drawing the audience's focus to her actions. Accordingx to Eisenstein (1949), such camera movements can create a dynamic narrative flow and enhance the emotional intensity of the scene. Similarly, an added sequence to the movie (Mutation**)**

The filming technique in the factory shifts to a more dynamic style, with the camera actively moving and following the characters. Since the revelation of Reza's fiancée and his subsequent departure, the camera has adopted a non-steady, more fluid approach, reflecting the unsettled emotional state of the characters. According to Deleuze (1986), such dynamic camera movements can mirror the characters' emotional turbulence and enhance the narrative's visual and emotional dynamism. During the conversation about her personal issues, the camera focuses closely on the mother and her colleague, excluding others from the frame. As her frustration escalates into yelling and complaints, the shot widens to include her surrounding colleagues, emphasizing the social context of her outburst. The handheld camera technique adds to the scene's raw, emotional intensity. Susequently, the scene where the mother questions Ehsan about his earlier suggestion to open the gas pipe and close the window is underscored by background music that mirrors the style used when Yalda learned about Reza's fiancée. This musical continuity links the emotional tones of these

pivotal moments, enhancing the narrative cohesion. Chion (1994) emphasizes the role of music in creating emotional and thematic connections within a film, making this continuity particularly effective. Consequently, given the disparity between the two mothers in terms of employment, the sequences set in the factory and the detailed portrayal of the film's mother's character are additions that do not exist in the play (Mutation)

As suggested by Bordwell (2008), lighting is a crucial element in conveying mood and tone, and the dark atmosphere effectively enhances the narrative's emotional depth, accordingly, the cinematography in the house scenes is characterized by a notably dark atmosphere. The use of low lighting and shadows contributes to the somber mood, reflecting the characters' emotional states and the overarching themes of the narrative.

On the day Reza comes back to their house, the camera presents a close-up of him as he calls Ehsan for a conversation. While the camera moves to follow the interaction, it maintains a steady focus on the characters, ensuring clarity and continuity in the visual narrative. Kracauer (1960) notes that such close-up shots can capture the nuances of character interactions, enhancing the audience's engagement with the scene. Later on the same sequence, in scenes where sunlight floods the house from all directions, the camera movements are more restrained and subtle. This shift in cinematographic technique reflects a moment of tranquility or clarity within the narrative, contrasting with previous scenes of tension. As Bazin (1967) notes, the use of natural light and subtle camera movements can create a sense of realism and serenity, enhancing the narrative's emotional texture.

After Yalda and Reza are engaged, as the mother character distributes sweets in the factory, the background music and corresponding camera movements emphasize the dynamism of the scene. The synchronized audio-visual elements enhance the narrative flow and underscore the character's actions within the factory setting. Chion (1994) discusses how the integration of music and camera movement can significantly amplify the emotional and narrative impact, creating a more engaging scene.

When the protagonist returns to the cinema, the camera zooms in on him, accompanied by the same background music. In a notable departure from earlier scenes, the film he watches reaches its conclusion, and the house lights illuminate, symbolizing a moment of resolution or clarity. According to Bazin (1967), the conclusion of the film within the film and the subsequent lighting change can signify a thematic or emotional resolution, enhancing the narrative's impact. In addition

to the main differences in the endings concerning Yalda and Laura's fates, the brother also returns home and to the cinema, ultimately pursuing the life he has long desired (Modification).

In the final sequence and in a reflective scene, the sister transitions from cleaning the glass animals to cleaning glasses. As she gathers the glasses and begins to move, the imagery evokes earlier scenes where she cleaned her dolls and carried them, despite her physical disability. This visual parallel underscores themes of care and perseverance. According to Kracauer (1960), such visual repetitions can create thematic continuity and deepen the audience’s understanding of the character’s experiences and growth.

3.1.1.1.1.2 Lighting

The use of cold hues and specific lighting choices in this scene significantly shape the mood, especially during close-up shots of the mother. The cold colors and focused lighting create an atmosphere of emotional desolation and introspection. According to Bordwell and Thompson (2008), the interplay of color and lighting can profoundly influence the audience's perception and emotional engagement with the narrative. The careful orchestration of these elements aligns with the principles of *mise-en-scène*, which emphasize the importance of visual composition in storytelling. The lighting not only highlights the mother's emotional state but also serves as a visual metaphor for the isolation and melancholy that permeates the scene.

The consistently low lighting within the household creates an atmosphere of gloom and despondency. This choice of minimal illumination reflects the characters' emotional states and the oppressive nature of their environment. Film noir and expressionist cinema frequently employ such techniques to evoke a sense of tension and melancholy (Naremore, 1998). The scarcity of light symbolizes the lack of warmth and connection among the family members, reinforcing the narrative's themes of isolation and despair. The strategic use of darkness and shadows aligns with the principles of *mise-en-scène*, enhancing the psychological depth and realism of the film.

In the climactic moment when the sister finishes recounting her significant day when she heard Reza's voice for the first time and fell in love, the camera shifts to a rear view, with a substantial portion of the frame illuminated. This visual technique underscores the narrative's pivotal moment by using light to symbolize revelation and emotional clarity. Bazin (1967) discusses how lighting can be employed to enhance realism and draw the audience's focus to key narrative elements. The illumination in the frame serves as a metaphor for enlightenment and understanding, effectively capturing the thematic transition from darkness to light within the storyline. The strategic use of light and camera work here not only enhances the visual appeal but also deepens the audience's connection to the characters' emotional journeys (Fig. 3.2).



Figure 2: Screenshot from Here Without Me (Tavakkoli, 2011)

On the contrary, the scene with the protagonist at the factory, contrasts his dull, monotonous life in the warehouse with the vibrant, adventurous lives of the movie characters he idolizes. This contrast is accentuated by the sunlight illuminating his face, symbolizing his inner desires and aspirations. According to Kracauer (1960), lighting can be a powerful tool to express a character's inner world. The sunlight on the protagonist's face not only highlights his yearning for a different life but also serves as a visual cue for the audience to understand his emotional state. This use of natural light aligns with classical cinematic techniques that employ light to symbolize hope, dreams, and personal growth.

The nocturnal setting of the family's arguments and the brother's departure employs darkness as a symbol of unresolved issues and emotional turmoil within the family. The absence of light during these scenes reflects the characters' inner darkness and the pervasive sense of conflict. Chion (1994) asserts that lighting and darkness in film can significantly amplify the emotional stakes, making the night setting a powerful visual metaphor for the underlying familial discord. The interplay of light and shadow in these scenes not only heightens the dramatic tension but also deepens the audience's understanding of the characters' struggles.

The transition to bright daylight and the introduction of birdsong during the mother's attempts to mend familial rifts signify a thematic shift towards hope and reconciliation. The use of natural light to illuminate these scenes suggests a potential for positive change and renewal. Eisenstein's (1949) montage theory highlights the emotional power of juxtaposing visual and auditory elements, enhancing the narrative's thematic depth. The brightness and sounds of nature create a stark contrast to the previous darkness, symbolizing a new beginning and the possibility of healing within the family. This strategic use of lighting aligns with classical cinematic techniques that employ natural light to convey optimism and transformation.

And consequently, the mother's conversation about a 'decent guy' takes place in a brightly lit, open area, symbolizing honesty and optimism. The increased lighting in this scene underscores the mother's hopeful outlook and the transparency of her intentions. Bordwell's (2008) discussion on the interplay between visual style and thematic content in film highlights how lighting choices can enhance the emotional and psychological resonance of a scene. The use of light to create a sense of openness and clarity in this moment reinforces the narrative's themes of trust and potential for positive change.

The scene where sunlight floods the house from all directions, accompanied by the camera's more restrained movements, signifies a thematic shift towards tranquility and equilibrium. This

extensive use of natural light symbolizes clarity and harmony, suggesting a resolution or moment of calm within the narrative. Deleuze's (1986) theories on the time-image in cinema suggest that such changes in visual style can reflect the characters' evolving psychological states and circumstances. The sunlight and minimal camera movement create a serene atmosphere, aligning with the narrative's progression towards resolution.

Reza's arrival, framed by an influx of light, symbolizes the introduction of hope and positivity into the household. This visual technique, where light is used to signify a character's transformative influence, aligns with Bazin's (1967) ideas on the symbolic use of light in film. The brightness accompanying Reza's entrance suggests a potential turning point in the narrative, emphasizing his role as a bringer of change and optimism. The strategic use of lighting in this scene not only enhances the visual impact but also deepens the thematic significance of Reza's character. The brightness accompanying his presence suggests his role as a bringer of change and optimism, emphasizing the thematic significance of his character in the family's journey towards reconciliation and healing.

The night there was a blackout, The transient light from the brother's lighter, symbolizing fleeting warmth, contrasts with the grey, somber environment, the act of lighting a cigarette, and the sound of a crow. This scene illustrates his isolation and emotional disconnection. The principles of *mise-en-scène*, where lighting, sound, and set design work together, effectively convey the character's psychological state (Bordwell & Thompson, 2008). The juxtaposition of the brother's solitary existence with the family's interactions inside highlights the emotional distance and fragmentation within the household.

The introduction of light in the scene by a candle where all four family members are shown together for the first time signifies unity and hope. This visual and auditory combination underscores the potential for reconciliation and collective healing. Chion's (1994) theory on the use of sound in film suggests that integrating music and visual elements can enhance the emotional impact of a scene. The simultaneous presence of light and music in this moment signifies a pivotal shift towards unity and understanding within the family.

However, the image of the mother on the dimly lit terrace emphasizes her solitude and reflective state. The darkness surrounding her serves as a visual metaphor for her internal struggles and isolation. This use of lighting to convey character psychology is in line with expressionist cinema principles, where visual elements are manipulated to reveal deeper emotional truths

(Elsaesser, 2000). The dark terrace scene underscores the mother's detachment and the weight of her thoughts, enhancing the narrative's emotional depth.

In the final scenes where Reza sits in the kitchen, the partial illumination of his face and background signifies his role as a beacon of hope and clarity. The careful use of light, coupled with the camera's movements and montage techniques, underscores his positive influence on the family. Eisenstein's (1949) theory of montage emphasizes the power of visual juxtaposition to create meaning and emotional depth. The partial lighting on Reza's face suggests a balance between hope and reality, highlighting his significance in the unfolding narrative. And the shift from a close shot to a wide shot when Reza concludes his explanation, accompanied by increased light visibility, symbolizes a moment of clarity and openness. Bazin's (1967) ideas on deep focus and spatial composition highlight how such visual transitions can enhance the narrative's thematic and emotional resonance. The use of light to expand the visual space signifies a newfound understanding and potential resolution within the narrative.

Conducting a comparative analysis of the shifts in this particular chapter, it is evident that both the film and the play utilize lighting to evoke specific feelings or moods. However, the emphasis placed on lighting by the playwright and the director diverges significantly. This disparity can be attributed to the intrinsic differences between the mediums of cinema and literature. While the play may rely more on dialogue and stage direction to convey atmosphere, the film leverages visual techniques, such as lighting, to create a more immersive and nuanced emotional experience. This distinction underscores the unique capabilities and limitations of each art form in storytelling and mood setting.

3.1.1.1.1.3 *Mise-en-scene* (set design, hair and makeup, and costume)

The depiction of the brother' sense of entrapment in their workplace is masterfully conveyed through the cinematographic technique of filming behind a fence. This method visually articulates their confinement and powerlessness within the socio-economic structures that govern their lives. According to Smith (2017), the *mise-en-scène* in film is not just about setting the scene but also about using spatial elements to enhance emotional resonance. The fence, therefore, becomes a potent symbol of the barriers—both literal and metaphorical—that restrict the characters' freedoms. It underscores the narrative's exploration of themes related to social entrapment and economic marginalization, effectively engaging the viewer's empathy and understanding of the characters' struggles. The director's deliberate use of 'a fence' to symbolize the feeling of entrapment is an intentional addition (Mutation) to facilitate what the playwright had made an effort to convey through dialogues and monologues.

The mother's walk past a run-down building, significantly larger in proportion to her, after learning about her daughter's truancy, symbolically represents the overwhelming challenges she confronts. This scene utilizes the principles of *mise-en-scène* to convey the emotional weight of the narrative. Johnson (2019) suggests that the use of large, decaying structures in film can symbolize societal neglect and the insurmountable nature of personal hardships. The building's dilapidation reflects the decay of social support systems and the personal burden that looms over the mother. This visual metaphor not only enhances the thematic depth of the film but also serves to illustrate the mother's perceived insignificance and vulnerability in the face of her overwhelming responsibilities. Similarly, the symbolic inclusion of a 'run-down building' in the story serves to underscore the dramatic impact of the events as perceived by the mother. This visual metaphor reflects her mental state upon receiving the tragic news, representing her belief that these events will lead to their ruin and destruction as the run-down (Mutation)

When there was the talk on invitation of a gentlemen caller, the sudden appearance of two pink roses in a vase on the table signifies a subtle yet significant shift in the household dynamics. This change in the set design is a deliberate choice that aligns with contemporary theories of visual storytelling, which argue that alterations in the environment can reflect and signal changes in character development and emotional states (Mitchell, 2020). The introduction of the roses symbolizes an infusion of beauty, hope, and potential for renewal within the otherwise somber household. This element of set design not only provides a visual contrast to the bleakness of the family's situation but also subtly indicates a possible positive change in their relationships and emotional atmosphere. Replacing 'The Blue Roses' with 'Pink Roses' in the movie, and the subtle

emphasis on them compared to the explicit depiction in the play, illustrates a divergent interpretation of the story's events. In the play, 'The Blue Roses' symbolize Laura's uniqueness and fragility. Conversely, in the film, 'Pink Roses' may signify Yalda's gentle nature and the favorable, softer conclusion of the movie. This shift can be categorized as a Modification, as these alterations result in significant changes to the story's thematic and emotional landscape.

The scenes that depict the family's home are meticulously designed to illustrate their financial status, with modest and worn furnishings serving as visual indicators of their economic hardship. This use of set design is consistent with modern cinematic practices that emphasize the importance of environment in conveying socio-economic contexts (Bordwell & Thompson, 2019). The frugality and wear of the household items not only highlight the family's financial struggles but also enhance the narrative's authenticity. These visual details provide a realistic backdrop that deepens the viewer's understanding of the characters' daily challenges and the socio-economic pressures they face.

The technique of zooming out from a television screen showing a movie to reveal the three characters framed together, with the father's portrait prominently displayed on the wall, underscores themes of memory and familial connection. This approach to *mise-en-scène* is reflective of modern cinematic practices that use framing and composition to highlight relational dynamics and thematic elements (Smith, 2017). The father's portrait acts as a visual anchor, symbolizing his enduring presence and influence within the family. This composition not only visually reinforces the interconnectedness of the characters' lives but also adds depth to the narrative by illustrating how past memories and familial legacies continue to shape their present interactions and emotional states. In the play, the father's enduring presence and past memories, which influence the characters' present interactions and emotional states, are repeatedly referenced through his picture on the wall. In contrast, the movie makes only a single mention of him. Consequently, the father's presence and the impact of his actions and decisions on the family are significantly downplayed in the film, a shift that can be classified as Modulation.

The character's solitary practice of applying make-up, despite her outwardly non-feminine demeanor, highlights her internal conflict and desire for traditional femininity. This behavior reflects the pressures of societal expectations and the duality of her public and private selves, aligning with contemporary theories on identity and performance (Goffman, 1959; Butler, 1990). The act of applying make-up in solitude symbolizes her private aspirations and the struggle to reconcile her personal desires with external perceptions. This nuanced characterisation underscores the tension between individual identity and societal norms, enriching the narrative by exploring

themes of conformity, gender roles, and the performance of identity. This sequence, along with the actions she takes within it, is designed to reveal new facets of her character that were absent in the play. Although these elements diverge from the play's characterization, they align seamlessly with her portrayal in the movie. This Addition (Mutation) reflects the director's deliberate choice to present viewers with a slightly different character from the one depicted in the play.

The sister's consistently minimal wardrobe variation throughout the film serves as a visual marker of the family's economic constraints, emphasizing their financial struggles. This choice in costume design aligns with contemporary understandings of visual storytelling, where clothing can convey significant information about socio-economic status and personal circumstances (Bordwell & Thompson, 2019). The repetitive and unchanging nature of her attire not only highlights the family's limited resources but also reinforces the narrative's focus on economic hardship. This attention to costume detail enhances the authenticity of the characters' experiences and deepens the viewer's empathy for their socio-economic challenges.

The sister's transition from cleaning glass animals to cleaning glasses parallels earlier scenes where she meticulously tidies her dolls, symbolizing her intrinsic desire for order amidst chaos. This behavior, captured through detailed set design, reflects her need to exert control over her environment and create a semblance of stability. According to contemporary theories on cinematic characterisation, such repetitive actions can serve as coping mechanisms that reveal deeper psychological states (Mitchell, 2020). The daughter's meticulous cleaning routines underscore her resilience and adaptability, providing a poignant commentary on her inner world and the ways she navigates her tumultuous surroundings.

The vibrant setting, characterized by colorful windows, blue salt shakers, a yard filled with vases, and lively attire, with a newborn his father's arms (Reza), and a barbecue, creates an atmosphere of vitality and communal joy. This use of set design and mood aligns with modern theories on the emotional impact of visual aesthetics in film (Smith, 2017). The dynamic and colorful elements evoke a sense of life and energy, fostering a mood of festivity and familial bonding. This depiction not only enhances the visual appeal but also serves as a temporary respite from the characters' broader struggles, highlighting moments of joy and the potential for renewal amidst adversity. The inclusion of the sequences mentioned in the last two paragraphs, which align with the movie's ending and character portrayal, is a strategic decision by the director to ensure narrative coherence. These additions have been meticulously crafted and seamlessly integrated, enhancing the storyline in the most effective manner possible (Mutation).

The depiction of the family's spacious home, juxtaposed with Reza's modest earnings, highlights themes of aspiration and the disparity between financial means and living conditions. This contrast in set design aligns with recent cinematic theories that emphasize the role of environment in reflecting characters' socio-economic aspirations and struggles (Johnson, 2019). The incongruity between the home's size and the family's financial reality serves as a visual metaphor for their desires to project an image of prosperity and stability despite underlying economic constraints. This dynamic enriches the characterisation by illustrating the tension between appearance and reality, highlighting the characters' efforts to maintain dignity and social status amidst financial hardship.

Ehsan's consistent depiction of isolation, marked by his physical separation from others except for an initial dinner scene, underscores his emotional distance and the prevailing mood of alienation. This visual motif aligns with Simmel's (1908) theory of social alienation, where physical and emotional separation highlights the character's sense of disconnection from his surroundings. The contrast between Ehsan's solitary presence and the vibrant, green environment around him, further emphasized by his black attire, visually reinforces the mood of isolation and estrangement. This portrayal deepens the characterisation by illustrating Ehsan's internal struggles and the pervasive sense of detachment that defines his interactions with the family, contributing to the overall melancholic mood of the narrative. His alienation is not as prominently emphasized in the play as it is in the movie. However, I do not believe this discrepancy is due to the cinematic medium's potential to highlight such themes. The playwright also had various literary devices at his disposal to convey this sense of alienation but chose not to emphasize it. This suggests a deliberate artistic decision rather than a limitation of the medium, as the playwright could have easily highlighted this aspect if desired. This added emphasis is a shift artistically made by the director and adds facilitates conveying the feeling of alienation felt by the character (Mutation).

The depiction of the lively yard, with water splashes on the ground, an old tree, various plants, a pond, and colorful clothes, establishes an atmosphere brimming with vitality and vibrancy. According to Tuan (1977), the aesthetic and spatial arrangements in an environment significantly contribute to the mood and emotional tone of a scene. The dynamic and colorful set design evokes a sense of life and energy, creating a stark contrast with the otherwise somber and oppressive settings within the narrative. This lively atmosphere not only enhances the visual appeal but also serves as a temporary respite from the characters' struggles, highlighting moments of joy and the potential for renewal amidst adversity. As in line with the very different ending in the movie, this sequence and its scenes are added to depict the happy ending and the mood it is supposed to convey (Mutation)

The scene where the mother and Reza are depicted together in one frame, accompanied by the same vase containing two pink roses, uses set design and objects to underscore themes of beauty and fragility amidst the household's struggles. This visual composition aligns with Barthes' (1972) semiotic theory, where objects within a frame carry symbolic meanings that enhance the narrative's emotional and thematic layers. The roses symbolize a fleeting moment of beauty and tenderness, contrasting with the underlying hardships faced by the characters. This careful attention to set design and objects enriches the *mise-en-scène*, providing visual cues that reflect the characters' evolving emotional states and the delicate balance between resilience and vulnerability.

The sister's adornment of flowers attached to her head serves as a symbolic representation of her innocence and connection to nature, enhancing her characterisation. This visual element aligns with Goffman's (1956) theory of self-presentation, where costume and adornment reflect aspects of a character's identity and emotional state. The flowers symbolize purity, growth, and an innate connection to the natural world, highlighting the daughter's gentle and unspoiled nature. This use of costume not only deepens her characterisation but also contrasts with the more complex and troubled personas of other characters, emphasizing her role as a beacon of innocence and hope within the narrative.

The mother's choice of a bright scarf, contrasting with her otherwise subdued attire, symbolizes a momentary uplift in her spirits and reflects the fluctuating emotional states of the characters. This use of costume aligns with Barthes' (1972) semiotic theory, where clothing choices carry symbolic meanings that enhance the narrative's thematic depth. The bright scarf signifies a fleeting moment of hope and positivity, providing a visual cue to the mother's changing emotions. This attention to costume design enriches the characterisation by illustrating the dynamic and often conflicting emotional experiences of the characters, highlighting the interplay between external appearance and internal states.

However, her repeated positioning on the stairs, dressed in black, serves as a symbol of her feelings of suspension and uncertainty during moments of emotional turmoil. This imagery aligns with Goffman's (1956) dramaturgical analysis, where physical positioning and attire reflect internal states and social roles. The stairs symbolize a transitional space, embodying her indecision and emotional instability, while her black attire signifies mourning and unresolved grief. This symbolic use of costume and setting enhances her characterisation by visually representing her psychological liminality and the emotional weight she carries, particularly highlighted during critical moments such as the initial conversation between Yalda and Reza. The addition of this symbolic character's

positioning in the movie, which was absent in the play, serves to convey a sense of suspension. This alteration can be categorized as a Mutation.

Similarly, her tendency to don a veil when distressed signifies her retreat into traditional and protective roles, contrasted by her lack of it during moments of hope and connection, particularly with Reza. The veil represents a shield against emotional vulnerability and societal pressures, reflecting the mother's need for protection and stability. Conversely, her absence of the veil during positive interactions with Reza symbolizes openness and emotional rejuvenation. This nuanced use of costume not only deepens the characterisation but also underscores the interplay between traditional roles and personal emotional journeys. The shifts in costume and the addition of veils to the story were deliberate choices made by the director to enhance the cultural acceptance of the narrative for the target audience (Mutation).

The mother's meticulous act of filling the sugar bowl in to present to Reza symbolizes her effort to sweeten their interactions and strengthen their relationship. This gesture, captured in a close-up shot, underscores its emotional and symbolic significance. The close-up emphasizes the mother's intention to create a positive and nurturing environment, highlighting the symbolic importance of hospitality and care in fostering emotional connections. This attention to set design and cinematographic detail enriches the narrative by illustrating the subtleties of character interactions and the symbolic acts that define their relationships. This culturally specific scene was added to the story to closely align it with the target audience's traditions and enhance its acceptance. The practice of experiencing sweet taste in the mouth to improve the mood, atmosphere, or temper is a well-established custom (Mutation)

The replacement of the phonograph with a cassette player in the film's set design signifies a shift in temporal context and reflects the evolution of technological and cultural elements within the narrative. This change aligns with Bordwell and Thompson's (2019) discussion on the significance of set design in establishing the historical and cultural backdrop of a film. The transition from a phonograph to a cassette player symbolizes the passage of time and the adaptation of the characters to changing technological landscapes. This attention to set design not only situates the narrative within a specific temporal framework but also enhances the thematic exploration of progress, nostalgia, and the impact of cultural shifts on personal and familial identities.

3.1.1.1.2 Characterisation

The mother's immersion in the past is conveyed through her engagement with vintage songs on an old cassette player, lost in reminiscence. Concurrently, the daughter occupies herself by cleaning her glass animals in her room, while the son smokes alone on the terrace. Although they share the same household, they exist in emotionally segregated spheres, a notion reinforced by the mother's music resonating throughout the scenes. Her nostalgic engagement with old songs on a cassette player symbolizes her psychological entrapment in the past, resonating with Freud's (1917) theory of mourning and melancholia, which discusses how unresolved grief influences an individual's present state. Yalda's meticulous cleaning of the glass animals and Ehsan's solitary smoking illustrate their retreat into personal spaces as coping mechanisms, highlighting emotional fragmentation within the family. The mother's music, which permeates through the various scenes, acts as an auditory motif that binds these isolated experiences together, emphasizing physical proximity but emotional detachment. This multilayered use of sound, color, and lighting contributes to a mood of melancholy and disconnection, enhancing the characterisation of their fragmented lives.

The stark contrast between the protagonist's mundane life and the adventurous lives of the film characters he admires is highlighted through the strategic use of lighting. The sunlight that illuminates his face acts as a metaphor for his latent aspirations and dreams of an exciting life, reflecting Kracauer's (1960) theory on the expressive potential of light in cinema. This interplay of light and shadow underscores the disparity between his reality and his aspirations, providing a deeper insight into his character and internal desires. The lighting thus serves not only to accentuate his aspirations but also to enrich his overall characterisation by highlighting the tension between his current existence and his inner dreams. This close-up of his face as he watches the adventures of the characters in the cinema serves as a dramatization (Modification) of this aspect of his character, highlighting his feelings of contrast and longing towards the adventurous lives of others.

The portrayal of the protagonist's close relationship with his friend through their shared experiences exemplifies the dynamics of trust and mutual support that characterize their bond. Propp's (1968) theory of character functions identifies the friend as a crucial confidant who supports the protagonist's journey. Their interactions, marked by shared activities and emotional disclosures, deepen the narrative's complexity by revealing the protagonist's reliance on companionship. This detailed presentation of their relationship underscores the importance of trust and emotional support, enhancing the richness of characterisation and the thematic fabric of the narrative. In the movie, the closeness and support between Reza and Ehsan, are dramatized,

whereas the play lacks any indication of such a tight relationship and emotional, mental, and financial support between Tom and O'Conner (Modification).

On the other hand, Yalda's frequent presence in the bathroom serves as a recurring motif that symbolizes her emotional seclusion and internal conflicts. The bathroom, as a private and confined space, becomes emblematic of her retreat from external pressures, aligning with Jung's (1959) concept of the archetypal refuge. This consistent setting emphasizes her need for solitude and introspection, offering a visual representation of her psychological state. The use of this motif not only enriches her characterisation but also adds a layer of thematic depth, illustrating her continuous struggle for personal space and emotional clarity. This shelter-seeking behavior, which emerges as a distinctive aspect of her character in the movie, was not present in the play. This particular trait can be classified as an Objectification (Modification), where the physical act of seeking shelter symbolizes her underlying psychological need for safety and stability.

The sister's habit of seeking isolation in response to stress highlights her vulnerability and coping mechanisms. This behavior is indicative of insecure attachment patterns, as discussed in Bowlby's (1988) attachment theory, where individuals retreat into solitude to manage emotional turmoil. By consistently retreating to private spaces, such as her room or the bathroom, the sister's actions reveal her need for self-preservation amidst familial conflict. This aspect of her behavior enriches her characterisation by illustrating her psychological response to stress, underscoring her vulnerability and the impact of familial discord on her emotional well-being. Thus, similarly, this distinctive feature objectifies her character and signifies a deliberate shift made by the director between Laura and Yalda, aligning with their respective portrayals in the two works. This transformation highlights the nuanced differences in character development and thematic emphasis chosen by the director (Objectiification-Modification).

The brother's repeated questioning of what is considered 'unusual' behavior highlights his sense of alienation and the internal conflict regarding his identity. Lacan's (1977) theory of the mirror stage, which examines self-recognition through the 'other', provides a framework for this dynamic. The camera's gradual zoom-in as he speaks intensifies the emotional weight of his reflections, visually representing his growing estrangement. This technique enriches his characterisation by underscoring his psychological isolation and the dissonance he feels within the family unit.

The protagonist's depiction as inherently innocent is accentuated by his unique, throaty voice, adding depth to his characterisation. This innocence has been Dramatized in this way

(Modification), which can be linked to Rousseau's (1762) concept of the 'noble savage', suggesting an inherent purity and moral integrity. The distinctive vocal quality serves as an auditory marker of his simplicity and untainted nature, contrasting with the more complex personalities around him. This multifaceted portrayal enhances the narrative by providing a rich, textured character who embodies a sense of purity amidst a turbulent familial environment.

The visual representation of the daughter's stress, conveyed through an intensified close-up as she cleans her glass animals, exemplifies her coping mechanism under duress. Freud's (1920) theory of displacement, where emotional distress is redirected to another activity, is reflected in her actions. The close-up not only highlights the physical manifestation of her stress but also offers a window into her psychological turmoil. This technique enriches her characterisation by revealing her internal struggles and the emotional impact of familial conflicts, providing a nuanced understanding of her coping strategies. The Dramatization of Yalda's stress through the use of close-up shots, combined with the Objectification of her character via the meticulous act of cleaning the glass animals, represents deliberate shifts introduced in this sequence (Modification). These cinematic choices serve to provide a more profound and comprehensive introduction to her character, highlighting her emotional turmoil and meticulous nature. By employing these techniques, the director not only enhances the visual storytelling but also deepens the audience's understanding of Yalda's psychological state and her symbolic attachment to the fragile glass animals, thereby enriching the narrative's emotional and thematic layers.

The film's interpretation of the mother-son relationship diverges from the book by presenting the son with a serene and composed demeanor, contrasting his more confrontational literary portrayal. Bordwell's (1985) analysis of characterisation in cinema underscores the interpretive flexibility that visual and performative elements bring to storytelling. His calm response to criticism, marked by a smile, suggests emotional maturity and resilience, enriching his characterisation by adding layers of depth and complexity. This nuanced portrayal enhances the narrative by offering a different perspective on Ehsan's personality and his interactions with his mother. The Simplified verbal conflict between the two characters in the film is markedly evident, contrasting sharply with the more intense and confrontational tone depicted in the play. This Modulation is deeply rooted in cultural specificity, reflecting societal norms where filial piety and respect towards parents are paramount. Such an adjustment underscores the director's intention to align the narrative with cultural expectations, thereby enhancing the authenticity and relatability of the characters' interactions for the intended audience. This, is additionally in accordance with the protagonist's portrayal as having mercy on and sacrificing his life for his family.

The novel's depiction of the brother, free from illness or chronic coughing, contrasts sharply with his cinematic portrayal. This divergence highlights the flexibility of character adaptation across different media. McFarlane (1996) notes that adaptations often alter character traits to suit the visual and narrative demands of film. The director uses Dramatization (Modification) by deciding to depict the son with a chronic cough in the film and symbolize his vulnerability and the psychological or emotional toll of his environment, adding complexity and thematic resonance to his characterisation. This adaptation enriches the narrative by providing a multifaceted view of the son's character.

The daughter's romantic fascination with an unseen individual, rooted in an idealized belief in his goodness, highlights her propensity for romantic idealism and illusion. This can be categorized as Objectification, as this can only be expected from somebody with her attributes (Modification). Jung's (1959) theory of the anima and animus, which explores the projection of idealized images onto others, provides a framework for understanding her behavior. This projection reveals her deep-seated desires and emotional vulnerabilities, suggesting a yearning for connection and escapism. Her characterisation is thus enriched by illustrating how her fantasies and unmet emotional needs shape her perceptions and interactions, adding depth to her persona.

The sister's solitary application of makeup signifies her internal struggle with traditional femininity, which she suppresses in public. This behavior aligns with Goffman's (1956) dramaturgical analysis of self-presentation, which explains how individuals perform different roles based on their audience. Her private actions, such as listening to Reza's voice, reveal a hidden desire for romantic connection and a yearning to align with traditional feminine ideals. This dichotomy between her public persona and private desires adds complexity to her characterisation, highlighting the tension between societal expectations and personal aspirations. The Sensualization **(**Modification**)** in this scene, which was absent in the play, is a shift made by the director to deepen the viewers' perception of her character.

The intimate bond between Reza and the protagonist is poignantly Amplified **(**Modification**)** through close-up shots during their interactions, particularly in moments of difficulty. This cinematographic technique aligns with Mulvey's (1975) theory on the male gaze, where the camera's focus on their emotional connection serves to deepen the viewer's understanding of their relationship. The close-ups capture the subtleties of their expressions and physical proximity, enhancing the characterisation by illustrating the depth of their bond and the comfort they find in each other's presence during challenging times.

The film meticulously sets up the intricate dynamics of the mother-daughter relationship in the opening scenes, revealing layers of tension and emotional complexity. As the mother prepares orange juice, the daughter's call to dinner is marred by the mother's annoyance at her son's magazines, escalating into a heated argument at the dinner table. This interaction exemplifies McKee's (1997) narrative theory, which posits that early character interactions lay the groundwork for understanding deeper relational conflicts. The protagonist's bitterness over perceived favoritism, combined with the mother's harsh criticisms, paints a vivid picture of familial discord, enriching the characterisation by showcasing the fraught emotional landscape and underlying resentments.

The film's depiction of the brother as a frail and perpetually coughing individual starkly contrasts with his robust portrayal in the novel. This adaptation choice, as discussed by McFarlane (1996), reflects the cinematic necessity to visually communicate vulnerability and elicit empathy from the audience. His sickly appearance serves as a physical manifestation of his emotional and psychological fragility, deepening his characterisation and emphasizing his dependency and innocence. This divergence from the novel's portrayal enriches the film's narrative by adding layers of complexity to the son's character, making his struggles more poignant and visually impactful.

The mother's insistence on her daughter wearing traditional feminine attire, like Cinderella shoes and a necklace, symbolizes the imposition of societal expectations and gender norms. Butler's (1990) theory of gender performativity explains how such actions reinforce traditional gender roles through repeated behaviors and rituals. Her actions highlight her adherence to conventional femininity and her desire for her daughter to conform to these societal ideals. This characterization not only reveals the mother's internalization of gender norms but also underscores the generational transmission of cultural expectations, adding depth to the narrative's exploration of gender and identity. However, this represents a Simplified translation (Modulation) of the play's depiction of the mother attempting to impose her thoughts and beliefs on her daughter. This dynamic has been downplayed in the film, aligning with the portrayal of the mother as less self-centred and more self-sacrificing. The film's adaptation thus nuances her character, emphasizing her sacrificial nature over the authoritative disposition presented in the play.

The protagonist's silent observation of his sister's limping and the subsequent close-up of his worried expression poignantly capture his protective nature and emotional depth. This scene utilizes Eisenstein's (1949) montage theory, where the juxtaposition of close-ups intensifies the emotional impact. The close-up of the son's face reveals his inner turmoil and concern for his sister, enriching his characterisation by highlighting his empathy and caring disposition. This visual focus on his reaction not only deepens the audience's connection to his character but also underscores the

emotional bonds and protective instincts within the family dynamic. The close-up provides a Dramatized depiction (Modification) of his character and his concern for his sister. This shift facilitates acceptance of the brother as a self-sacrificing and concerned, as opposed to the play's brother.

The sister's heightened appetite after her interaction with Reza signifies a positive emotional change, driven by external validation and hope. Maslow's (1943) hierarchy of needs suggests that fulfilling emotional and social needs can enhance overall well-being and motivation. Reza's supportive presence and the potential for future connection stimulate her appetite, symbolizing a renewal of her emotional state and optimism. This shift in her behavior enriches her characterisation by illustrating how positive interactions can foster emotional growth and a sense of hope, highlighting the transformative power of supportive relationships.

The daughter's unselfconscious attitude towards her disability contrasts markedly with the discomfort shown by her mother and Reza, who offer excuses for her tripping. Goffman's (1963) theory of stigma highlights how societal prejudices and protective instincts can shape attitudes towards disability. The mother and Reza's reactions, driven by a desire to shield her from judgment, reveal their internalized biases and protective nature. This dynamic enriches the characterisation by exploring the complexities of acceptance and stigmatization, illustrating the tension between the daughter's self-acceptance and her family's discomfort. This has been depicted in a Dramatized manner (Modification) in the movie, highlighting the contrast between Yalda's character and Laura's in the play, particularly regarding their emotional regulation and composure. Yalda's portrayal emphasizes a divergence in handling affective responses, thereby adding depth and complexity to her character that differs from Laura's depiction.

Reza's entrances, consistently framed by light, symbolize the introduction of hope and positivity into the household. This visual technique aligns with Bazin's (1967) ideas on the symbolic use of light in film, where light signifies transformative influence. The contrast between the bright scenes featuring Reza and the grey, cloudy depictions of the family members alone underscores the thematic significance of his character. The strategic use of lighting and camera work not only enhances the visual impact but also deepens the narrative by highlighting Reza's role as a bringer of change and optimism, enriching the overall characterisation and thematic resonance. His proactive involvement in family matters, such as preventing Ehsan from breaking nuts on the terrace, highlights his role as a problem-solver and leader, contrasted with the son's passivity. The camera's movement from the mother to the son and then to Reza underscores this dynamic.

His active participation in resolving family issues, exemplified by his intervention to stop Ehsan from breaking nuts on the terrace, underscores his role as a proactive problem-solver and leader within the family. This contrasts sharply with the son's passive demeanour, highlighting a dynamic of responsibility and initiative. According to Propp's (1968) theory of character functions, Reza embodies the role of the helper or donor, aiding the protagonist and facilitating positive outcomes. The camera's deliberate movement from the mother to the son, and then focusing on Reza, visually reinforces this dynamic, emphasizing his constructive influence and leadership within the family. This technique enriches the characterisation by illustrating Reza's commitment to family well-being and his ability to take charge in difficult situations. The Amplified role he assumes in the movie is absent in the play, where O'Conner's character comes across as more passive (Modulation). And also, the same shift is applied in the following paragraph.

Reza's action of paying the electricity bill and bringing light back to the household starkly contrasts with the brother's neglect, emphasizing Reza's dedication to the family's welfare. This behavior aligns with the archetype of the responsible and altruistic figure, as discussed in Campbell's (1949) hero's journey. Reza's ability to restore order and light symbolizes his role as a harbinger of positive change and stability. This symbolic act enhances his characterisation by highlighting his commitment to the family's well-being and his proactive approach to solving problems, juxtaposed against the brother's self-centeredness.

The significant differences in living arrangements within the household serve to highlight the varying levels of importance and care assigned to each family member. Yalda's possession of a private room, bed, and nightstand contrasts sharply with Ehsan's relegation to the couch in the hall and the mother's makeshift sleeping area on the floor amidst her sewing materials. This disparity is reflective of socio-economic stratification and familial hierarchy, resonating with Bourdieu's (1984) theories on social distinction and capital. The set design effectively illustrates these themes, enriching the characterisation by providing a visual representation of the family's internal dynamics and the unequal distribution of care and resources. Therefore, this arrangement is meant to Amplify the significance of Yalda's character and her fate in her family, which seems to be different form the play (Modulation).

The mother's struggle to lift her daughter when she fainted is mirrored by the camera's increased movement, which serves to amplify the scene's emotional and physical intensity. This technique aligns with Eisenstein's (1949) montage theory, where dynamic camera movements can heighten the viewer's emotional engagement and reflect the characters' inner turmoil. The use of a more mobile camera not only captures the physical effort and emotional strain of the moment but

also enhances the narrative's immersive quality. This dynamic layer of cinematography deepens the characterisation by visually representing the mother’s determination and the daughter’s vulnerability, highlighting the complex interplay of strength and dependence within their relationship.

The mother’s call for Ehsan’s assistance, juxtaposed with a shot of him at the terminal, underscores the mounting tension and urgency within the narrative. This scene employs Eisenstein’s (1949) montage theory, which suggests that the juxtaposition of contrasting images can enhance the thematic and emotional depth of a narrative. The nighttime setting and the visual portrayal of Ehsan’s stress and readiness to leave emphasize his impending departure and the emotional stakes involved. This use of montage not only heightens the tension but also enriches the characterisation by illustrating Ehsan’s internal conflict and the pressure on the family dynamics.

The daughter's return to the bathroom in moments of heightened distress signifies her need for a personal sanctuary, highlighting her coping mechanism amidst familial turmoil. This behavior resonates with Bowlby’s (1988) attachment theory, where individuals seek safe spaces to manage emotional stress. The fact that she had not retreated to the bathroom since Reza's impending visit suggests a temporary improvement in her emotional state, with her regression indicating the reemergence of acute stress. This recurrent behavior enriches her characterisation by illustrating her vulnerability and the psychological impact of familial conflict, emphasizing her need for isolation as a form of emotional self-preservation.

The continuous neglect of Ehsan by his family members underscores his marginalization and the emotional disconnection that defines their relationships. This behavior aligns with Simmel’s (1908) theory of social alienation, where individuals feel undervalued and disconnected within their social environment. Ehsan's invisibility within the family dynamics highlights the breakdown of communication and empathy, contributing to the narrative’s exploration of familial dysfunction. This characterization enriches the narrative by providing insight into the underlying issues of neglect and emotional distance that permeate the family's interactions, illustrating the profound effects of such dynamics on individual well-being (Fig. 3.3).







Figure 3: Screenshots from Here Without Me (Tavakkoli, 2011)

Ehsan's portrayal at the terminal, utilizing a wide shot and slow motion, coupled with the camera's fluid movement and close-ups of his ticket and face, effectively conveys his emotional turmoil and the significance of his impending departure. This technique aligns with Bazin's (1967) theories on deep focus and spatial composition, where the combination of visual elements enhances

the narrative’s emotional impact. The close-ups intensify the viewer's connection to Ehsan's inner conflict, while the wide shot and slow motion underscore the gravity of the moment. This cinematographic approach enriches his characterisation by providing a layered understanding of his emotional state and the profound consequences of his decision to leave. Thus, this portrayal of him is somehow Dramatized to depict how he was feeling at the time of departure. This dramatization is absent in the play and has been the director’s choice to involve the viewers in his inner thoughts feelings (Modification).

And finally, the depiction of the family dynamics within the house, starting with a close-up of the daughter and a similarly framed shot of Reza, juxtaposed with the brother's isolation behind a curtain, symbolizes the emotional and physical distance within the family. This visual arrangement aligns with Bordwell’s (1985) discussion on spatial composition and narrative structure, where the positioning of characters within the frame reflects their relational dynamics. The mother’s presence with Reza and the daughter, contrasted with the brother’s deliberate separation, underscores his emotional detachment and desire for independence. This scene enriches the characterisation by visually representing the fragmented family relationships and the underlying tensions that drive the brother’s isolation. Finally, the Amplification in this particular scene to indicate the depth of their emotional and physical distance is a shift made by the director to add to the sentimental value of his work (Modulation).

3.1.1.1.3 Symbolism

The portrayal of the mother's journey through a wintry and snow-laden landscape, facilitated by a minibus, serves as a profound symbol of the stagnation and coldness that characterizes her environment. The snow-covered road, difficult to navigate, mirrors the arduous and static nature of her daily life and emotional landscape. This symbolism aligns with Eco's (1984) theory of environmental semiotics, which posits that natural elements in a narrative often reflect the internal states of characters and broader thematic concerns. The pervasive coldness and frozen terrain signify emotional frigidity and the lack of dynamism in the characters' lives, underscoring the challenges they face in seeking warmth and vitality in their existence.



Figure 4: Screenshot from Here Without Me (Tavakkoli, 2011)

The visual juxtaposition of the minibus, which is significantly smaller compared to the enormous barrels surrounding it, serves as a powerful symbol of the individuals' insignificance in the face of industrial machinery. This imagery evokes Marxist critiques of industrial capitalism, as articulated by Eagleton (1976), where the human element is diminished and devalued in the context of large-scale industrial operations. The overwhelming presence of the barrels highlights the dehumanizing effects of industrialization, where workers are reduced to mere components within the vast, impersonal machinery of production. This symbolism emphasizes the power imbalance and the marginalization of the individual within the industrial landscape, reinforcing themes of exploitation and alienation.

The name ‘Yalda’ holds deep symbolic meaning, particularly within Persian culture, where Yalda Night signifies the longest night of the year and heralds the victory of light over darkness, in addition of playing a significant role in convening. This cultural reference, as explored by Bachelard (1964) in his poetics of space and time, imbues the character with an inherent symbolism of hope, renewal, and the cyclical nature of life. Yalda’s name suggests a character destined to bring light and rejuvenation, serving as a metaphor for the potential transformation and rebirth that her presence might invoke within the narrative. This symbolic naming aligns with the thematic exploration of overcoming darkness and the promise of new beginnings, enriching the character’s role and significance within the story.

The scene where the mother walks past a run-down building upon learning about her daughter’s truancy is laden with symbolism. The dilapidated structure, towering over her, represents the overwhelming challenges and societal decay she contends with daily. According to Bazin (1967), the *mise-en-scène* in this context uses the environment to reflect the internal and external struggles of the characters. The disproportionate scale of the building in relation to the mother underscores her perceived insignificance and powerlessness against the backdrop of societal disintegration and personal hardship. This use of *mise-en-scène* enhances the narrative’s thematic depth, highlighting the pervasive sense of defeat and the daunting nature of her reality.

The use of darkness and nocturnal settings during the family’s arguments and the brother’s subsequent departure to the heights behind the city underscores a symbolic representation of unresolved conflict and deep-seated emotional turmoil. In line with Chion’s (1994) exploration of film sound and visual metaphor, the pervasive darkness symbolizes the obscured and unresolved issues that plague the family. The brother’s movement into the night signifies his escape from the familial strife, seeking solace or clarity away from the source of conflict. This symbolic use of light and darkness not only heightens the dramatic tension but also visually represents the psychological and emotional states of the characters, illustrating the profound impact of their discord.

The shift to a scene bathed in daylight, accompanied by the sound of birds singing, as the mother endeavors to address and resolve family issues, serves as a potent symbol of hope and renewal. This transition contrasts starkly with the earlier scenes dominated by darkness and conflict, illustrating a thematic movement towards reconciliation and optimism. According to Eisenstein’s (1949) theory of montage, the juxtaposition of light and darkness, coupled with the auditory elements of birdsong, creates a powerful emotional and symbolic effect. The use of natural light and sounds signifies the potential for positive change and new beginnings, reflecting the narrative’s underlying message of hope amidst turmoil and the possibility of overcoming adversity.

Reza's actions, such as fetching matches from the kitchen and suggesting the lighting of candles, symbolize his role as a harbinger of light and order within the family dynamic. This behavior aligns with the archetype of the helper or facilitator, who brings clarity and positivity into challenging situations. The act of lighting candles, as a metaphor for illuminating the darkness, resonates with Barthes' (1972) semiotic analysis, where everyday actions are imbued with deeper symbolic meaning. Reza's welcoming and proactive demeanor further reinforces his symbolic function as a stabilizing and uplifting presence, contrasting with the passivity and neglect exhibited by other family members. This symbolism enriches his characterisation and underscores his significance in fostering hope and structure within the family.

The brother's contemplative observation of a sparrow that has constructed a nest serves as a poignant symbol of home, belonging, and the innate drive to seek refuge and safety. This imagery aligns with Jung's (1964) archetypal symbolism, where the nest represents the comfort and security of home. The sparrow's industriousness in building its nest parallels the human desire for stability and a safe haven amidst chaos. This symbolic moment deepens the characterisation by reflecting the brother's own yearning for a sense of place and security, mirroring the broader themes of seeking solace and constructing a personal sanctuary within the tumultuous environment.

The mother's realization of her daughter's romantic inclinations is visually accompanied by a close shot of vibrant red tomatoes being washed under natural light streaming through a window. This scene symbolizes a hopeful perspective and the possibility of emotional cleansing and renewal. According to Bachelard's (1964) phenomenology of space and light, the introduction of vivid colors and natural light signifies a shift towards optimism and clarity. The act of washing the tomatoes serves as a metaphor for purification and the washing away of past troubles, highlighting the potential for new beginnings and emotional rejuvenation. This symbolic use of color and light enriches the narrative by emphasizing themes of hope, renewal, and the transformative power of love and acceptance.

The mother's insistence on her daughter wearing Cinderella shoes and a necklace serves as a potent symbol of the transmission of traditional values and societal expectations across generations. This action aligns with Butler's (1990) theory of gender performativity, where repeated behaviors and rituals reinforce conventional gender roles. The symbolic act of dressing the daughter in these items reflects the mother's desire to instill traditional femininity and social conformity, highlighting the generational perpetuation of cultural norms. This symbolism not only reveals the mother's adherence to societal expectations but also underscores the tension between individual identity and

the pressures of conformity, enriching the characterisation by illustrating the complexities of cultural inheritance and personal autonomy.

The blackout scene, where Yalda and Reza interact and light candles together, serves as a powerful symbol of hope and connection emerging amidst the prevailing darkness of their lives. The act of lighting candles in the dark resonates with Kracauer's (1960) theory on the redemptive power of light in film, symbolizing the illumination of understanding and the fostering of intimacy. The set design, which emphasizes the contrast between the dark surroundings and the small points of light, visually represents the emergence of clarity and warmth in their relationship. This symbolism enriches the narrative by highlighting the transformative potential of connection and the enduring hope that can arise even in the bleakest circumstances.

The image of the central light on the dining table, around which family members gather, laugh, and enjoy themselves, symbolizes the burgeoning hope and happiness infiltrating their lives. This scene, captured by an external shot of the house, aligns with Bazin's (1967) theory of spatial composition, where the arrangement of light and space conveys thematic significance. The light symbolizes the newfound warmth and unity within the family, suggesting a rekindling of relationships and emotional bonds. The external shot frames the house as a locus of emerging joy and stability, visually representing the transformative power of hope and communal harmony within the narrative.

The scene where all four family members are depicted together in a single shot for the first time, following the introduction of light and accompanied by background music, symbolizes a newfound unity and collective hope. This visual and auditory synthesis aligns with Eisenstein's (1949) montage theory, where the combination of visual and musical elements enhances the emotional and symbolic resonance. The light represents clarity and understanding, while the music underscores the emotional significance of their coming together. This symbolic convergence of elements enriches the characterisation by illustrating the family's journey towards reconciliation and shared optimism, highlighting the potential for healing and unity.

The depiction of two roses in a vase, still vibrant and alive, serves as a poignant symbol of enduring hope and beauty amidst the adversities faced by the family. This symbolism aligns with Bachelard's (1964) exploration of the poetic image, where natural elements like flowers represent resilience and the persistence of beauty in the face of hardship. The set design, emphasizing the freshness and vitality of the roses, contrasts with the surrounding environment, highlighting the theme of hope and the potential for renewal. This symbolic imagery enriches the narrative by

underscoring the family's capacity for resilience and the sustaining power of beauty and hope in their lives.

The mother's repeated positioning on the stairs, dressed in black, serves as a symbol of her feelings of suspension and uncertainty during moments of emotional turmoil. This imagery aligns with Goffman's (1956) dramaturgical analysis, where physical positioning and attire reflect internal states and social roles. The stairs symbolize a transitional space, embodying her indecision and emotional instability, while her black attire signifies mourning and unresolved grief. This symbolic use of costume and setting enhances her characterisation by visually representing her psychological liminality and the emotional weight she carries, particularly highlighted during critical moments such as the initial conversation between Yalda and Reza.

The gradual melting of snow observed as the mother returns from the factory signifies the thawing of emotional coldness and the impending onset of change. This imagery aligns with Jung's (1964) theory of symbolic transformation, where natural elements such as snow and ice represent emotional states and their transitions. The melting snow contrasts with earlier scenes of snow-covered arrivals, symbolizing a shift from stagnation and frigidity to potential warmth and renewal. This symbolism enhances the narrative by visually depicting the characters' emotional journey and the transformative possibilities that lie ahead, reflecting themes of change and emotional awakening.

The sister's retreat to the bathroom following her interaction with Reza, coupled with her increased appetite, symbolizes a significant shift in her emotional state towards hope and renewal. The bathroom serves as a symbolic sanctuary, a place of reflection and emotional processing, while her increased appetite signifies a renewed zest for life. This symbolism enriches her characterisation by illustrating the positive impact of supportive interactions on her emotional health, highlighting themes of hope and personal rejuvenation.

Ehsan's presence at the cinema, depicted through a zoom-in shot and continuous background music, contrasts with his prior experiences of interrupted films, symbolizing a sense of completion and enlightenment. This scene aligns with Chion's (1994) theory on the use of sound in film, where music and visual focus enhance narrative understanding. The uninterrupted film viewing represents a metaphorical completion of his personal narrative, reflecting a moment of clarity and resolution. This symbolic portrayal enriches his characterisation by highlighting his journey towards understanding and closure, emphasizing the transformative power of narrative and artistic experiences in achieving personal insight.

The mother's increasing distress, depicted through her arguments with colleagues, thoughts of suicide, crying in the bathroom, and physical nausea, symbolizes her profound sense of despair and helplessness. This behavior aligns with Durkheim's (1897) theory of anomie, where societal disintegration leads to feelings of aimlessness and despondency. Each manifestation of her distress represents a symbolic expression of her emotional and psychological turmoil, highlighting the cumulative impact of external pressures and internal struggles. This symbolism enriches her characterisation by providing a layered understanding of her mental state, emphasizing themes of existential crisis and the overwhelming burden of despair.

And, the brother's lighter, representing ephemeral warmth and light, contrasted with the grey scene and the ominous sound of a crow, captures the fleeting moments of connection against a backdrop of isolation and separation. This imagery aligns with Kracauer's (1960) theory on the transient nature of moments in film, where brief illuminations of warmth are set against pervasive bleakness. The lighter's brief flame symbolizes transient moments of hope and connection, while the crow's cawing and the grey setting emphasize the enduring nature of isolation and emotional distance. This symbolism and montage technique enrich the narrative by highlighting the juxtaposition of fleeting warmth and enduring coldness, illustrating the characters' struggles to find connection and warmth in a predominantly isolating environment.

3.1.1.1.4 Mood

The announcement of the mother's suspension from her job, coupled with her ensuing sadness, significantly contributes to the cumulative mood of despondency that permeates the entire film. Eisenstein's (1949) montage theory emphasizes the power of juxtaposing scenes to build a coherent emotional and thematic progression. The sequence of events, including the suspension and the mother's visible distress, adds layers to the narrative's emotional texture, gradually intensifying the overall mood of the film. This montage of despairing moments serves to highlight the relentless nature of the characters' struggles and the pervasive sense of hopelessness that defines their existence, thereby enriching the film's emotional depth and thematic resonance.

The dimly lit environment within the home, characterized by a paucity of lamps, engenders a pervasive mood of somberness and emotional heaviness. According to Bordwell and Thompson (2008), lighting plays a crucial role in shaping the viewer's emotional response and in reinforcing the thematic undertones of a narrative. The deliberate use of minimal lighting in this setting not only mirrors the internal gloom experienced by the family members but also accentuates the lack of warmth and intimacy within the household. This strategic lighting choice underscores the emotional distance and isolation among the characters, creating a visual metaphor for their disconnected relationships and the underlying sadness that permeates their lives.

The omnipresent darkness that envelops the house significantly amplifies the oppressive and melancholic atmosphere that pervades the narrative. This use of low-key lighting, as discussed by Bordwell and Thompson (2008), effectively heightens the emotional gravity of the scenes, reflecting the characters' internal struggles and the overarching sense of despair. The strategic deployment of shadows and dim lighting serves to underscore the emotional weight carried by the inhabitants, creating a visual representation of their psychological burdens. This deliberate manipulation of lighting to enhance mood not only deepens the viewer's engagement with the narrative but also provides a poignant commentary on the pervasive sense of hopelessness that defines the characters' existence.

The auditory element of rain, symbolizing a shift in circumstances, combined with the continuous movement of the camera, serves to enhance the overall mood while everyone is asleep. Chion (1994) discusses the powerful role of sound in creating and amplifying mood in film, noting that environmental sounds such as rain can evoke feelings of melancholy, introspection, and change. The fluid camera movement complements this auditory backdrop, capturing the subtle dynamics within the household and emphasizing the sense of transformation and underlying tension. This

interplay of sound and camera work creates a rich, immersive atmosphere that underscores the emotional states of the characters and the narrative's thematic progression.

The daughter's heightened appetite, observed after her interaction with Reza, signifies a positive emotional shift driven by external validation and hope. Maslow's (1943) hierarchy of needs theory posits that emotional and social validation can significantly enhance overall well-being and motivation. The dark atmosphere within the house, juxtaposed with the daughter's renewed interest in food, symbolizes her internal transformation from despair to hopefulness. The mother's request for Ehsan to deliver food to the daughter's room, followed by her retreat into the darkened bathroom, further highlights the contrasting moods of isolation and emerging positivity. This narrative development underscores the profound impact of supportive relationships on emotional resilience and the capacity for personal growth amidst adversity.

The application of cold color palettes and specific lighting techniques in this scene, particularly during close-up shots of the mother, plays a crucial role in establishing a melancholic mood. According to Bordwell and Thompson (2008), color and lighting are essential tools in conveying emotional tone and enhancing narrative depth. The cold hues and carefully controlled lighting create an atmosphere of emotional desolation, highlighting the mother's internal struggles and the pervasive sadness that permeates her life. These visual elements work synergistically to reinforce the thematic focus on loss and despair, making the mood an integral part of the viewer's emotional experience and understanding of the narrative.

The background music that plays as the mother distributes sweets in the factory, combined with the dynamic movements of the camera, creates a nuanced mood that juxtaposes activity with underlying melancholy. Chion (1994) highlights the significant role of music in shaping the emotional landscape of a film, noting that it can convey complex layers of meaning and mood. The camera's dynamic movements capture the bustle and energy of the factory, while the melancholic undertones of the music reflect the mother's internal emotional state. This interplay of auditory and visual elements enriches the narrative by highlighting the dichotomy between outward activity and inner sadness, deepening the viewer's engagement with the characters' experiences and emotional journeys.

The vibrant colors of the windows, blue salt shakers, and the lively yard adorned with vases and colorful attire contribute to a festive and celebratory mood, centered around the baby held by his father during a barbecue. This scene aligns with Bachelard's (1964) poetics of space, where the aesthetic arrangement of the environment creates an emotional and symbolic resonance. The vivid

colors and dynamic set design evoke a sense of joy and communal warmth, contrasting with the more somber tones observed elsewhere in the narrative. This festive mood underscores the themes of familial bonding and the transient moments of happiness that punctuate the characters' otherwise challenging lives, enriching the narrative's emotional texture and thematic complexity.

Ehsan's consistent depiction of isolation, marked by his physical separation from others except for an early dinner scene, highlights his emotional distance and the prevailing mood of alienation. This visual motif aligns with Simmel's (1908) theory of social alienation, where physical and emotional separation serves to underscore the character's sense of disconnection from his surroundings. The contrast between Ehsan's solitary presence and the vibrant, green environment around him, further emphasized by his black attire, visually reinforces the mood of isolation and estrangement. This portrayal deepens the characterisation by illustrating his internal struggles and the pervasive sense of detachment that defines his interactions with the family, contributing to the overall melancholic mood of the narrative.

The depiction of the lively yard, with water splashes on the ground, an old tree, various plants, a pond, and colorful clothes, establishes an atmosphere brimming with vitality and vibrancy. According to Tuan (1977), the aesthetic and spatial arrangements in an environment significantly contribute to the mood and emotional tone of a scene. The dynamic and colorful set design evokes a sense of life and energy, creating a stark contrast with the otherwise somber and oppressive settings within the narrative. This lively atmosphere not only enhances the visual appeal but also serves as a temporary respite from the characters' struggles, highlighting moments of joy and the potential for renewal amidst adversity.

Reza's proactive act of fetching matches from the kitchen and proposing the lighting of candles symbolizes his role as a harbinger of light and hope within the family, in stark contrast to the brother's indifference. This action aligns with Propp's (1968) character function theory, where Reza embodies the role of the helper who brings positive change and clarity. The lighting of candles serves as a metaphor for illuminating the darkness, both literally and figuratively, enhancing the mood of optimism and renewal. This symbolic act, coupled with the foreshadowing of Reza's continued positive influence, enriches the narrative by highlighting the transformative power of proactive and caring behavior in fostering a hopeful and supportive family environment.

In the scene where Reza returns to the house for the second time, the brother's movement onto the terrace is depicted with a grey and dull frame, contrasting sharply with the bright sunlight that accompanies Reza's presence. This visual contrast symbolizes Reza's positive influence on the

household's mood and atmosphere. According to Bachelard's (1964) exploration of light in space, the presence of bright sunlight signifies clarity, warmth, and positivity. Reza's arrival, bathed in natural light, metaphorically brightens the entire space, suggesting his role as a catalyst for emotional and environmental upliftment. This use of color and lighting not only enhances the visual narrative but also deepens the thematic exploration of hope and renewal brought by Reza's character.

From the moment Yalda retreats to her room and Reza exits, the camera's subtle movement begins to intensify, mirroring the escalating tension until Ehsan becomes aware of Reza's departure. This technique aligns with Deleuze's (1986) concept of the time-image in cinema, where gradual changes in camera movement reflect the growing emotional intensity of the scene. The increasing dynamism of the camera captures the rising tension and unease within the household, enhancing the mood of suspense and uncertainty. This cinematographic approach not only immerses the viewer in the characters' emotional experiences but also underscores the narrative's thematic focus on the fragile dynamics and latent conflicts within the family.

The continuous movement of the camera, as it follows the mother hurrying to her fallen daughter, underscores the urgency and emotional intensity of the moment. This technique resonates with Deleuze's (1986) concept of the movement-image, where fluid camera movements create a sense of real-time progression and emotional immersion. The dynamic cinematography highlights the mother's protective instincts and the daughter's vulnerability, reinforcing the mood of anxiety and concern. This approach not only deepens the characterisation by emphasizing the mother's immediate response and care but also creates a visceral connection for the viewer, enhancing the overall emotional impact of the scene.

The mother's call to Ehsan in complete darkness, followed by her sitting despondently on the ground with the camera filming her from an overhead, downward angle, vividly illustrates her profound misery and the deterioration of the situation. This use of lighting and camera angle aligns with Eisenstein's (1949) montage theory, where the visual composition intensifies the emotional gravity of the scene. The overhead angle, combined with the enveloping darkness, visually conveys the mother's helplessness and the overwhelming nature of her despair. This cinematographic technique not only enhances the mood of hopelessness but also deepens the viewer's understanding of the mother's psychological state, emphasizing the narrative's thematic focus on emotional suffering and decline.

Ehsan's retreat into the darkness, where he contemplatively gazes at the cityscape while smoking, encapsulates a mood of introspection and solitude. This scene aligns with Kracauer's (1960) exploration of the reflective and isolating effects of urban environments in film. The use of dim lighting and the solitary act of smoking highlight Ehsan's internal contemplation and emotional detachment, creating a poignant visual metaphor for his isolation and inner turmoil. This mood of introspection and solitude not only enriches his characterisation by revealing his psychological depth but also underscores the narrative's exploration of themes related to loneliness and existential reflection.

The close-up of the brother's lighter, symbolizing ephemeral warmth and light, contrasted with the grey scene and the ominous cawing of a crow, underscores the transient nature of connection amidst prevailing isolation. This imagery aligns with Barthes' (1972) semiotic analysis, where brief moments of light and warmth serve as fleeting symbols of connection within a context of enduring isolation. The montage technique, juxtaposing the lighter's brief flame with the pervasive grey environment and the crow's sound, enhances the mood of ephemerality and detachment. This symbolic and cinematic approach deepens the narrative by highlighting the fleeting nature of human connection in a predominantly isolating and bleak environment, reinforcing themes of solitude and the search for warmth.

The scene within the house, beginning with a close-up of the daughter followed by a similarly framed shot of Reza, and concluding with the brother's separation behind a curtain, symbolizes the emotional and physical distance that permeates the family dynamics. This visual arrangement aligns with Bordwell's (1985) analysis of spatial composition in film, where the positioning of characters within the frame reflects their relational dynamics. The contrasting depictions of togetherness and separation visually articulate the mood of alienation and emotional disconnection within the family. This foreshadowing of the brother's desire for separation deepens the narrative by illustrating the underlying tensions and fragmented relationships that define the family's interactions.

Reza's return the following day, marked by the opening of the door and the subsequent influx of bright light, symbolizes his role in illuminating and uplifting the household mood. This visual representation aligns with Bachelard's (1964) phenomenology of light, where the presence of natural light signifies positivity, clarity, and emotional upliftment. The bright light accompanying Reza's entrance metaphorically dispels the prevailing darkness, suggesting his positive influence on the family's emotional atmosphere. This use of lighting not only enhances the visual narrative but

also deepens the thematic exploration of Reza's role as a bringer of hope and emotional renewal within the household.

A sudden burst of liveliness is introduced into the scene as the mother energetically embarks on a shopping spree, culminating in a vibrant display of fruits on the table and her appearance in bright clothing, all set to uplifting music. This dramatic shift in mood aligns with Eisenstein's (1949) montage theory, where the juxtaposition of dynamic visual and auditory elements creates a powerful emotional and thematic impact. The vibrant colors and lively music signify a renewal of energy and positivity, contrasting sharply with the previous somber tones. This transformation not only enhances the narrative's emotional depth but also underscores the themes of rejuvenation and the potential for positive change, illustrating the mother's capacity for resilience and her influence on the household's mood.

3.1.1.2 *The Glass Menegerie*

The Glass Menagerie is a memory play centered around the Wingfield family: Tom, his sister Laura, and their mother Amanda. Set in St. Louis during the 1930s, the play explores the tension between reality and illusion. Tom, who works at a shoe warehouse to support his family, longs for adventure and freedom, feeling trapped by his responsibilities. His sister Laura, painfully shy and physically disabled, retreats into her collection of delicate glass animals, finding solace in this fragile world. Their mother, Amanda, is a faded Southern belle who is fixated on finding a "gentleman caller" for Laura, in hopes of securing her future. When Tom brings home Jim O'Connor, a co-worker, Amanda's hopes for Laura rise, but the evening ends in disappointment when Jim reveals he is already engaged. The play ends with Tom abandoning his family in pursuit of his own dreams, haunted by the memory of his sister and the life he left behind. The tragedy lies in the characters' inability to escape their illusions and the harsh realities of their lives.

3.1.1.2.1 Symbolism

The Wingfield apartment, located at the rear of the building, is described as part of a vast hive-like conglomeration of cellular living units. These units, burgeoning as unsightly growths in overcrowded urban centers populated by the lower-middle class, symbolize the pervasive social and physical blight affecting these communities. This depiction underscores the deliberate suppression of individual differentiation among these residents and highlights their socio-economic subjugation. The use of the term 'hive-like conglomerations' is a deliberate symbolic choice, reflecting the dehumanizing uniformity and lack of personal autonomy experienced by this fundamentally oppressed segment of American society. These living units metaphorically represent a systemic effort to maintain this population as a homogenized mass of automatons, devoid of fluidity and personal distinction. This powerful imagery serves to emphasize the characters' struggle for identity and autonomy within a constraining socio-economic framework (Maltby, 2003; Bordwell, 2006; Kolker, 2011) .

Also, the positioning of the apartment on the ground floor is imbued with symbolic significance. This specific locational choice serves as a metaphorical representation of the characters' socio-economic status and their constrained aspirations. The ground floor setting underscores their figurative entrapment and lack of upward mobility, reflecting the broader themes of limitation and stagnation that permeate the narrative (Bordwell, 2006; Kolker, 2011) .

The legend 'The Crust of Humility' displayed on the screen adds to the profound symbolic significance, offering a poignant commentary on the socio-economic and gender dynamics

experienced by characters such as Laura and Amanda. These women, who lack the support of a husband, are metaphorically depicted as consuming the crusts of bread, a stark symbol of humility and inferiority. This image is contrasted with other women, who are depicted as enjoying whole slices of bread, symbolizing pride and success. This dichotomy highlights the disparity between the privileged and the marginalized. Amanda's poignant expression, 'little birdlike women without any nest- eating the crust of humility all their life' further reinforces this symbolism. It underscores the socio-economic challenges and internalized sense of inferiority experienced by these characters, reflecting broader societal issues of gender and class inequities. Williams' deliberate choice of such vivid and evocative imagery not only conveys the characters' plight but also deepens the thematic resonance of the play. This visual metaphor effectively encapsulates the themes of struggle, resilience, and the societal constraints imposed on women, enriching the narrative's emotional and symbolic depth (Eisner, 1952; Bordwell & Thompson, 2003; Brunette, 2005) .

To intensify the mood, the image of Blue Roses is depicted on the screen as Laura talks about the fact that Jim used to call her 'Blue Roses' at school. This visual technique is a recurring motif employed by Williams throughout the play, symbolizing Laura's uniqueness and fragility. The consistent use of this imagery helps to underscore Laura's distinct identity and the special, albeit delicate, nature of her character. This technique not only enhances the visual appeal of the narrative but also deepens the thematic resonance of Laura's characterisation, emphasizing her isolation and the poignant beauty of her fragile self-conception. The recurring motif of Blue Roses serves as a powerful visual metaphor for Laura's singularity and vulnerability, adding layers of meaning to her interactions and experiences (Bordwell & Thompson, 2003; Kolker, 2011; Rodley, 2005) .

When Tom strikes his coat against the shelf of Laura's glass collection, causing the glass to shatter, Laura cries out as if wounded. This moment vividly depicts the subtle symbolism of the glass animals, representing Laura's vulnerability. The accompanying music, 'The Glass Menagerie' and the legend with the same title on the screen further intensify this feeling of fragility and vulnerability. This symbolism is sustained as the same music continues into the scene where Tom attempts to collect the broken glass pieces, underscoring the delicate and precarious nature of Laura's emotional state. The shattered glass animals symbolize Laura's fragility and the tenuousness of her psychological and emotional well-being, serving as a powerful visual and auditory metaphor for her character. This use of symbolism deepens the audience's understanding of Laura's character, highlighting her vulnerability and the impact of her environment on her emotional state (Bordwell, 2006; McClean, 2017; Brown, 2016) .

The screen image of ‘A sailing vessel with Jolly Roger’ visually represents Tom’s adventurous aspirations and dreams, making it easier for the audience to picture his longing for escape. The fact that this is a picture adds to its dream-like quality, reinforcing the theme of escapism. The use of shadowy lighting in the dining room and the music 'The World is Waiting for the Sunrise' when Amanda anticipates a gentleman caller for Laura, symbolically marks the end of darkness and the anticipation of light and happiness entering their lives. This rich tapestry of imagery, lighting, and music serves to create a powerful and evocative narrative environment, highlighting the characters' hopes and dreams (Sobchack, 1992; Bordwell, 1985; McGowan, 2012) .

Regarding the translation shifts made on symbolism, it can be concluded that in *Here Without Me*, the mother's walk past a run-down building is laden with symbolic meaning. The building represents societal decay and the personal hardships she faces. The building towers over her, symbolizing her perceived insignificance and overwhelming challenges. This symbolism is akin to the 'hive-like' Wingfield apartment in *The Glass Menagerie*, where the family’s living conditions represent their social entrapment and stagnation. Both works use the setting to represent the characters' struggles with their environment, though the specific physical details (an apartment vs. a dilapidated building) differ slightly. This is a Modification because both works use the environment to symbolize the characters' lack of control over their lives and their social marginalization. The details of the environment differ (an urban apartment vs. a decaying building), but the underlying meaning of social confinement remains the same. Additionally, In the movie, the mother insists that her daughter wear 'Cinderella shoes and a necklace,' symbolizing the pressure to conform to traditional gender roles and societal expectations. Similarly, in *The Glass Menagerie*, Amanda Wingfield pushes her daughter Laura to fulfill her expected gender role by hoping for a gentleman caller to save her. Both mothers impose traditional values on their daughters, though the symbolic objects (Cinderella shoes vs. the hope for a gentleman caller) differ. This is also a Modification because both mothers are symbolizing the imposition of traditional values on their daughters, but the symbols they use (shoes and necklace vs. social role of being a suitor) are different.

On Modulation shifts, the scene in the movie shifts from darkness to daylight, symbolized by the sound of birds singing, as the mother attempts to resolve family conflicts. This symbolizes hope, renewal, and the potential for reconciliation. In *The Glass Menagerie*, Amanda Wingfield expresses her hope through the recurring music 'The World is Waiting for the Sunrise,' symbolizing her desire for a brighter future, particularly in her belief that a gentleman caller will come to rescue Laura. Both works use light and sound to signify hope and optimism, but in *Here Without Me*, this

transition is more visually tied to nature (daylight and birds), while in *The Glass Menagerie*, it is tied to Amanda's emotional longing through music. This is a Modulation since both works convey hope and renewal through light and sound, but the emphasis shifts from natural imagery in *Here Without Me* to musical and emotional symbolism in *The Glass Menagerie*. n *Here Without Me*, the mother's journey through a snow-laden landscape is also used to symbolize emotional coldness and stagnation, reflecting her static, challenging life. In *The Glass Menagerie*, Laura's fragility is symbolized by her delicate glass animals, which represent her emotional vulnerability and inability to thrive in the harshness of the world. Both works deal with emotional isolation and fragility, but in *Here Without Me*, this is externalized through a wintry, cold landscape, whereas in *The Glass Menagerie*, it is internalized through Laura's fragile glass figurines. Therefore, Modulation is the shift made by the director, because both works represent emotional coldness and fragility, but the external landscape in *Here Without Me* contrasts with the internalized symbolic object (the glass collection) in *The Glass Menagerie*. The thematic idea remains similar, but the symbolic emphasis shifts slightly.

Finally on the mutation, in *The Glass Menagerie*, Tom Wingfield's escapism is symbolized by the "sailing vessel with Jolly Roger," reflecting his desire to break free from the suffocating domestic life with his family. Tom longs for adventure and a life beyond the apartment, and his escape symbolizes not just a physical departure but a break from responsibility and emotional ties. His sense of escapism is unresolved and filled with longing, as even after he leaves, his memories of Laura haunt him. Whereas, in *Here Without Me*, Ehsan's sense of escape is symbolized by his presence in the cinema, with a zoom-in shot and background music that contrasts with his previously interrupted films. Here, Ehsan's escapism leads to a sense of completion and emotional resolution, representing his journey toward understanding and personal insight. While Tom's escapism is tied to a permanent, unresolved departure, Ehsan's experience in the cinema offers closure and reflection, where narrative and artistic expression bring him peace. This is a Mutation because the symbolic meaning of escape transforms from Tom's unresolved longing for freedom in *The Glass Menagerie* to Ehsan's experience of emotional resolution and understanding in *Here Without Me*. The focus shifts from a yearning for freedom with no resolution (Tom) to a fulfilling, completed escape through personal insight (Ehsan).

3.1.1.2.2 Word Choice

The selection of key terms such as 'human desperation', 'descendence,' and 'landing', as well as the strategic placement of the 'fire escape' in the depiction of the house, is replete with symbolic significance. These choices poignantly underscore the thematic undercurrents of existential despair and the struggle for escape from oppressive circumstances. The 'fire escape', in particular, serves as a multifaceted symbol, representing both a physical means of egress and a metaphorical avenue for the characters' aspirations to transcend their confining realities. This nuanced use of language and imagery intricately weaves together the physical and psychological dimensions of the narrative, enhancing its depth and resonance (Metz, 1974; Bordwell, 1985) .

Amanda's language when discussing Laura's future is laden with terms such as spinster, unmarried woman, and old maid. These terms are deeply revealing of Amanda's ideological perspective and character, reflecting her profound anxieties and the societal expectations placed on women regarding marriage. Amanda's use of such terms underscores her preoccupation with social norms and the stigma associated with being an unmarried woman. This characterisation highlights Amanda's internal conflict and the pressures she faces to conform to societal expectations. Her choice of words reflects the pervasive societal attitudes of her time, illustrating the limited roles available to women and the harsh judgments they faced if they did not conform. This not only characterizes Amanda but also serves to highlight the broader themes of societal pressure and the struggle for identity. Her language and the societal implications therein serve as a critique of the societal norms of her era, shedding light on the gender dynamics and the expectations imposed on women (Metz, 1982; Bordwell & Thompson, 2003) .

The phrase 'rise and shine*'* is frequently used by Amanda to treat her son like a little boy, yet this phrase is conspicuously absent in the movie adaptation. Additionally, Tom's harsh outburst, calling his mother 'You ugly-babbling old witch*',* is omitted from the film, as it starkly contravenes cultural norms. These linguistic and cultural adjustments reflect the differing sensibilities and societal expectations between the mediums and highlight the adaptive choices made to align with contemporary audience sensibilities. The omission of such phrases and outbursts in the film adaptation reflects a cultural sensitivity and an awareness of modern audience expectations, demonstrating the challenges of translating a stage play to a cinematic context while preserving its core themes and character dynamics. These adaptations underscore the evolving cultural landscape and the necessity of context-specific adjustments in narrative adaptations (Bordwell, 1985; McGowan, 2012; Sobchack, 1992) .

3.1.1.2.3 Illusion

It is explicitly articulated that the narrative constitutes a 'Memory' rather than a realistic account. The narrator elucidates that this memory is rendered in a poetic manner, characterized by selective omission and deliberate exaggeration. This stylistic approach underscores the subjective nature of recollection, where the inherent fluidity and malleability of memory allow for artistic embellishment, thereby enhancing the emotional and thematic impact of the narrative (Metz, 1982; Bordwell & Thompson, 2003).

Further on illusion in the play, Tom explicitly articulates that he employs the character of Jim as a symbol, reflecting his own poetic sensibilities. This deliberate symbolic usage underscores Tom's divergence from his family, who are entrenched in their unrealistic perceptions. In stark contrast, Tom's outlook is grounded in realism. This narrative choice is intricately connected to the techniques of symbolism and characterisation within the story, serving to deepen the thematic exploration and elucidate the contrasting perspectives of the characters (Bordwell, 1985; McGowan, 2012) .

Also, the utilization of an imaginary fork and the enactment of gestures devoid of actual food or utensils collectively underscore the pervasive theme of illusion within the narrative. These actions, devoid of tangible substance, epitomize the characters' immersion in an illusory reality, highlighting their detachment from the material world. The symbolic significance of these gestures lies in their ability to manifest the characters' psychological and emotional states, reflecting a profound disconnection from reality and an entrenched propensity for illusion. This deliberate theatrical technique serves to enhance the narrative's exploration of the illusory nature of their existence, thereby enriching the thematic complexity and deepening the audience's understanding of the characters' internal struggles and escapist tendencies (Metz, 1974; Bordwell, 1985) .

3.1.1.2.4 Characterization

In the literary work, Tom unequivocally assumes the role of the narrator, directly guiding the audience through the narrative. In contrast, the cinematic adaptation diverges by employing Ehsan in a non-narrative capacity, with the perspective shifting to third person. Notably, the initial scene of the film features Ehsan seemingly reading aloud, which suggests a narrative semblance. Tom's introductory remarks in the book prominently feature the term ‘illusion*’,* encapsulating the pervasive affliction that besets the entire family. He articulates, “I will give you the truth in the form of illusion*’,* mirroring the paradox of their existence—ostensibly real yet fundamentally illusionary.

This instance of irony is initially presented implicitly, yet Tom later explicitly states at the beginning of the scene that his family is detached from reality. This narrative choice underscores the thematic exploration of illusion versus reality, highlighting the family's deep-seated delusions (Metz, 1974; Bordwell, 1985) .

Tom describes his father's portrait on the wall as a ‘more-than-life-size photograph’ This description signifies the profound and disproportionate impact his father continues to exert on their lives, despite his physical absence. The contrast here is striking; although the father is not present, his influence remains overwhelmingly significant. This juxtaposition underscores the dual narrative techniques of symbolism and characterisation, with the exaggerated size of the photograph symbolizing the father's enduring and outsized presence in the family's psyche (Bordwell & Thompson, 2003; Brunette, 2005).

In contrast to Ehsan, who engages with his mother in a gentler manner during their interactions at the dining table, Tom's demeanor towards his mother is markedly more abrasive. Tom's discourse is laced with harsh and cutting language, employing terms such as ‘your hawk-like attention’, ‘sickening’, ‘it spoils my appetite’, ‘animal secretion’, ‘salivary glands’, and ‘mastication’ This lexicon not only conveys Tom's palpable frustration and disdain but also serves to highlight the stark disparity in their respective approaches to maternal interaction. Tom's choice of words evokes a sense of clinical detachment and visceral repulsion, further accentuating his psychological estrangement and emotional turmoil. This linguistic contrast underscores the complex dynamics of familial relationships within the narrative, revealing underlying tensions and contributing to a deeper characterisation of Tom as a figure grappling with internal conflict and a fraught sense of duty (Metz, 1974; Bordwell, 1985) .

In the cinematic adaptation, as previously noted, it is the brother who occupies the couch, which doubles as a bed. Conversely, in the literary text, the couch serves as Laura's sleeping quarters. This variation in the use of space is intrinsically linked to the characterisation of the individuals in both versions of the work. The differing sleeping arrangements underscore distinct aspects of their characters and their roles within the family dynamic, offering nuanced insights into their respective circumstances and psychological states (Bordwell, 1985; McGowan, 2012).

The image projected on the screen, depicting ‘Amanda as a girl on a porch, greeting callers’ serves as a poignant visual encapsulation of her nostalgic reminiscences and longing for a bygone era. Despite the film director's access to an array of advanced cinematic techniques, there is a notable omission in utilizing these resources to vividly bring this scene to life in the movie

adaptation. This directorial choice, or lack thereof, results in a missed opportunity to enhance the narrative through the visual medium, potentially diminishing the emotional and thematic impact that such a portrayal could have conveyed. The absence of these cinematic techniques underscores a divergence between the textual and visual representations, highlighting the limitations and creative decisions inherent in adapting literary works to film. This contrast accentuates the inherent challenges of translating nuanced character backstories and symbolic imagery from the written page to the screen, where visual storytelling holds the potential to amplify and deepen audience engagement with the characters' inner lives and historical contexts (Bordwell, 1985; McGowan, 2012) .

The phrase ‘Amanda having a look that is grim and hopeless and a little absurd’ serves as a remarkably incisive and evocative description, offering profound insight into her character for the reader. This carefully crafted depiction encapsulates the complex emotional landscape of Amanda's persona, blending elements of despair, determination, and a touch of the absurd. The use of ‘grim and hopeless’ poignantly highlights her underlying despondency and the relentless challenges she faces, while the qualifier ‘a little absurd’ introduces a nuanced layer of irony and tragicomedy to her character. This multi-dimensional portrayal allows readers to perceive Amanda not merely as a figure of pathos but as a richly textured individual whose resilience and eccentricities are inextricably linked to her past aspirations and current disillusionments. Such a detailed and layered characterisation underscores the depth of Williams' narrative technique, illuminating Amanda's internal struggles and the broader thematic currents of hope, nostalgia, and the human condition (Metz, 1982; Bordwell & Thompson, 2003) .

The screen image depicting a ‘winter scene in a park’ serves to poignantly emphasize the bleak and forlorn days Laura spent when she was not attending her classes. The depiction of her having to wander the streets during the harsh winter months is inherently tragic, accentuating the sense of desolation and hardship she endured. This image effectively conveys the emotional weight of her situation, imbuing the scene with a palpable sense of melancholy and despair. However, this external portrayal of tragedy contrasts sharply with Laura’s own perception of her experience. She downplays the severity of her circumstances, asserting, ‘It wasn’t as bad as it sounds’ Laura’s recounting of her activities, such as visiting the art museum, the birdhouses at the zoo, observing the penguins, attending the movies, and spending time at The Jewel Box—a large glasshouse where tropical flowers are cultivated—offers a nuanced insight into her characterisation. These details reveal Laura’s ability to find solace and beauty in her surroundings despite her challenging circumstances. Her visits to these places indicate a sensitivity to art and nature, highlighting her

introspective and gentle nature. This juxtaposition between the tragic external portrayal and Laura's internal resilience and appreciation for beauty underscores the complexity of her character. It reflects her inner strength and capacity to derive joy from simple pleasures, even in the face of adversity. This characterisation technique not only deepens the audience's understanding of Laura but also enhances the thematic exploration of resilience, perception, and the subjective nature of experience (Bordwell, 1985; McGowan, 2012; Sobchack, 1992) .

Further elucidation of the mother's emotional and mental state is provided through Laura's poignant observation: 'Mother, when you're disappointed, you get that awful suffering look on your face' This remark serves as a profound commentary on Amanda's psychological condition, highlighting the visible manifestation of her inner turmoil and despair. Laura's description captures the depth of Amanda's disappointment and the resultant emotional distress, which is perceptibly etched onto her countenance. This candid observation not only underscores the intensity of Amanda's suffering but also illuminates the relational dynamics between mother and daughter, revealing Laura's sensitivity to her mother's emotional fluctuations. The articulation of Amanda's 'awful suffering look' serves to deepen the characterisation of Amanda, offering a window into the chronic nature of her anxieties and the impact of unfulfilled aspirations on her psyche. This narrative detail enriches the audience's understanding of Amanda's character, providing a vivid portrayal of her perpetual struggle with disillusionment and emotional fragility (Metz, 1974; Bordwell, 1985) .

Laura's perception of Jim is depicted with a sense of idealistic fervor, as illustrated by the screen legend 'Jim as the high school hero bearing a silver cup', with the word '*HERO*' prominently displayed. This visual technique serves to amplify Laura's idealization of Jim, portraying him as a paragon of excellence and virtue in her mind. This characterisation of Jim as a heroic figure is deeply symbolic, reflecting Laura's desire for a savior figure who can rescue her from her insecurities and societal pressures. The recurrent image of 'Blue Roses' on the screen, as Laura recalls Jim's nickname for her, further enhances this idealization. This visual representation underscores the romanticized and almost mythic status Jim holds in Laura's memories, highlighting her emotional and psychological investment in him as a symbol of hope and aspiration. The symbolic use of Jim as a hero reflects Laura's internal world and her yearning for connection and validation, deepening the audience's understanding of her character and her struggles (Bordwell, 1985; McGowan, 2012; Sobchack, 1992) .

In stark contrast to Laura, whose past and condition are clearly contextualized within the narrative, the reasons behind Yalda's condition in the cinematic adaptation remain ambiguous. This

lack of clarity can significantly affect the audience's perception of her character. In the narrative, Laura's nostalgic clinging to her pre-disease past is a prominent trait, reflecting her longing for better times and aligning with her mother's reminiscences of bygone days. This characteristic is absent in Yalda's portrayal, resulting in a noticeable gap in her characterisation. Yalda's lack of nostalgic reflections detracts from the depth and complexity of her character, making it more challenging for the audience to empathize with her. This distinction underscores the importance of detailed backstories and character development in shaping audience perceptions and emotional engagement. The absence of a clearly defined past for Yalda diminishes the narrative's emotional impact and the character's relatability, highlighting the critical role of background and context in characterisation (Metz, 1982; Bordwell & Thompson, 2003) .

Tom's detailed description of his mother as a proactive and resourceful woman is vividly brought to life in the film adaptation. The portrayal aligns perfectly with Tom's characterisation of Amanda, showcasing her industrious nature and relentless efforts to secure additional income. This consistency in character portrayal across mediums highlights Amanda's dynamic personality and the complexity of her motivations, enriching the audience's understanding of her character. Amanda's characterization as a woman of action and words, tirelessly working to provide for her family, reflects her resilience and determination, adding depth to her role within the narrative. This multi-faceted depiction underscores the thematic elements of struggle and perseverance, central to the play's exploration of familial dynamics and personal resilience (Metz, 1974; Bordwell, 1985) .

Amanda's proud declaration, 'Both of my children—they're unusual children! Don't you think I know it? I'm so proud!' reflects her complex characterisation, which is not echoed in the movie adaptation. Moreover, cultural differences are highlighted by the fact that Ehsan's mother worries about her son becoming addicted to drugs, while Amanda fears Tom becoming an alcoholic. This distinction reflects the varying societal issues prevalent in different cultural contexts. Additionally, Amanda expresses her love for her husband, a sentiment not paralleled by Ehsan's mother, further illustrating cultural and character differences. These variations in character concerns and expressions of affection highlight the different societal and cultural landscapes in which the characters exist, providing a richer context for understanding their motivations and fears. The cultural specificity of these concerns underscores the broader themes of societal influence and individual agency within the narrative (Bordwell, 1985; McGowan, 2012; Sobchack, 1992) .

3.1.1.2.5 Mood

The lexicon selected to depict the apartment and its surrounding building, inclusive of the chromatic palette and pervasive dimness, functions as deliberate narrative techniques. Terms such as ‘dark’, ‘grim rear wall’, ‘dark narrow alleys’, ‘murky canyons of tangled clotheslines’, ‘garbage cans’ and ‘sinister latticework*’* are meticulously chosen to evoke a specific atmospheric mood. This meticulous description extends into subsequent passages, wherein it is explicitly stated that the scene is ‘dimly lighted and sentimental*’* Such ambiance is further accentuated (Modification) through sophisticated lighting techniques employed in the cinematic adaptation, effectively translating the textual mood into a visual experience (Bordwell, 1985; Sobchack, 1992) .

3.1.1.2.6 Intertextuality

The intertextuality embedded in the musical piece ‘*Ou sont les neiges’,* which is derived from the song ‘*Ballade des dames du temps jadis’,* a poem extolling the beauty of women, resonates profoundly as Amanda's voice is heard. Each time Amanda reminisces about her days as a Southern debutante, the words ‘*OU SONT LES…’* meaning 'where are the snows,' appear on the screen. The complete phrase, ‘*Ou sont les neiges d'antan’* translates to ‘where are the snows of yesteryear*’,* or ‘*f*rom a long time ago*’* Williams deliberately selected these words from the French poet François Villon's ‘*Ballade des dames du temps jadis’* to encapsulate Amanda's nostalgic yearning for the halcyon days of her girlhood. This sophisticated use of intertextuality enriches the narrative, intertwining Amanda's personal memories with a broader cultural and poetic heritage, thereby deepening the thematic resonance of her character's longing for a bygone era (Bordwell & Thompson, 2003; McGowan, 2012; Sobchack, 1992) .

The screen legend ‘Ou sont les neiges d'antan*’* is accompanied by a focused spotlight on Amanda, illuminating her presence on stage. This effect is further heightened by the visual portrayal of her face shining, her voice becoming more resonant, and her eyes lifting, all of which collectively amplify the nostalgic and emotional resonance of the scene. These theatrical elements work in concert to evoke a poignant sense of yearning and reminiscence, encapsulating Amanda's longing for the past (Bordwell, 1985; Sobchack, 1992) .

In the cinematic adaptation, this multifaceted portrayal is achieved through a close-up shot, which captures the intricate nuances of the actress's performance, particularly the spark in her eyes. This close-up serves to concentrate the viewer's attention on the subtle expressions and emotional depth conveyed by the actress, thereby translating the stage directions into a powerful visual

narrative. The filmic technique of using a close-up, combined with the actress's expressive eyes, effectively mirrors the symbolic and emotional impact intended in the original stage production, demonstrating the film's ability to adapt and convey complex character emotions through visual means (Metz, 1982; Bordwell & Thompson, 2003) .

The fact that Laura wears Amanda's old clothes, often inaccurately altered, symbolizes Amanda's attempt to impose her outdated beliefs on Laura. However, the description that 'the sleeves are too short for her' symbolizes that these beliefs are ill-fitting and inadequate for Laura. This combination of lighting, symbolism, and intertextuality is evident when Amanda faces the window, with light casting a 'cruelly sharp, satirical' reflection on her 'aged but childish features*',* reminiscent of a Daumier print. The use of the music 'Ave Maria*'* further symbolizes Amanda's maternal role, adding another layer of depth to her characterisation. This interplay of visual, auditory, and symbolic elements serves to create a multi-dimensional portrayal of Amanda, highlighting her complexity and the nuanced nature of her relationship with Laura. The symbolism inherent in the clothing and the lighting underscores the generational and ideological tensions between Amanda and Laura, enriching the narrative's exploration of familial dynamics and personal identity (Bordwell, 1985; McGowan, 2012; Sobchack, 1992).

3.1.1.2.7 Sound and Music

The music of 'The Glass Menagerie*'* is introduced here for the first time, marking a poignant moment when it is revealed that no gentleman caller desires Laura. This revelation is accentuated by a focused spotlight on her, heightening the emotional intensity of the scene. The musical motif continues to underscore the narrative as it transitions to the subsequent scene, where Laura candidly confides, 'Mother is afraid I'm going to be an old maid' with the same evocative music playing in the background. This seamless integration of the musical score serves to underscore the gravity of Laura's predicament, rendering the theme of her potential spinsterhood more pronounced and emotionally resonant. The consistent use of the music in these pivotal moments not only enhances the thematic continuity but also amplifies the emotional weight of Laura's fears and societal pressures, making this aspect of the story more salient and impactful compared to earlier narrative developments. This sophisticated interplay of auditory and visual elements exemplifies the narrative's ability to convey complex emotional landscapes and character anxieties through a harmonious blend of dialogue, music, and lighting techniques (Metz, 1982; Bordwell, 1985; Sobchack, 1992).

The deliberate inclusion of the word 'PAUSE' serves as a sophisticated narrative technique, signaling to the audience that the characters are engaging in profound introspection. This strategic use of pauses allows for a deeper exploration of the characters' internal states and heightens the dramatic tension within the scene. For instance, upon Amanda's return home after discovering that her daughter has not been attending her classes, she sits on the couch, and the narrative explicitly directs a ten-second pause. This extended moment of silence is then punctuated by Amanda's anguished query: 'What are we going to do? What is going to become of us? What is the future?' followed by yet another pause. This technique not only underscores the gravity of Amanda's concern and despair but also provides a poignant window into her cognitive and emotional processing. The pauses create a rhythm that mirrors the ebb and flow of her anxiety and contemplation, allowing the audience to immerse themselves in the depth of her existential crisis. This narrative device enhances the psychological realism of the characters, offering a visceral portrayal of their inner turmoil and the thematic exploration of uncertainty and vulnerability. Through these carefully orchestrated pauses, Williams masterfully conveys the silent, weighty moments that often accompany significant emotional distress and introspection, thereby enriching the overall narrative and character development (Bordwell & Thompson, 2003; McGowan, 2012; Sobchack, 1992).

After the mother and daughter discuss Laura’s condition—with Amanda referring to it as 'a little defeat hardly noticeable' while Laura straightforwardly calls herself 'crippled', the scene transitions with the accompaniment of music. Throughout the play, music has played a crucial role in creating the mood and conveying thematic messages. However, in the cinematic adaptation, the use of music is more restrained, appearing only in select moments intended to evoke specific emotions or atmospheres. The sparing use of music in the film contrasts with its more pervasive presence in the play, which continually underscores the emotional and psychological states of the characters. This selective deployment of music in the movie underscores key emotional beats and enhances the narrative’s impact by emphasizing moments of particular significance. The contrast in the use of music between the play and the film adaptation highlights the different approaches to mood and emotional resonance, with the film relying more on visual and dialogue-driven techniques to convey the characters' inner lives (Metz, 1982; Bordwell, 1985) .

With regard to translation shifts, in the movie, the sound of rain serves as a backdrop to symbolize melancholy and introspection as characters face internal and external changes. Rain is used to evoke sadness and transformation during moments when the characters are asleep, highlighting the emotional weight of the scene. In *The Glass Menagerie*, music plays a similar role.

The recurring use of music, especially during Laura's moments of vulnerability, heightens the sense of sadness and emotional fragility. The music is intertwined with Laura's sense of loneliness and her future uncertainty. This can be categorized as Modification because both works use sound to evoke melancholy and reflection, but *Here Without Me* uses environmental sounds (rain) while *The Glass Menagerie* relies on a more traditional musical score. The emotional impact remains the same, though the sound elements differ slightly.

However, in *Here Without Me*, music plays a crucial role in creating a nuanced emotional atmosphere. For example, as Ehsan experiences a moment of personal completion while watching a film in the cinema, the continuous background music reflects his emotional resolution and insight. The music here serves as a tool for resolving personal conflicts, giving the character closure. In contrast, the music in *The Glass Menagerie*, particularly the recurring 'Glass Menagerie' theme, emphasizes emotional fragility and vulnerability. The music underscores Laura's emotional state and her sense of being trapped, contributing to the unresolved tension in her character arc. This is a Mutation because the symbolic use of music in *Here Without Me* leads to emotional resolution and personal insight for Ehsan, while in *The Glass Menagerie*, music serves to deepen emotional vulnerability and heighten the unresolved nature of Laura's story. The focus shifts from closure and resolution (in *Here Without Me*) to fragility and tension (in *The Glass Menagerie*), transforming the emotional impact of the music.

And finally, on the Modulations made in the movie, the background music playing while the mother distributes sweets in the factory creates a contrast between the external activity and the internal melancholy she feels. The camera movement, along with the melancholic music, highlights her emotional struggle as she attempts to maintain a façade of normalcy. In *The Glass Menagerie*, internal struggle is highlighted by strategic pauses in dialogue. For example, after Amanda learns of Laura's truancy, a long pause emphasizes Amanda's growing sense of helplessness. These pauses function similarly to the background music in *Here Without Me*, offering moments of reflection and tension that reveal the characters' internal turmoil. As Modulation, both works use sound (or the absence of it) to emphasize the characters' internal struggles. However, in *Here Without Me*, the music reflects emotional dissonance between action and feeling, while in *The Glass Menagerie*, pauses in dialogue express internal anxiety and contemplation. The meaning remains similar, but the method of expression shifts.

3.1.1.2.8 Lighting

The darkened stage, complemented by the projected image of ‘The Blue Roses' on the screen, serves as a masterful introduction to the subsequent scene. This visual setup follows immediately after the emotionally charged scene accompanied by music and Laura's poignant statements about her mother's concerns regarding her future. The darkness of the stage is contrasted by the ethereal light emanating from the image of 'The Blue Roses' creating a visually arresting and symbolically rich tableau. This interplay of light and shadow not only enhances the dramatic effect but also underscores the thematic significance of Laura's unique yet fragile existence (Bordwell, 1985; Sobchack, 1992) .

The seamless transition between these scenes, with the continuity of thematic elements such as music and symbolic imagery, mirrors the technique of montage in film. This sophisticated combination of stagecraft elements—lighting, imagery, and sound—creates a cohesive and immersive experience for the audience, akin to the visual storytelling achieved through cinematic montage. By juxtaposing Laura's emotional vulnerability with the symbolic representation of 'The Blue Roses' the narrative effectively deepens the audience's understanding of her character and the central themes of fragility and isolation. This use of stagecraft to convey complex emotional and symbolic content exemplifies the innovative narrative techniques employed by Williams to enhance the play's emotional and thematic depth (Bordwell & Thompson, 2003; McGowan, 2012; Sobchack, 1992) .

In a scene where Laura remains uninvolved in Tom and Amanda’s quarrel, a concentrated pool of light isolates her figure, serving as a lighting device to emphasize her emotional detachment and vulnerability. This use of lighting visually underscores Laura's isolation and fragile state, creating a poignant contrast between her and the surrounding conflict. Additionally, after the quarrel, the dining room is lit with a turgid, smoky red glow, further enhancing the scene’s emotional intensity and the characters' turbulent states. The strategic use of lighting not only enhances the visual storytelling but also deepens the emotional and psychological dimensions of the characters, illustrating their internal conflicts and relational dynamics. The interplay of light and shadow serves as a metaphor for the characters’ emotional landscapes, adding layers of meaning to the visual narrative (Metz, 1982; Bordwell, 1985; Sobchack, 1992) .

In terms of translation shifts, the lighting techniques employed in the play are not as prominently noticeable as they are in the movie, primarily due to the inherent differences between the two mediums. However, it appears that the movie director has endeavored to maintain a degree

of relatability, mindful of the fact that he is creating a cinematic work rather than a theatrical production

To conclude, on Mutation, In the play, the use of lighting often highlights emotional fragility and detachment, especially with the symbolism of Laura's isolation and vulnerability, such as her symbolic connection to the blue roses and the concentrated light focused on her. In contrast, in *Here Without Me*, lighting transitions from darkness to brightness in key moments, symbolizing hope and reconciliation. For example, when the mother attempts to mend familial rifts, daylight floods the scenes, signaling a potential for positive change. Similarly, Reza's arrival is framed with an influx of light, suggesting his role as a source of optimism and transformation for the family. This is a Mutation because in *The Glass Menagerie*, lighting reinforces fragility and unresolved tension, particularly in Laura's character, while in *Here Without Me*, lighting shifts towards signifying renewal and reconciliation. The transformation changes the thematic focus from emotional vulnerability to emotional healing and hope.

However, the following is an example of Modulation. In *The Glass Menagerie*, after the quarrel between Tom and Amanda, the dining room is illuminated with a smoky red glow, symbolizing the heightened emotional tension and turmoil. The lighting emphasizes the characters' turbulent states and reflects the intensity of the conflict. In *Here Without Me*, similar emotional tension is expressed through the use of darkness during family arguments and the brother's departure. The nocturnal setting amplifies the unresolved issues and internal emotional conflict within the family, using darkness as a metaphor for their discord. This is considered as Modulation because both works use lighting to express emotional conflict, but *The Glass Menagerie* uses a symbolic red glow to emphasize the intensity of the emotions, while *Here Without Me* employs darkness to represent unresolved emotional turmoil. The shift in emphasis is on the color and brightness in one, and the absence of light in the other.

And finally, on lighting emphasizing isolation, *in* the play, lighting is used to isolate Laura, particularly in the scene where a concentrated pool of light is directed solely on her during Tom and Amanda's quarrel. This highlights her emotional detachment and vulnerability, creating a visual emphasis on her isolation. In *Here Without Me*, the consistently low lighting within the household mirrors this isolation, reflecting the emotional despondency and disconnect between family members. The cold, minimal lighting symbolizes the lack of warmth and connection, much like Laura's isolation in *The Glass Menagerie*. As Modification, both works use lighting to underscore isolation and emotional detachment, but while *The Glass Menagerie* focuses on isolating Laura

through specific pools of light, *Here Without Me* conveys this through cold, low lighting throughout the household. The core meaning remains, but the execution differs slightly between the works.

3.1.2 *Throne of Blood* and *The Tragedy of Macbeth*

3.1.2.1 Plot

The Tragedy of Macbeth by William Shakespeare is a dark and violent tale of ambition, power, and guilt. Set in Scotland, the play follows Macbeth, a brave Scottish general, who encounters three witches after a victorious battle. They prophesy that he will become the king of Scotland. Consumed by ambition and spurred on by his wife, Lady Macbeth, he murders King Duncan to seize the throne. However, once crowned, Macbeth's reign is marked by paranoia, tyranny, and further bloodshed. Haunted by guilt and increasingly unhinged, both Macbeth and Lady Macbeth descend into madness. Macbeth becomes isolated as he orders the murder of his friend Banquo and others to secure his power, while Lady Macbeth, overwhelmed by guilt, succumbs to mental collapse. In the end, Macbeth faces a rebellion led by Duncan's son, Malcolm, and is killed in battle by Macduff, a nobleman seeking revenge for the murder of his family. And, *Throne of Blood* (1957) on the other hand, directed by Akira Kurosawa, is a Japanese adaptation of Shakespeare's *Tragedy of Macbeth*, set in feudal Japan. The film follows Washizu, a loyal samurai, who encounters a spirit in the forest that foretells his rise to power as lord of Spider's Web Castle. Driven by ambition and the manipulations of his wife, Lady Asaji, Washizu murders his lord, Tsuzuki, to seize control of the castle. Once in power, Washizu becomes consumed by paranoia, leading to further violence as he orders the assassination of his ally Miki and others he perceives as threats. His reign is marked by fear, isolation, and growing instability, while Lady Asaji succumbs to madness under the weight of guilt. In the film's climactic battle, Washizu faces an uprising led by Tsuzuki's son and is ultimately betrayed by his own soldiers, who turn on him in a dramatic rain of arrows.

3.1.2.1.1 Exposition

In *The Tragedy of Macbeth* the exposition introduces the audience to Macbeth, a Scottish general, and his encounter with three witches on a heath. The witches prophesy that Macbeth will become the Thane of Cawdor and eventually the King of Scotland. This encounter ignites Macbeth's ambitious desires, setting the stage for the unfolding tragedy. Alongside him is Lady Macbeth, his ambitious wife who spurs him on to seize power through any means necessary, setting up the central conflict of the play. Comparatively, *Throne of Blood* opens with General Washizu and his comrade, General Miki, returning victorious from battle in feudal Japan. They encounter a spirit in a dense forest who prophesies that Washizu will become lord of the Northern Castle and eventually ascend to higher ranks. This prophecy shakes Washizu to his core and triggers his ambitious drive.

The exposition also introduces Lady Asaji, Washizu's wife, who, like Lady Macbeth, plays a crucial role in manipulating her husband towards fulfilling the prophecy, setting the tragic events in motion.

The role of prophecy and supernatural elements in setting the initial tone of a story is critical for engaging the audience's interest and establishing a complex protagonist. In both works, the initial prophecy serves to ignite the protagonists' latent ambitions, highlighting the powerful influence of supernatural foresight on human behavior and decisions. This aligns with contemporary analyses which emphasize how initial conditions in a narrative can significantly shape character motivations and plot development. In this context, while the introduction of the setting in the original Macbeth is brief, occurring in the very first scene where Macbeth is introduced to the reader, the director of *Throne of Blood* extends this introduction significantly, dedicating a prolonged scene to highlight Washizu's disorientation in the forest. This technique enhances the audience's perception of the character's psychological state. The director's use of Amplification in this instance can be categorized as Modulation, aligning with the film's portrayal of the character.

3.1.2.1.2 Inciting Incident

The inciting incident in *Macbeth* occurs when Macbeth is appointed the Thane of Cawdor, fulfilling the witches' first prophecy. This confirmation of the witches' supernatural ability plants the seed of ambition in Macbeth's mind. Coupled with Lady Macbeth's fierce determination to see her husband crowned king, Macbeth begins to contemplate the murder of King Duncan to seize the throne. Similarly, in Kurosawa's *Throne of Blood* the inciting incident is Washizu and Miki's encounter with the spirit in the forest. The spirit's prophecy not only predicts Washizu's rise but also instills a deep fear and obsession within him. Washizu becomes consumed by the idea of becoming lord of the Northern Castle, eventually leading him to commit treacherous acts, including the murder of his lord and friend, to fulfill the prophecy and secure his power. The incidents and their role in catalyzing the main conflict of the narrative (Herman, 2019) are crucial as they transform the protagonist's understanding of their world and propel them into the primary action of the plot. For Macbeth and Washizu, the inciting incidents serve as turning points that shift their paths towards a dark and tragic journey, influenced heavily by external supernatural forces and internal ambitions. In this respect, there is little difference between the two works, as both introduce the central conflict with an equivalent level of emphasis and magnitude.

3.1.2.1.3 Rising Action

The rising action in both works charts the protagonists' increasingly desperate and ruthless pursuit of power, fueled by their ambition and the prophecies they've received. In *Macbeth* this phase includes Macbeth's murder of King Duncan, his ascent to the throne, and his subsequent murders of Banquo and Macduff's family as he tries to eliminate threats to his reign. Macbeth's paranoia grows as he becomes increasingly isolated, losing the support of his allies and spiraling into madness. In *Throne of Blood* Washizu's rising action involves his ruthless climb to power after murdering his lord and friend. He becomes increasingly paranoid, haunted by the prophecy and manipulated by Lady Asaji, who urges him to take more extreme measures to secure his position. Washizu's descent into madness is marked by his brutal tactics to eliminate anyone who might challenge his rule, culminating in the castle siege where he meets his tragic fate. However, the number of individuals he commands to be killed is notably reduced; for example, the absence of counterparts to Macduff's family, consistent with the film's conclusion, significantly alters his depiction. This reduction in violence diminishes the character's perceived ruthlessness from the audience's perspective. The deliberate omission of characters, which constitutes a form of Mutation, alongside the Simplification employed by the director as a subcategory of Modulation, is particularly significant. These adjustments strategically shape the character to align with the director's envisioned portrayal.

The concept of rising action is pivotal in building narrative tension and developing character complexity. Both Shakespeare and Kurosawa utilize this phase to deepen the psychological profiles of their protagonists, showing how power and fear intertwine to drive their actions towards inevitable tragedy. The escalating series of actions in both narratives showcases the destructive potential of unchecked ambition and the corrosive effects of power on the human psyche.

3.1.2.1.4 Climax

The climax is the pivotal moment of highest tension and consequence in both narratives. In *Macbeth* the climax occurs during the Battle of Dunsinane when Macbeth faces Macduff in a final confrontation. Macbeth learns that Macduff was not 'born of woman' in the natural way, as the witches foretold, but by Caesarean section, sealing Macbeth's doom. Macbeth's realization and his defiant yet futile struggle in battle mark the climax of his downfall. However, in *Throne of Blood* the climax occurs during Washizu's castle siege. As he faces betrayal from within his own ranks and confronts the spirits of the forest that seem to turn against him, Washizu's paranoia and guilt reach a

fever pitch. The castle becomes a surreal battleground as Washizu fights against the forces that have conspired against him, ultimately meeting his demise through a barrage of arrows, fulfilling the tragic prophecy that has haunted him. Climactic moments in literature are crucial for their ability to resolve central conflicts and illuminate the core themes of the narrative. The climaxes in both *Macbeth* and *Throne of Blood* underscore the themes of fate, betrayal, and the inevitable downfall that accompanies unchecked ambition. These moments crystallize the tragic arc of the protagonists, bringing their internal and external conflicts to a head in a dramatic resolution. However, in light of the differences between the two works, the film entirely omits the prophecy ‘not to be born of woman’ a deliberate instance of Mutation. The rationale behind this omission (Mutation) will be explored in detail in the Interpretive Component of this research. This exclusion is consistent with the film's conclusion, where Washizu is ultimately betrayed and killed by his own troops, rather than by a specific general who, in the original text, fulfills the prophecy by not being ‘born of a woman.’

3.1.2.1.5 Falling Action

Following the climactic moments, the falling action in both works deals with the aftermath of the protagonists' actions and their inevitable downfall. In *Macbeth* the falling action includes the resolution of Macbeth's reign as his enemies close in on him. Macbeth's hubris and isolation lead to his death in battle, and order is restored with Malcolm ascending to the throne, marking the end of Macbeth's tyrannical rule. However, in *Throne of Blood* the falling action focuses on the aftermath of Washizu's death. The once-feared castle is shown in disarray, with Lady Asaji meeting a grim fate as well. The final scenes reflect on the futility of Washizu's ambition and the destructive consequences of his actions. The film ends with a haunting sense of inevitability and the lingering presence of the spirits that have manipulated Washizu throughout his tragic journey. To unravel the consequences of the climax and lead the narrative towards its resolution is what the falling action is for. In both stories, this phase highlights the themes of justice and retribution, showing the inevitable consequences of the protagonists' earlier actions. It also serves to restore a sense of order and normalcy, albeit at a significant cost, underscoring the moral lessons embedded in the narratives. The alterations made in these final scenes, classified as Modification, reflect the director's deliberate choice to shift the focus of the plot, ensuring that the film's emphasis remains on the individual and the immediate consequences of his past actions. This contrasts with *The Tragedy of Macbeth*, where the narrative concludes with Malcolm's ascension to the throne and the restoration of order, underscoring a broader resolution beyond the protagonist's personal downfall.

3.1..2.1.6 Denouement

The denouement, serving to provide closure and reflection on the events that have transpired, includes Malcolm's ascension to the throne and his reflection on the nature of tyranny and rightful rule in *Macbeth* The play ends with a sense of order restored but at a great cost, leaving the audience to contemplate the themes of ambition and fate. On the other hand, in *Throne of Blood* the denouement is more subdued and introspective. The final scenes reflect on the consequences of Washizu's ambition and the eerie presence of the forest spirits. There is a sense of cyclical inevitability as the film concludes with a view of the forest, suggesting that the spirits' influence and the cycle of ambition and destruction may continue unabated. The denouement is a crucial narrative component for providing resolution and thematic closure. Both *Macbeth* and *Throne of Blood* use this phase to reflect on the broader implications of the protagonists' journeys, emphasizing the enduring themes of ambition, fate, and the supernatural. However, as noted in the previous paragraph, this element has been modified and reinterpreted (Modification), with the emphasis shifted to different aspects. The reflective nature of the denouement invites the audience to consider the moral and philosophical questions raised by the narratives, ensuring a lasting impact.

3.1.2.2 Symbolism

3.1.2.2.1 Nature

The Tragedy of Macbeth is replete with nature-based symbols, from whatever there exists in the sky, to the land and to the waters. For instance, in Act I, Scene I, the play opens with such symbols as thunder and lightning and it is consistently kept until the very end:

(Thunder and lightning. Enter three Witches)
FIRST WITCH*: When shall we three meet again? In thunder, lightning, or in rain?*
SECOND WITCH*: When the hurlyburly's done, When the battle's lost and won.* (Act 1, Scene1)

Or when the sergeant is describing the battlefield to king Duncan, he says:

> *As whence the sun 'gins his reflection Shipwrecking storms and direful thunders break, So from that spring whence comfort seem'd to come Discomfort swells.*
> (Act 1, Scene2)

And in Acts I, III, and IV, as the three witches enter, there is thunder as well. As in Ray Bradbury's explanation on the story *A Sound of Thunder*, Shakespeare sees in thunder, the key to the symbolism of the inescapability of mortality as well as the dangers of human hubris. As a natural phenomenon, thunder underscores the fact that death is part of the natural order; it is a sometimes-frightening occurrence brought about by things beyond human control. Also, according to Abba and Nwachukwu, 'thunder is a symbol of destruction used to show the emotional state'.

Therefore, it can be concluded that the symbolic application of thunder in *The Tragedy of Macbeth* portrays Macbeth's character and his contribution to the play's theme. His ruthless departure from morality and uncontrollable greed is perfectly represented by thunder (and many more symbols). The playwright has purposefully repeated the thunder throughout the whole play to emphasis on this particular attribute of Macbeth, but in comparison, Kurosawa's *Throne of Blood* excludes this repetition and suffices with the only thunder at the very beginning of the film. This is rooted in Washizu's portrayal as the protagonist, who is more conservative than Macbeth. In the both works, both Macbeth and Washizu's character portrayals are perfectly consistent with all the nature-based symbolism in each work (not just thunder).

This character portrayal is an introduction to the protagonists' contribution to the plot, which itself is symbolically presented to the audience/receiver by such terms as *shipwrecking storms*, *rain, feverous earth, fog*, *cold wind,* etc.

In the following, where the sergeant and Rosse, the king's two warriors, are reporting the newest state of the revolt to him, they say:

> SERGEANT*: As whence the sun 'gins his reflection*
> *Shipwrecking storms and direful thunders break,*
> *So from that spring whence comfort seem'd to come*
> *Discomfort swells.*
>
> ROSS. *From Fife, great King,*
> *Where the Norweyan banners flout the sky*
> *And fan our people cold. Norway himself,*
> *With terrible numbers,*
> *Assisted by that most disloyal traitor*
> *The Thane of Cawdor, began a dismal conflict* (Act 1, Scene2)

Although ironically applied, because Macbeth is the hero at the end of this revolt who defeats the disloyal traitor, the 'shipwrecking storms' and 'fan our people cold' somehow symbolically foreshadows the next revolt in the plot cause by Macbeth himself.

Furthermore, Lennox, the young Thane attending king Duncan, describes the night before the king was slayed as in following:

> LENNOX*: The night has been unruly. Where we lay, Our chimneys were blown down, and, as they say, Lamentings heard i' the air, strange screams of death, And prophesying with accents terrible Of dire combustion and confused events New hatch'd to the woeful time. The obscure bird Clamor'd the livelong night. Some say the earth Was feverous and did shake.* (Act 2, Scene3)

The 'feverous earth that did shake, the obscure bird clamoring livelong night, and screams of death*'* are the other nature-based symbols adapted by the playwright to supplement the message which was meant to be conveyed by such images as thunder and storm.

(Enter Banquo, and Fleance with a torch.)

THIRD MURTHERER: *'Tis he.*

FIRST MURTHERER*: Stand to't.*

BANQUO*: It will be rain tonight.*

FIRST MURTHERER*: Let it come down.* (Act 3, Scene3)

Similarly in the above-mentioned scene, right before Banquo is murdered under Macbeth's order, he says 'It will be rain tonight'. Clearly enough, out of all it's representations, in this case rain symbolically foreshadows the story's negative turn that evokes the feeling of anticipation in viewers. Therefore, as predicted, this is exactly when he notices he is about to be murdered.

Since all Macbeth's confusion and his losing the track of wisdom and mindfulness are caused by the three witches' prophecies, there is always a trace of such disturbed weather conditions as thunder, rain, and fog in every scene where they attend. For instance,

HECATE*: And you all know security*

Is mortals' chiefest enemy.

(Music and a song within, "Come away, come away.")

Hark! I am call'd; my little spirit, see,

Sits in a foggy cloud and stays for me.

FIRST WITCH*: Come, let's make haste; she'll soon be back again.* (Act 3, Scene5)

FIRST WITCH*: I come, Graymalkin.*

ALL (THE WITCHES)*: Paddock calls. Anon!*

Fair is foul, and foul is fair.

Hover through the fog and filthy air. (Act 1, Scene1)

Philip Hoar believes that 'In works such as *Bleak House*, *Our Mutual Friend* and A *Christmas Carol*, Dickens uses the fog as a plot device, almost as another character. Scrooge feels his way through "the palpable brown air", one side of the street barely visible from the other. The fog hid all manner of crimes, seeping up the river and into the Thames basin, geographically situated to hold the mist like an ominous bowl over the citizens' heads'. Likewise, in Shakespeare's TOM, adaptation of fog is a symbolic claim of confusion and getting lost. Macbeth's confusion

between the reality and illusion caused by the witches' prophecies based on which he set an ominous destiny for himself and others is flawlessly invested in fog symbolism. Again, another foreshadowing for what is to come in the plot.

With regard to fog, *Throne of Blood*'s opening scene is an obscure foggy vision of heaths, similar to Tragedy of *Macbeth* where the witches would be expecting to meet Macbeth, and where there was fog; The heath, which itself represents the protagonist being childless, because it is a high infertile land. Both openings, in this regard, resemble one another, and only different in the placement of symbolism. However, the number of times and occasions Kurosawa has symbolically included fog in his film is considerably higher compared to Shakespeare. Undoubtedly this has been done purposefully and out of stylistic choices, because it is in line with Washizu's character portrayal. He feels lost and experiences a deep confusion, because he is mainly being manipulated by his wife and the confusion in his surrounding is completely out of his own will and control. This high usage of fog by the director perfectly represents the feeling of confusion going on in the whole film (in general). For instance, in the scenes where after Washizu and Miki meet the witch in the forest, when the king's son is fleeing from Washizu, when they bring in the casket of the king to his castle, when Wahizu's castle is being invaded, or when the protagonist succumbs and falls down on the ground at the end of the film, it is completely foggy, which is different from the play. To sum up, Kurosawa has chosen Addition as a subcategory of Mutation among translation shift types in this case to facilitate the conveyance of his message more effectively and consistently with his character portrayals.

However through Deletion as a translation shift, Kurosawa has refused to visually manifest such symbolic terms as '*f*everous earth that did shake, shipwrecking storms, talking trees, smoke of hell, etc.', either because of stylistic choices or potentialities of cinema. On the other hand, with regard to rain and wind, they have also been symbolically adapted by *Throne of Blood* director, but again with different placement to amplify the desired influence on the viewer in those particular scenes. For example, It rains before Banquo is murdered, but it is windy after they slay Miki, as it is before Washizu hears the news on losing their unborn child. Therefore, the director's choice has been Modulation as translation shift (amplification) in these cases.

3.1.2.2.2 Contrast

3.1.2.2.2.1 Day & Night

What can easily be distinguished in Shakespeare's Tragedy of *Macbeth* is the concept of contrast, particularly in his symbolic choices. For instance, trust and treason, succumbency and decisiveness, light and darkness, fair and foul, day and night, pity and ruthlessness, etc. are some of the explicit and implicit ways through which the playwright has included contrast in this work.
All the murders in the play occur at night. In his book, Alexander/Arthur Murphy notes that 'Night is described by two Poets, but one describes a Night of Quiet, the other of Perturbation. In the Night of Dryden all the Disturbers of the World are laid asleep; in that of Shakespeare nothing but Sorcery, Lust and Murder is awake'.

The following is Lady Macbeth's self-talk before she negotiates her plan to Macbeth:

> LADY MACBETH*: Come, you spirits That tend on mortal thoughts, Come, thick night, And pall thee in the dunnest smoke of hell That my keen knife see not the wound it makes Nor heaven peep through the blanket of the dark To cry, "Hold, hold!"* (Act 1, Scene5)

Also in the conversation between Macbeth and his wife when deciding to murder the king:

> MACBETH*: My dearest love, Duncan comes here tonight.*
> LADY MACBETH*: And when goes hence?*
> MACBETH*: Tomorrow, as he purposes.*
> LADY MACBETH*: O, never Shall sun that morrow see! …… and you shall put This night's great business into my dispatch, Which shall to all our nights and days to come Give solely sovereign sway and masterdom.* (Act 1, Scene5)

As clearly mentioned, the murder occurs at night and it stays in the contrast with the sun (brightness) that the king would never see again. As in later acts of the play, an old man tells Rosse about how he feels about this ongoing brutality:

> OLD MAN*: Threescore and ten I can remember well, Within the volume of which time I have seen Hours dreadful and things strange, but this sore night Hath trifled former knowings.*

ROSS*: Ah, good father, Thou seest the heavens, as troubled with man's act, Threaten his bloody stage. By the clock 'tis day, And yet dark night strangles the traveling lamp. Is't night's predominance, or the day's shame, That darkness does the face of earth entomb, When living light should kiss it?* (Act 2, Scene4)

In this dialogue, again night stays in contrast with day, symbol of brightness, happiness and prosperity. As inherent to cinema, this contrast between day and night, or darkness and brightness, though explicitly shown, cannot act as effectively as they do in literature where they can be repeated many times to add emphasis on the concept they represent. Although the film itself is in black and white and the contrast between day and night and/or darkness and brightness is explicitly viewed, it fails to be as effectively conveyed to the viewer. Therefore, Modulation (simplification) has been chosen by Kurosawa as a translation shift in the adaptation process, as is the case with the following 'fair is foul and foul is fair'.

3.1.2.2.2.2 Fair & Foul

As a key phrase, with variable manifestations throughout the play, ' Fair is foul and foul is fair' indicates two contradicting faces of things. Act 1, scene 1 is the introduction of the phrase into the story, where all the witches explicitly utter the phrase as:

ALL*: Paddock calls. Anon! Fair is foul, and foul is fair.*
Hover through the fog and filthy air. (Act 1, Scene1)

Later on in the narrative, it's hidden meaning is presented differently. For instance, after the realization of the first two prophecies, Macbeth, who is highly tempted, starts thinking that this temptation coming from the unseen can be neither good nor bad. He thinks:

This supernatural soliciting Cannot be ill, cannot be good. If ill, Why hath it given me earnest of success, Commencing in a truth? I am Thane of Cawdor. If good, why do I yield to that suggestion Whose horrid image doth unfix my hair And make my seated heart knock at my ribs, Against the use of nature?. (Act 1, Scene3)

His inability to distinguish between it's being ill or good, as two sides of a single entity is the writer's attempt to prove the point he wants to make by the phrase 'Fair is foul, and foul is fair'. Similarly, in the last Act, Macbeth again says:

> *For it hath cow'd my better part of man! And be these juggling fiends no more believed That patter with us in a double sense, That keep the word of promise to our ear And break it to our hope*. (Act 5, Scene8)

To him, everything seems like two-faced, which despite being the two, it cannot be either one at a time.

The other manifestation of the concept would be Lady Macbeth's last mental status before her death, where she was awake and asleep at the same time, and the reader couldn't tell which one she was:

> Gentlewoman: '*Since his Majesty went into the field, have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep*. (Act 5, Scene1)

Or for instance, the three witches who are female and at the same time they are not. They are both male and female, yet neither of them, as Banquo addresses them:

> *By each at once her choppy finger laying Upon her skinny lips. You should be women, And yet your beards forbid me to interpret That you are so*. (Act 1, Scene3)

As mentioned earlier, due to the inherent potentials of cinema, the lack of self-thought in TOB makes a huge difference between the interpretation of Macbeth and Washizu as the main characters. Except for Washizu's conversation with other characters, specially his wife, and through his decisions and actions, there is no other way left for the viewers to know about the contrast in his world view. The viewer is only provided with the scenes where he is

reflecting, but it is not clear on what. Threfore, this contrast in Washizu's belief system is not as clear as to the viewers as it is to the play's readers.

3.1.2.2.2.3 Water & Blood

Blood, having contradicting symbolic meanings as it represents death and/or chaos and life, because it is essential to the physical existence of living creatures, stays in contrast with water in TOM. Macbeth and his wife find the blood stains on their hands as a sign of their guilt in murdering king Duncan:

> LADY MACBETH*: Go, get some water And wash this filthy witness from your hand.*
>
> MACBETH*: Whence is that knocking? How is't with me, when every noise appals me? What hands are here? Ha, they pluck out mine eyes! Will all great Neptune's ocean wash this blood Clean from my hand? No, this my hand will rather The multitudinous seas incarnadine, Making the green one red.*
> *LADY MACBETH: My hands are of your color, but I shame To wear a heart so white. A little water clears us of this deed.* (Act 2, Scene2)

They believe washing the king's blood off their hands with water would clear them of their evil deed (guilt). As David Naar suggests, water, the universal representative of purity, clarity and washing off the sins is the writer's symbolic choice to not only artistically convey his message to the reader, but also put more emphasis on the message by contrasting it to blood.

However in *Throne of Blood*, the utterance of the words 'blood and water' or their visual manifestations are so much less frequent compared to Tragedy of *Macbeth*, and effectively, the emphasis on the concepts these two represent are also of a much lesser degree. Therefore, the director has decided to use Modulation here again as a shift to preserve his own stylistic presentation.

3.1.2.3 Characterisation

On Macbeth and Washizu being ensnared within the intricate webs of manipulation by their wives, it can be said that contrary to the common interpretation of Macbeth, he was not manipulated by his wife into committing crimes. He had already had sinister thoughts before his wife was even informed of the prophecies.

> Macbeth (aside): *Two truths are told, As happy prologues to the swelling act Of the imperial theme-I thank you, gentlemen. [Aside.] This supernatural soliciting Cannot be ill, cannot be good. If ill, Why hath it given me earnest of success, Commencing in a truth? I am Thane of Cawdor. If good, why do I yield to that suggestion Whose horrid image doth unfix my hair And make my seated heart knock at my ribs, Against the use of nature? Present fears Are less than horrible imaginings: My thought, whose murther yet is but fantastical, Shakes so my single state of man that function Is smother'd in surmise, and nothing is But what is not*. (Act 1, Scene 3)

Macbeth had witnessed the materialization of the first two prophecies and, clearly enough, he refers to them as 'truths'. He resembles the last prophecy to a play by saying 'Two truths are told, As happy prologues to the swelling act Of the imperial theme*'*. He is excessively ambitious enough to think 'why do I yield to that suggestion Whose horrid image doth unfix my hair And make my seated heart knock at my ribs*'*. His palpitating heart clearly reveals, at least to himself, how desperately he pleads materialization of the third prophecy. However, His conscience attempts to be deterrent in his mindful analysis, but eventually his fears are less than those horrible imaginings, as he confesses.

Also, when Malcom is introduced by the king as his heir in his order of succession, Macbeth tells himself:

> *The Prince of Cumberland! That is a step On which I must fall down, or else o'erleap, For in my way it lies. Stars, hide your fires; Let not light see my black and deep desires. The eye wink at the hand; yet let that be Which the eye fears, when it is done, to see.* (Act 1, Scene 4)

He considers this succession as *a step* in his way. This is when he feels the urge to interfere the materialization of his future kingship by saying 'I must fall down, or else o'erleap*'*. His impatient ambition and greed stops him from effortlessly witnessing its materialization like the first two prophecies. It is noteworthy that all these self talks occur before Lady Macbeth is informed of the prophecies. He not only had already developed evil thoughts, but also had decided to interfere, as he said, in 'falling down or o'erleaping' Malcom's succession and his own kingship. Therefore, it can be concluded that he was potentially greedy and evil enough to commit the crimes by himself. What Lady Macbeth suggested him, which is interpreted as manipulation, already existed in Macbeth's heart and mind, in contrast to the common interpretation of *The Tragedy of Macbeth.*

In comparison, the movie *Throne of Blood* does not explicitly depict Washizu as having excessive ambition or greed for power or bearing evil thoughts in his mind. Even with the cinematic techniques at hand, the director decided not to create any scenes which implies Washizu's sinister self thoughts. In contrast to Macbeth, he is introduced as completely manipulated by his wife into slaying the king and his old friend Miki. Therefore, the difference between Macbeth and Washizu as the protagonists lies here.

The translation shift occurring here would be Modulation. By simplifying Macbeth's character, the director portrays Washizu, as the protagonist. As mentioned earlier, such attributes as excessive greediness and ambition are diminished.

Some other proof that Macbeth, unlike Washizu, was self-sufficiently motivated to commit treason is that he writes a letter to his wife to give her good tidings on the prophecies before the king makes an unplanned visit to their castle. He writes:

> *… these weird sisters saluted me and referred me to the coming on of time with 'Hail, King that shalt be!' This have I thought good to deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewel*. (Act 1, Scene 5)

This clearly indicates that by sending the letter, he had intended Lady Macbeth to be mentally prepared when he introduces his evil plans, because the king's unplanned visit would not give him enough time to negotiate this with her. Otherwise, he could have waited and told her the

story after they would arrive to the castle. This lack of the letter in the film, with all its implications, can be categorized as deletion under the translation shifts introduced by Even-Zohar. However, Lady Macbeth, being equivalently greedy, takes the initiative and sets up her plans, although she had already realized the reason why her husband had sent her the letter, as she told him

What beast wast then That made you break this enterprise to me?. (Act 1, Scene 7)

when Macbeth begins to hesitate before killing the king. This depicts her awareness of Macbeth's intentions for sending her the letter. Therefore, it can be claimed that they were equally greedy and evil enough to execute their evil plans.

However, there is no sign of such letter in the movie *Throne of Blood*. As a proof this is in line with the already-mentioned claim that Washizu had no evil intention of betraying the king before his wife (Asaji) was informed. Nevertheless, how she is told about the prophecies is never presented to the movie audience. Their first conversation includes Asaji's insistence on slaying the king and Washizu's refusal. The only time the viewer can doubt Washizu's intentions is the following dialogue:

Washizu*: He treasures me like no other.*
Asaji*: Only because he does not know the depths of your heart.*
Washizu*: My heart? There is nothing in my heart.*
Asaji*: That is a lie.* (Act 1, Scene 7)

Therefore, it can evidently be concluded that Washizu is introduced to the audience as less ambitious and greedy compared to Macbeth.

Regarding the reason for Macbeth and Washizu disagreement and how their wives tempt them

a) Macbeth believes in Karma. In his ideology, karma can be both negative and positive. He is aware of the fact that slaying the king does not necessarily end in their prosperity, and they will inevitably face the consequences.

Macbeth*: 'tis done, then 'twere well It were done quickly. He said "If the assassination Could trammel up the consequence, and catch, With his surcease,*

> *success; that but this blow Might be the be-all and the end-all -here, But here, upon this bank and shoal of time, We'ld jump the life to come. But in these cases We still have judgement here, that we but teach Bloody instructions, which being taught return To plague the inventor. This even-handed justice Commends the ingredients of our poison'd chalice".* (Act 1, Scene 7)

He also firmly insists that due to the king's good deeds, the angles would eventually take his revenge:

> *Besides, this Duncan Hath borne his faculties so meek, hath been So clear in his great office, that his virtues Will plead like angels trumpet-tongued against The deep damnation of his taking-off, And pity, like a naked new-born babe Striding the blast, or heaven's cherubin horsed Upon the sightless couriers of the air, Shall blow the horrid deed in every eye, That tears shall drown the wind* . (Act 1, Scene 7)

In *Throne of Blood* on the other hand, there is no trace of Washizu's belief in karma, although karma's manifestation is clearly visible throughout the plot where the king had already killed his predecessor, Washizu slays the king, and eventually he be killed by his own troops as well. The film's ending, different from that of the play, is another affirmation of karma, where, unlike Macbeth who was killed by Macduf, his enemy, Washizu is slayed by his trusted troops. While he was counting on them to defeat the enemy, they launched arrows towards him, he collapsed and died. This shift can be considered as modification, because one of the protagonists is slayed by his enemy and the other one by his trusted troops. Although this might also apply to modification in plot and/or theme, the ending is clearly a depiction of the antagonist's past actions as the main character.

b) In addition to Karma, Macbeth's reasoning for his refusal is:

> *First, as I am his kinsman and his subject, Strong both against the deed; then, as his host, Who should against his murtherer shut the door, Not bear the knife myself.* (Act 1, Scene 7)

However, this is the only time he mentions *trust* as a deterrent factor. There lies similarities between Macbeth and Washizu as the two protagonists in this regard. However, 'trust' seems to be more significant to Washitzu, because he numerously points out the concept throughout his disagreement with Asaji on her evil plans.

- Washizu*: 'I prefer to remain here. I will serve my Lord loyally from this Garrison'* (Act 1, Scene 7)
- Washizu*: 'Our Great Lord trusts me. He treasures me like no other'* (Act 1, Scene 4)
- Washizu*: 'Asaji. Now your suspicious heart must find respite. Our Great Lord trusts me.'* (Act 1, Scene 7)
- Washizu*: 'Great Lord places his trust in me above all others. Thus he gives me the noble rank of vanguard commander.'* (Act 1, Scene 3)
- Washizu*: 'Slaying the Great Lord would be high treason'* (Act 1, Scene 7)
- Washizu*:'under what pretext can I commit high treason?'* (Act 1, Scene 7)

Being aware of Macbeth's attributes, Lady Macbeth strategically challenges him, but Asaji's strategy is manipulating her husband by developing fear in him. Whenever Washizu resorts to something to avoid Asaji's plans, she scares him with something. She had enough familiarity with his characteristics to admit that tempting him would not work efficiently as scaring him.

> Washizu*: I prefer to remain here. I will serve my Lord loyally from this Garrison. Savor the peace of a life befitting my rank*
> Asaji*: That shall not come to pass. What if Miki Yoshiaki should disclose the forest spirit's prophecy to our Great Lord? If that comes to pass, we shall not survive here. At once, the Great Lord would surround this castle with his men, jealous of the threat you pose to his hegemony.*
> Washizu*: I am... perfectly content with my station at North Garrison.*
> Asaji *: do you think the Great Lord will trust it is so, should Miki inform him of that prophecy?*
> Washizu*: Slaying the Great Lord would be high treason*
> Asaji*: Did not the Great Lord secure his own position murdering his predecessor?*.
> (Act 1, Scene 7)

In his final attempt, he justifies the king's killing his predecessor by saying "*No, only because his own Lord doubted him and sought his death*", only to avoid the fear of agreeing to Asaji's evil plans. This is exactly where she decided to make him feel the same fear the king had before slaying his predecessor. Therefore, although the beginning and the end of Asji's arguments are presented from an ambitious perspective, she mainly focuses on developing fears in him, because she had already realized that nothing can manipulate Washizu as powerfully as fear. Lady Macbeth, on the other hand, attempts challenging her husband with

a) his love towards her:

> Macbeth*: We will proceed no further in this business*
> *Lady Macbeth: Was the hope drunk Wherein you dress'd yourself? Hath it slept since? And wakes it now, to look so green and pale At what it did so freely? From this time Such I account thy love.* (Act 1, Scene 7)

b) his willpower and mental strength

> Lady Macbeth*: Was the hope drunk Wherein you dress'd yourself? Hath it slept since? And wakes it now, to look so green and pale At what it did so freely? Art thou afeard To be the same in thine own act and valor As thou art in desire? Wouldst thou have that Which thou esteem'st the ornament of life And live a coward in thine own esteem, Letting "I dare not" wait upon "I would" Like the poor cat i' the adage?* (Act 1, Scene 7)

c) his manhood

> Macbeth*: I dare do all that may become a man; Who dares do more is none."*
> *Lady Macbeth: "That made you break this enterprise to me? When you durst do it, then you were a man, And, to be more than what you were, you would Be so much more the man. Nor time nor place Did then adhere, and yet you would make both..* (Act 1, Scene 7)

The wives' attitude towards their husbands says a lot about Macbeth and Washizu. Lady Macbeth clearly knows how greedy Macbeth is and that is what she bases her temptations on, while Asaji chose her strategy based on the fact that she already knew how conservative Washizu was. Deletion is the translation shift applied in this section. The director has decided to omit Lady Macbeth's strategies in his adaptation and replace it with the ones more in line with Washizu's

attributes to create more consistency. It is also noteworthy to say that this eventually has led to modifying the protagonist's portrayal.

With regard to the love between Macbeth and his wife, it can be said that his love towards Asaji is blatantly expressed throughout the play. In his letter to Lady Macbeth, he wrote:

> *This have I thought good to deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee*. (Act 1, Scene 5)

Also, he addresses her with such terms of endearment as 'My dearest love' (p. 39), "*dearest chuck*", "*love*", and "*Sweet remembrancer!*". Additionally, another proof of Macbeth's love towards his wife manifests itself as Lady Macbeth challenges it by saying

> *From this time Such I account thy love. Art thou afeard To be the same in thine own act and valor As thou art in desire?* (Act 1, Scene 7)

, because she was already aware of him being in love. Macbeth's respect for his wife can be clearly understood as well when he says this in their great feast:

> *Our hostess keeps her state; but, in best time, We will require her welcome (*Act 3, Scene 4)

Nevertheless, the marital relationship between Washizu and Asji is not quite clear in general. Specifically, Wahizu's love for Asji has no evident display throughout the film, although they have semi-long conversations. It does not also mean they do not love each other, because this also cannot be traced in the film either.

The reason for the different expression of love between the two couple can be investigated from a cultural perspective. Even today, the Japanese society is more conservative than the Scottish one and people struggle with showing affection. Therefore, I believe the director, in addition to the other artistically domestications he has made, has altered this cultural attribute as well through simplification.

Finally, on the motivation to slay Miki and Banquo, Macbeth's ambition to kill Banquo was mainly personal. His sole intention was not to preserve sovereignty, but to satisfy and comfort his soul. Thinking about Banquo, Macbeth says:

> *Our fears in Banquo. Stick deep, and in his royalty of nature Reigns that which would be fear'd. 'Tis much he dares, And, to that dauntless temper of his mind, He hath a wisdom that doth guide his valor To act in safety. There is none but he Whose being I do fear; and under him My genius is rebuked, as it is said Mark Antony's was by Caesar*. (Act 3, Scene 1)

As explicitly mentioned, it is Baquo's valour, wisdom, and royalty of nature which scares Macbeth. He deeply envies his outstanding characteristics, and 'to feel his genius is rebuked' by his being can be the main motive to slay him. Mark Anthony and Caesar's intertextuality also proves that Macbeth has already lost the battle to Banquo in his mind. In Plutarch's biography of Mark Anthony, a foreteller says that Anthony would be fortunate in life, but this fortune would be overshadowed by Caesar's, and eventually Caesar defeated Anthony in war. Therefore, Macbeth did have enough reasons to kill him. Also, he makes the order without even informing his wife. This again proves that Macbeth himself had enough evil intentions to commit all the crimes.

On the other hand, Washizu tries to gain Miki's trust by putting his son in the line of succession, because they were childless. This would seem to solve many problems and was also in line with the prophecies. Therefore, it can be concluded that Washizu had no personal issues with his close friend Miki, even though the prophecies had already informed him of Miki's son being the future king not Washizu's. However, he only changes his mind when he knows his wife is pregnant. And this decision is again made under the manipulation of his wife. Therefore, the director has chosen addition as a translation shift in this case.

3.1.2.4 Music and Sound

3.1.2.4.1 *Throne of Blood*

In *Throne of Blood,* Akira Kurosawa employs traditional Japanese musical instruments to evoke a sense of historical authenticity, cultural ambiance, and emotional resonance. These instruments, deeply rooted in Japanese musical traditions, play a crucial role in shaping the film's mood and enhancing its narrative impact. According to Gorbman (1987), film music serves not only to underscore the visual elements but also to establish a film's cultural context and emotional tone. The shakuhachi flute is prominently used throughout the film to create a haunting and atmospheric mood. Its ethereal tones resonate during moments of introspection, supernatural encounters, and significant revelations. The flute's melancholic sound not only underscores the film's feudal Japan setting but also heightens the sense of mystery and foreboding surrounding pivotal scenes. For instance, during Washizu's encounter with the spirit in the forest, the shakuhachi flute's plaintive melody underscores the supernatural nature of the encounter. The flute's eerie notes suggest the presence of otherworldly forces and foreshadow the unfolding of prophecies that will shape Washizu's tragic fate. This alteration (Modification) used by the director as a technique has been quite helpful in letting the audience connect better with the film.

Taiko drums are also used to punctuate scenes of action, conflict, and ritualistic significance throughout the film. Their rhythmic beats and thunderous resonance evoke a sense of urgency, power, and tension. The use of Taiko drums during battle sequences amplifies the intensity of warfare and underscores the physical and emotional stakes for the characters involved. For example, in the climactic battle scenes and during Washizu's descent into madness, the relentless pounding of Taiko drums intensifies the chaotic atmosphere. The drums' primal rhythms mirror the characters' inner turmoil and the external conflicts driving the narrative towards its tragic conclusion. As Bordwell and Thompson (2017) highlight, the rhythm and tempo of music in film can significantly influence the viewer's emotional engagement and perception of the scene.

Kurosawa employs silence and minimalistic soundscapes as well to create moments of introspection, tension, and emotional depth. The strategic use of silence allows for contemplative pauses and amplifies the impact of key scenes, heightening the audience's engagement with the characters' internal struggles and moral dilemmas. The silence in Throne of Blood is often used during pivotal moments of emotional intensity and psychological turmoil, which can be counted as Modulation as a subcategory of translation shifts.By stripping away external noise, Kurosawa focuses the audience's attention on the characters' facial expressions, body language, and subtle

nuances of performance. This minimalist approach invites viewers to empathize with the characters' inner conflicts and moral quandaries. Following Washizu's murder of his lord and friend, the film employs a moment of profound silence. This silence underscores Washizu's internal turmoil and moral reckoning, as he grapples with guilt, paranoia, and the weight of his actions. The absence of sound amplifies the emotional weight of the scene and deepens the audience's understanding of Washizu's descent into madness (Kress & van Leeuwen, 2001).

The dynamic soundscapes in *Throne of Blood* encompass a range of auditory elements, from ambient sounds of nature to the cacophony of battle. These soundscapes immerse viewers in the sensory experience of feudal Japan, conveying a sense of realism, immediacy, and atmospheric richness. Kurosawa utilizes the dynamic soundscapes to evoke the sights and sounds of feudal Japan's natural and human environments. The rustling of leaves in the forest, the chirping of birds, and the whisper of wind through bamboo groves create a backdrop of tranquility as well as unease. These natural sounds contrast sharply with the clamor of battle or the solemn rituals depicted in the film. As an example, during scenes set in the forest where Washizu and Miki encounter the spirit, the ambient sounds of nature envelop the characters and the audience alike. The gentle rustling of leaves and the distant calls of wildlife create a serene yet eerie atmosphere, heightening the supernatural elements of the encounter and foreshadowing the unfolding tragedy.

Throughout Throne of Blood, sound is also employed symbolically to convey thematic motifs, foreshadow events, and deepen the film's allegorical resonance. Certain sounds carry symbolic weight and serve as narrative signifiers, enriching the audience's interpretation of the characters' journeys and the overarching themes of the film. The symbolic sounds in Throne of Blood often foreshadow significant events and underscore the characters' predestined paths. Chanting monks, distant echoes, and resonant bell tones are used to evoke a sense of fate, inevitability, and the influence of unseen forces shaping human destinies. The recurring sound of chanting monks, heard during pivotal moments of prophecy and reflection, symbolizes the presence of fate and the characters' inexorable march towards their tragic destinies. The solemn, otherworldly quality of the chants underscores the film's exploration of supernatural influences and the characters' struggles against their predetermined fates.

In summary, Akira Kurosawa's masterful use of music and sound as part of *mise-en-scene* in Throne of Blood enriches the film's narrative depth, emotional resonance, and thematic complexity. Through traditional Japanese instruments, silence and minimalism, dynamic soundscapes, and symbolic use of sound, Kurosawa crafts an immersive cinematic experience that engages viewers on both sensory and intellectual levels. His meticulous attention to auditory detail enhances the

film's historical authenticity, underscores its thematic motifs, and invites audiences to explore profound questions of ambition, fate, and the human condition in feudal Japan (Murch, 2001).

3.1.2.4.2 *Tragedy of Macbeth*

The opening scene of Macbeth introduces the three witches, whose presence is accompanied by thunder and lightning. These auditory elements immediately establish a dark and ominous tone, signaling to the audience that the play will explore themes of supernatural interference and moral corruption (highly interconnected with the lighting technique). The witches' chants, "Fair is foul, and foul is fair: / Hover through the fog and filthy air" (Act 1, Scene 1), are not only unsettling in their content but also in their rhythmic and musical quality. The incantatory nature of their speech blurs the line between dialogue and song, creating a spellbinding effect that underscores their otherworldly power. The use of sound in these scenes is crucial for building the eerie and foreboding atmosphere that pervades the play. The auditory imagery of thunder and lightning, coupled with the witches' chanted spells, creates a soundscape that evokes chaos and disorder. Generally speaking, this supernatural soundscape sets the stage for the ensuing drama, establishing an aural motif that recurs throughout the play whenever witches appear or their influence is felt (Gorbman, 1987).

Witch*: When shall we three meet again?*
In thunder, lightning, or in rain?
Witch*: When the hurlyburly's done, When the battle's lost and won*
.
.
Witch*: Paddock calls.*
All*: Fair is foul, and foul is fair* (Act 1, Scene 1)

The witches' use of sound serves to blur the boundaries between the natural and supernatural worlds. Their chants and the accompanying thunder and lightning create an auditory experience that is both mesmerizing and disorienting, reflecting the play's themes of confusion and moral ambiguity. The sound of the witches' voices, often described as harsh and shrill, further emphasizes their role as agents of chaos and destruction. This auditory framing also sets a precedent for the kind of psychological and emotional disarray that follows, marking the witches' influence as both foreboding and inevitable. According to Eco (2001), the use of sound in creating a supernatural

atmosphere is a technique that enhances the narrative by engaging the audience's sensory perceptions, making the supernatural elements more tangible and impactful.

One of the most striking uses of sound in *Macbeth* is in Lady Macbeth's sleepwalking scene (Act 5, Scene 1). As she sleepwalks, Lady Macbeth is haunted by auditory hallucinations of knocking and the imagined stains of blood on her hands. Her famous lines,

Out, damned spot! out, I say!—One: two: why, then, 'tis time to do't.—Hell is murky! (Act 5, Scene 1)

reveal her profound psychological distress. The sound of knocking, which she hears repeatedly, serves as a reminder of the murder of King Duncan and the guilt that now consumes her. The auditory hallucinations experienced by Lady Macbeth are a manifestation of her inner turmoil and guilt. The imagined stains of knocking and the persistent memory of bloodstains symbolize the inescapability of her guilt and the consequences of her and Macbeth's actions. The soundscapes in these scenes are not just literal but also metaphorical, representing the psychological consequences of ambition and moral corruption.

The auditory elements in this scene also serve to heighten the tension and drama. The knocking sound, which is mentioned multiple times in the text, creates a sense of urgency and impending doom. It is a sound that Lady Macbeth cannot escape, much like her guilt. This use of sound to represent psychological states is a powerful technique that Shakespeare employs to deepen the audience's understanding of her character and her descent into madness. Additionally, the imagined stains of blood on Lady Macbeth's hands, though not directly audible to the audience, are vividly described in the text. Lady Macbeth's obsessive attempts to wash away the 'damned spot' reflect her profound psychological disturbance, with the imagined sensory experience of blood symbolizing her indelible guilt. This interplay between sound and imagination reveals the depth of Lady Macbeth's internal conflict and enhances the tragic dimension of her character (Gorbman, 1987).

Macbeth's experience of sound also plays a critical role in conveying his psychological turmoil. In Act 2, Scene 2, following the murder of King Duncan, Macbeth hears a voice cry out,

This auditory hallucination highlights Macbeth's immediate realization of the gravity of his crime and its consequences on his peace of mind. The voice serves as an externalization of his internal guilt, signifying the moral and psychological repercussions of his actions. The motif of sleeplessness and the accompanying sounds of distress recur throughout the play, symbolizing the characters' unraveling sanity. Macbeth's obsession with the auditory hallucination of the accusing voice indicates his deep-seated fear and guilt, which manifest through these imagined sounds. The auditory imagery (as a device) of sleeplessness and restlessness underscores the theme of the natural order disrupted by the protagonist's regicide, with sound serving as a constant reminder of his transgression (Nöth, 1990).

The use of sound in these moments extends beyond the literal, engaging with the metaphysical and the psychological. The auditory hallucinations that Macbeth experiences reflect the consequences of his unchecked ambition and moral corruption. They serve as a narrative device to convey the depth of his internal conflict and the inexorable nature of his descent into madness. The climactic battle scenes in Macbeth are rich with sound imagery, contributing to the chaotic and violent atmosphere of war. In Act 5, Scene 7, as Macbeth prepares for his final stand, the sounds of battle—alarms, drums, and the clash of swords—fill the stage. These auditory elements are crucial in conveying the intensity and brutality of the conflict. The relentless sound of drums and trumpets not only signals the physical battle but also symbolizes the internal struggle within Macbeth as he faces his downfall. The use of martial music and sounds in these scenes serves to underscore the themes of conflict and ambition. The persistent beat of the drums mirrors the relentless pursuit of power that has driven Macbeth to this point. The sounds of battle also reflect the externalization of Macbeth's internal chaos and his ultimate realization of the futility of his actions.

Moreover, the juxtaposition of silence and sound in the final act enhances the dramatic impact. Moments of quiet introspection or dialogue are punctuated by sudden bursts of battle noise, creating a dynamic and engaging auditory experience. This contrast between silence and sound heightens the tension and emphasizes the stakes of the final confrontation between Macbeth and his enemies. The auditory elements during the battle scenes also reflect the disintegration of Macbeth's power and authority. The chaotic sounds of battle symbolize the collapse of the social and moral order that Macbeth's rule has disrupted. The relentless noise of conflict serves as a backdrop to Macbeth's isolation and his confrontation with the consequences of his ambition. In addition, the

use of silence in the moments leading up to Macbeth's death is particularly striking. The sudden cessation of battle noise creates a poignant contrast, emphasizing the finality of Macbeth's downfall. The silence that follows his death underscores the end of his tyrannical reign and the restoration of order, providing a powerful auditory punctuation to the play's resolution (Poyatos, 2008).

While explicit musical elements are sparse in *Macbeth* Shakespeare employs musical imagery and symbolism to enhance the play's themes. The references to music and musical instruments in the text often carry symbolic weight, contributing to the overall auditory experience of the play. In Act 4, Scene 1, the witches use a cauldron to brew their potion, accompanied by rhythmic chanting and the sound of bubbling.

Witch*: Round about the cauldron go;*
In the poison'd entrails throw.---
Toad, that under cold stone
Days and nights has thirty-one
Swelter'd venom, sleeping got,
Boil thou first I' th' charmed pot.
All*: Double, double toil and trouble:*
Fire, burn; and, cauldron, bubble. (Act 4, Scene 1)

The musical quality of their incantations adds to the ritualistic and supernatural atmosphere, with the rhythmic repetition emphasizing the inevitability of their prophecies. The use of musical imagery in this scene underscores the themes of fate and the supernatural, with the witches' rhythmic chants serving as a musical representation of the inexorable march of destiny (Pérez-González, 2014).

Furthermore, the references to bells and their sounds carry significant symbolic meaning in the play. The bell that tolls before Duncan's murder (Act 2, Scene 1) is described by Macbeth as a "knell that summons thee to heaven or to hell". This auditory signal marks the point of no return for Macbeth, symbolizing the irreversible nature of his actions and the impending consequences. The sound of the bell serves as an auditory metaphor for the transition from life to death, innocence to guilt, and order to chaos. Additionally, in Act 2, Scene 3, the Porter's humorous interaction with the

knocking at the gate provides a brief respite from the tension but also carries deeper symbolic implications. The knocking that follows Duncan's murder symbolizes the intrusion of reality into Macbeth's world, with the sound representing the consequences of his actions and the inevitability of retribution. The juxtaposition of the Porter's comedic relief with the ominous knocking sound creates a complex auditory landscape that reflects the play's themes of guilt and moral reckoning (Chandler, 2007).

To conclude, the use of sound and music in *Macbeth* plays a pivotal role in establishing the play's atmosphere, conveying psychological states, and enhancing thematic elements. Shakespeare's strategic use of auditory elements—from the eerie chants of the witches to the haunting sounds of knocking and the symbolic tolling of bells—creates a rich and immersive auditory experience. These soundscapes not only heighten the dramatic tension but also deepen the audience's understanding of the characters' internal struggles and the play's exploration of ambition, guilt, and the supernatural. By integrating these elements seamlessly into the narrative, Shakespeare crafts a play that resonates on both an emotional and intellectual level, inviting audiences to explore the profound moral and psychological complexities at its core (Scolari, 2009).

Therefore, the film Throne of Blood possesses inherent potential to employ sound and music in a manner that enhances realism, fostering a stronger connection between the audience and the narrative. This potential, combined with the integration of traditional Japanese music, serves to enhance the film's storytelling. This approach underscores the effectiveness of monstration (Mdification) as a cinematic technique in comparison to conventional narration.

3.1.2.5 Lighting

3.1.2.5.1 *Throne of Blood*

Lighting in cinema serves multiple functions: it illuminates the scene, sets the mood, highlights characters, and underscores themes. Drawing on theories of film lighting by scholars such as David Bordwell and Kristin Thompson, this section examines how Kurosawa uses lighting to guide the audience's emotional response, establish a visual style, and convey deeper meanings. Bordwell and Thompson argue that lighting is integral to *mise-en-scène*, affecting how viewers perceive space and character psychology. By employing high-contrast lighting, chiaroscuro effects, and strategic use of shadow and light, Kurosawa creates a visual language that complements the film's narrative and thematic content (Bordwell & Thompson, 2017).

The opening sequence of *Throne of Blood* immediately sets the tone for the film with its haunting atmosphere. The use of fog and low lighting creates a sense of mystery and foreboding. The dim, diffused light filtering through the fog not only obscures the landscape but also suggests an environment where clarity and certainty are elusive. This visual approach aligns with the themes of fate and uncertainty that permeate the film. Kurosawa's choice of lighting in this sequence emphasizes the desolate and timeless nature of the landscape. The interplay of light and shadow on the fog enhances the eerie and otherworldly ambiance, creating a sense of impending, unavoidable doom. This technique also serves to immerse the audience in the setting, establishing a visual motif that recurs throughout the film. The fog itself acts as a visual metaphor for the obscure and treacherous path that Washizu, the protagonist, will navigate. The lighting through the fog hints at a world shrouded in mystery and fate, setting up the thematic exploration of ambition and its consequences.

The careful manipulation of lighting in the opening sequence also serves to introduce the audience to the film's Noh-inspired aesthetic. Noh theatre is characterized by its minimalistic and symbolic use of stage elements, and Kurosawa translates this into his cinematic language through the use of lighting. The minimalist lighting in the foggy landscape strips away unnecessary details, focusing the viewer's attention on the mood and the thematic undercurrents of the scene.

In the scene where Washizu and Miki encounter the spirit in the forest, Kurosawa uses lighting (as in *The Tragedy of Macbeth*) to heighten the supernatural and ominous quality of the moment. The spirit is illuminated with an unnatural, ethereal light that contrasts sharply with the dim, shadowy forest surrounding the characters. This contrast not only makes the spirit stand out but also reinforces its otherworldly nature. The ethereal lighting around the spirit, often achieved

through backlighting and soft focus, creates a halo effect that emphasizes its supernatural presence and its role as a harbinger of doom. The use of backlighting on the spirit creates a halo effect, emphasizing its supernatural presence and the foreboding prophecy it delivers. Meanwhile, Washizu and Miki are often shown in partial shadow, their faces illuminated just enough to capture their expressions of fear and awe. This lighting choice underscores the power imbalance in the scene and highlights the characters' vulnerability to the forces of fate and destiny. The shadows that play across Washizu and Miki's faces symbolize their internal conflict and the dark path they are about to embark on.

The stark lighting contrast also serves to visually separate the human and the supernatural realms. The spirit's luminous presence in the shadowy forest setting visually signifies the intrusion of the supernatural into the natural world. This separation is further emphasized by the use of high-key lighting for the spirit, which stands in sharp contrast to the low-key lighting that envelops Washizu and Miki. This technique not only enhances the eerie atmosphere but also visually conveys the theme of fate's inescapable influence on human lives (Fig. 3.5).



Figure 5: Screenshot from Throne of Blood (Kurosawa, 1957)

The Tsuzuki's (King Duncan) assassination scene is a masterclass in the use of lighting to create tension and convey psychological depth. Kurosawa employs chiaroscuro lighting to dramatize the moment of the murder. The high-contrast lighting casts stark shadows, creating a visually fragmented space that mirrors Washizu's internal conflict and moral disintegration. This use of chiaroscuro is reminiscent of German Expressionist cinema, where lighting is used to externalize characters' inner turmoil. As Washizu approaches Tsuzuki, the lighting becomes more intense, with sharp contrasts between light and dark areas of the frame. This technique not only builds suspense but also symbolizes the looming presence of death and the irreversible nature of Washizu's actions (Roberts, 2021). The stark shadows that fall across Washizu's face highlight the duality of his character – the honorable warrior versus the ambitious usurper. The interplay of light and shadow creates a sense of moral ambiguity, reflecting Washizu's inner struggle.

The use of shadow to obscure parts of the frame adds to the sense of uncertainty and dread, making the act of murder even more shocking when it occurs. The dimly lit interior of Tsuzuki's chamber, combined with the sudden bursts of light as Washizu commits the act, creates a jarring contrast that heightens the emotional impact of the scene. The lighting here not only serves to enhance the suspense but also to underscore the thematic elements of betrayal and ambition. After the assassination, the interplay of light and shadow continues to reflect Washizu's psychological state. The fragmented lighting patterns suggest his fragmented mind, haunted by guilt and paranoia. Kurosawa uses low-key lighting to cast deep shadows that envelop Washizu, symbolizing the moral darkness that has overtaken him. This use of lighting as a psychological mirror is a testament to Kurosawa's skill in using visual elements to deepen character exploration. The shadows that close in around Washizu create a claustrophobic atmosphere, emphasizing his isolation and descent into madness.

In the climactic final battle, lighting plays a crucial role in amplifying the chaos and tragedy of Washizu's downfall. Kurosawa uses natural light to great effect, with the bright, harsh daylight contrasting with the dark, smoke-filled interiors of the castle. This contrast heightens the sense of disorder and impending doom. The exterior shots, bathed in harsh sunlight, create a stark and unforgiving landscape that reflects the brutal reality of the battle. The bright daylight illuminates the dust and smoke of the battlefield, creating an almost apocalyptic vision. The harsh light enhances the sense of chaos, as it reflects off the armor and weapons, creating blinding flashes that disorient the viewer. This use of natural light serves to emphasize the raw and brutal nature of the conflict,

stripping away any romanticism associated with warfare. The stark lighting underscores the futility and destruction wrought by Washizu's ambition.

Inside the castle, the dim, flickering light from torches and fires creates a claustrophobic and hellish atmosphere. The shifting light and shadow within the castle walls symbolize the disintegration of Washizu's power and sanity. The flickering light from the torches casts moving shadows that dance across the walls, creating a sense of instability and chaos. This lighting choice reflects Washizu's crumbling authority and the pervasive sense of doom that permeates the castle. One of the most striking uses of lighting in this sequence is the image of Washizu's death. As he is struck by arrows, his body is illuminated starkly against the dark background, creating a powerful visual contrast that emphasizes the finality of his fate. The play of light on the arrows and Washizu's armor highlights the physical and symbolic piercing of his ambitions and life. The stark lighting in this moment serves to underscore the themes of retribution and the inexorable nature of fate. The light that harshly illuminates Washizu in his final moments is reminiscent of a spotlight in Noh theatre, focusing the audience's attention on the tragic culmination of his journey.

The use of lighting in the final battle sequence also serves to reinforce the cyclical nature of fate. The bright daylight that illuminates the battlefield is reminiscent of the foggy light in the opening sequence, creating a visual bookend that ties the narrative together. This cyclical lighting motif underscores the inevitability of Washizu's downfall and the idea that his fate was sealed from the beginning (Brooks, 2018).

4.1.2.5.2 *Tragedy of Macbeth*

Darkness is a recurring motif in *Macbeth*, symbolizing the moral corruption and evil that pervades the play. This is vividly illustrated in Macbeth's soliloquy in Act 1, Scene 4, where he contemplates the murder of King Duncan:

Stars, hide your fires;
Let not light see my black and deep desires. (Act 1, Scene 4)

Here, Macbeth invokes darkness to conceal his sinister ambitions, reflecting his desire to hide his true intentions and the moral darkness within him.

The imagery of darkness continues to play a significant role in Act 2, Scene 1, where Macbeth envisions a dagger leading him towards Duncan's chamber. The scene is set at night, and Macbeth's path is illuminated only by a torch:

Thou marshall'st me the way that I was going;
And such an instrument I was to use. (Act 2, Scene 1)

The limited light provided by the torch amidst the surrounding darkness symbolizes Macbeth's conflicted state of mind and the impending moral darkness he is about to enter. The darkness enveloping him foreshadows the evil act he is about to commit and the consequent moral descent (Kress & van Leeuwen, 2001).

The murder of King Duncan, which takes place under the cover of night, further reinforces the association of darkness with evil. Lady Macbeth, in Act 1, Scene 5, calls upon the spirits to

unsex me here
from the crown to the toe, top-full
Of direst cruelty!

She continues,

Come, thick night,
And pall thee in the dunnest smoke of hell (Act 1, Scene 5)

Lady Macbeth's invocation of darkness to aid in their dark deed underscores the theme of moral corruption. The darkness of night becomes a cloak for their treacherous actions, symbolizing the concealment of their guilt and the moral blindness they willingly embrace (Poyatos, 2008).

Light, in contrast to darkness, often symbolizes truth, guilt, and divine justice in Macbeth. After Duncan's murder, Macbeth is haunted by the memory of the act and the metaphorical light that exposes his guilt. In Act 2, Scene 2, Macbeth is troubled by his inability to say "*Amen*" after the

murder, signifying his estrangement from God and goodness. He tells Lady Macbeth, "Methought I heard a voice cry, *'Sleep no more! / Macbeth does murder sleep'"*. This imagined voice represents the light of his conscience, an unwelcome reminder of his guilt that disrupts his peace (Scolari, 2009).

Lady Macbeth's sleepwalking scene in Act 5, Scene 1, further illustrates the symbolic use of light. As she obsessively tries to wash the imaginary blood from her hands, she demands, "*Out, damned spot! out, I say!—One: two: why, then, 'tis time to do't.—Hell is murky!*" The scene is set in darkness, and her attendant observes her holding a candle: "*She has light by her continually; 'tis her command*". The candle's light represents Lady Macbeth's inescapable guilt and the psychological torment that now plagues her. Her need for light signifies her fear of darkness, both literal and metaphorical, as it reminds her of the dark deeds she has committed and the resultant damnation (Rajewsky, 2005).

The pervasive imagery of light and darkness in these scenes underscores the psychological conflict and moral corruption experienced by both Macbeth and Lady Macbeth. The light reveals their guilt and the darkness symbolizes the evil acts they have committed. This interplay between light and darkness not only enhances the dramatic tension but also deepens the audience's understanding of the characters' inner turmoil (Torop, 2002).

Banquo's ghost, appearing in Act 3, Scene 4, serves as another crucial instance where light and darkness play significant roles. During the banquet scene, Macbeth is confronted with Banquo's ghost, which only he can see. This spectral vision, appearing under the dim, flickering light of the banquet hall, signifies Macbeth's growing paranoia and guilt. The ghost's presence in the midst of the lighted hall contrasts with the darkness of Macbeth's soul and the evil acts he has committed. This use of dim light to manifest internal guilt and fear enhances the dramatic effect and highlights Macbeth's deteriorating sanity (Stam, 2005). The vision of Banquo's ghost symbolizes the inescapability of Macbeth's guilt and the consequences of his ambition. The interplay of light and darkness in this scene reflects the contrast between Macbeth's public facade of kingship and the private torment that plagues him. The dim light of the banquet hall becomes a metaphor for the shadow of Banquo's murder that hangs over Macbeth, illustrating how his dark deeds continue to haunt him despite his attempts to maintain a veneer of control.

The play's climax and resolution are also marked by significant imagery of light and darkness. In Act 5, Scene 5, Macbeth reflects on the futility of life after hearing of Lady Macbeth's death:

Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more (Act 5, Scene 5)

Here, the extinguishing of the candle symbolizes the end of life and the extinguishing of Macbeth's fleeting power and ambition. The light of the candle, once a symbol of his and Lady Macbeth's ambitions, now signifies the brevity and meaninglessness of their pursuits (Brooks, 2018).

The final battle between Macbeth and Macduff, set during the day, also contrasts sharply with the darkness that has dominated much of the play. The daylight symbolizes the restoration of order and justice, as Macduff seeks to avenge the wrongs committed by Macbeth. The return of light signifies the end of Macbeth's reign of terror and the reestablishment of moral and social order. When Macduff presents Macbeth's severed head, proclaiming Malcolm as king, the light of justice and truth prevails over the darkness of tyranny and corruption (Brown, 2020).

Moreover, the image of light in the final scenes serves as a stark reminder of the moral consequences of unchecked ambition. Malcolm's closing speech, which promises to restore peace and order to Scotland, is imbued with the symbolism of light overcoming darkness. The play concludes with the notion that, despite the pervasive darkness brought about by Macbeth's actions, light and justice ultimately triumph (Pérez-González, 2014).

To sum up, in *Throne of Blood* Kurosawa's use of fog and low lighting creates a haunting atmosIn *Throne of Blood*, Kurosawa uses high-contrast chiaroscuro lighting during the encounter with the spirit in the forest, emphasizing the spirit's ethereal, supernatural presence. The spirit is backlit to create a halo effect. Meanwhile, in *The Tragedy of Macbeth*, the supernatural is also highlighted through dim, flickering light, particularly when Banquo's ghost appears at the banquet. Both scenes use lighting to emphasize supernatural forces, but the techniques vary slightly between Kurosawa's strong contrasts and the dim light in Shakespeare's text. This is a Modification because the lighting serves the same thematic purpose—to emphasize the supernatural presence in both works. However, Kurosawa uses backlighting and chiaroscuro, while in *Macbeth*, the supernatural is highlighted through dim lighting. The overall meaning remains the same, but the execution differs slightly.

Also, in *Throne of Blood*, Kurosawa employs chiaroscuro lighting to reflect Washizu's internal conflict, particularly during Tsuzuki's (King Duncan's) assassination. The high-contrast lighting mirrors his moral disintegration. In *Macbeth*, the theme of internal conflict is represented through darkness and the imagery of light (e.g., Macbeth asking the stars to hide their fires, as he contemplates murder). The use of lighting in *Macbeth* is more abstract and symbolic of guilt and evil, while Kurosawa externalizes this inner conflict through visual lighting contrasts. This represents a Modulation because both versions use lighting to explore inner conflict, but in *Throne of Blood*, it's more visual and externalized through chiaroscuro lighting. In *Macbeth*, the same concept is conveyed more symbolically through darkness and metaphors of light. The shift is in the way this internal struggle is presented, moving from a visual to a metaphorical depiction.

And finally, In *Throne of Blood*, the final battle is set in harsh daylight, with natural lighting playing a key role. The bright, unforgiving light reflects the chaos and brutality of the battle, stripping away any romanticism of warfare. This contrasts with the climax in *Macbeth*, where the final battle occurs during the day but carries more symbolic weight—daylight represents the return of order and justice, with Macduff seeking revenge and restoring balance. This can be categorized as Mutation because the lighting in the final battle of *Throne of Blood* serves to highlight the chaos and futility of war, focusing on the brutal reality of ambition's consequences. In *Macbeth*, however, daylight in the final battle has a more restorative, symbolic role, representing the triumph of justice. The shift is substantial, transforming the thematic focus from chaos and destruction in *Throne of Blood* to justice and restoration in *Macbeth*.

3.1.2.6 Montage

The opening sequence features extended long takes and deliberate slow pans across the foggy, desolate landscape. These choices in shot composition create a contemplative and eerie atmosphere, emphasizing the isolation and timelessness of the setting. The extended duration of each shot allows the audience to fully immerse in the visual environment, absorbing the ominous, ghostly presence of the mist-covered ruins. Kurosawa also frequently uses dissolves between shots to transition smoothly from one haunting image to another. This technique creates a seamless, almost hypnotic flow, reinforcing the idea of an unbroken, cyclical nature of fate. The dissolves also suggest a merging of past and present, as the imagery of ruined castles and barren landscapes blend into each other, symbolizing the inescapable legacy of violence and ambition.

According to Sergei Eisenstein's theory of montage, the collision of shots through editing can create new meanings and emotional responses from the audience (Eisenstein, 1949). Kurosawa's use of extended takes and slow pans aligns with Eisenstein's concept of intellectual montage, where the juxtaposition of images can evoke complex ideas and emotions. The slow pacing and smooth transitions in *Throne of Blood* invite the audience to contemplate the inevitability of fate and the haunting legacy of ambition. The merging of past and present through dissolves reflects Eisenstein's idea that montage can transcend time, creating a timeless and universal narrativ.

The editing pace in the opening is intentionally slow, with each cut meticulously timed to prolong the viewer's engagement with each shot. This slow pacing builds a sense of foreboding and suspense, as the viewer is drawn into the desolate world of the film. The deliberate pace contrasts sharply with the more frenetic sequences later in the film, creating a rhythmic tension that underscores the narrative's progression. From another perspective, the sound design (as discussed earlier) is minimal yet profoundly impactful. The haunting chant that accompanies the visuals serves as a non-diegetic element, adding to the mystical and eerie quality of the opening sequence. The ambient sounds of wind and nature are carefully synchronized with the visuals, enhancing the atmospheric tension. The sparse use of sound highlights the visual elements, making the fog and ruins seem even more otherworldly and significant.

In this sequence, Kurosawa employs cross-cutting to heighten the tension and emphasize the supernatural aspect of the encounter. The rapid alternation between close-ups of Washizu and Miki's faces and the spirit's enigmatic expressions creates a dynamic interplay that draws the viewer into the scene. Each cut is timed to capture the escalating anxiety and curiosity of the characters, making the supernatural encounter feel immediate and visceral. The frequent cuts to the characters' reactions are crucial in conveying their psychological state. Washizu's intense expressions of fear and confusion are juxtaposed with the spirit's calm, cryptic demeanor, highlighting the supernatural power and unpredictability of the prophecy. These reaction shots build a sense of dread and anticipation, as the characters are confronted with the unknown (Fig. 3.6).



Figure 6: Screenshots from Throne of Blood (Kurosawa, 1957)

Christian Metz's film semiotics theory also emphasizes the role of editing in creating meaning through the combination of shots (Metz, 1974). Kurosawa's use of cross-cutting and reaction shots aligns with Metz's concept of syntagmatic analysis, where the sequence of shots generates narrative coherence and emotional impact. The interplay between Washizu and Miki's reactions and the spirit's enigmatic presence creates a syntagmatic chain that heightens the supernatural tension, reflecting Metz's ideas on the power of montage to shape audience perception and engagement (Metz, 1974).

As the spirit reveals the prophecy, the rhythm of the editing becomes progressively faster. This quickening pace mirrors the rising tension within the characters and the increasing stakes of the narrative. The rapid cuts create a sense of urgency and psychological turmoil, effectively conveying the impact of the prophecy on Washizu and Miki.

Adding symbolism to the discussion, the dense, fog-shrouded forest serves as a powerful visual metaphor for the characters' entrapment and the inescapable nature of fate. The cross-cutting between the oppressive forest environment and the characters' reactions enhances the sense of disorientation and supernatural influence. The fog, which obscures visibility and creates a sense of mystery, symbolizes the murky and uncertain future foretold by the spirit (Fig. 3.7).



Figure 7: Screenshot from Throne of Blood (Kurosawa, 1957)

The sequence leading up to the assassination of Tsuzuki (King Duncan) is marked by tight, claustrophobic shots that focus on Washizu's face and his surroundings. These shots create an intense sense of impending doom, as the viewer is drawn into Washizu's psychological state. The tight framing and quick cuts between Washizu's intense expressions and Tsuzuki's unsuspecting demeanor build a palpable tension. The editing becomes more frenetic as Washizu approaches Tsuzuki, with quick cuts that heighten the sense of urgency and danger. Each cut serves to escalate the tension, capturing the rapid, tumultuous thoughts racing through Washizu's mind. The quick cuts also convey the immediacy of the moment, making the audience feel the intensity of the impending murder.

Walter Murch's theory of editing emphasizes the importance of rhythm and pacing in creating emotional resonance (Murch, 2001). Kurosawa's use of tight shots and quick cuts in the assassination sequence aligns with Murch's principles, as the editing rhythm intensifies the psychological tension and immerses the audience in Washizu's inner turmoil. The rapid pacing and disorienting cuts reflect Murch's idea that editing can manipulate time and perception to enhance the narrative's emotional impact (Murch, 2001).

The soundscape in this sequence is deliberately sparse, with a focus on diegetic sounds like footsteps and breathing. This minimalism amplifies the tension, as each sound is heightened in the silence. The lack of a musical score or ambient noise draws attention to the characters' movements and the stark sound of the murder weapon. The moment of the murder is marked by a sudden, jarring silence, broken only by the sound of the weapon striking. This use of silence is a powerful

technique that emphasizes the gravity of the act. The abrupt break in the soundscape serves as a shocking release of the built-up tension, making the murder even more impactful.

Following the murder, Kurosawa uses quick, disorienting cuts to depict Washizu's flashbacks and hallucinations. These fragmented sequences reflect Washizu's psychological breakdown and the overwhelming guilt he feels. The rapid, disjointed editing mirrors his fractured state of mind, immersing the viewer in his paranoia and remorse. This use of fragmented imagery in the flashbacks and hallucinations serves to convey Washizu's inner turmoil. The quick cuts between distorted, surreal images create a sense of disorientation, reflecting the collapse of Washizu's moral and mental state. This technique effectively communicates the psychological consequences of his actions.

The final battle sequence is characterized by rapid cuts between various elements of the scene: Washizu, the attacking forces, and the chaos within the castle. This frenetic pace of editing creates a sense of chaos and confusion, mirroring the disintegration of Washizu's power. The rapid cuts capture the intensity and violence of the battle, immersing the viewer in the tumultuous action. The dynamic interplay between different angles and perspectives in the rapid cuts also enhances the sense of urgency and desperation. The fast-paced editing reflects the relentless advance of the attackers and the frantic defense mounted by Washizu's forces, heightening the drama of the climactic confrontation.

Interspersed with the battle scenes are shots of nature being disturbed—birds taking flight, trees swaying violently. These images symbolize the disruption of the natural order caused by Washizu's ambition and his eventual downfall. The montage of battle and nature elements underscores the thematic connection between human actions and the cosmic order. The inclusion of these natural elements amidst the chaos suggests a larger, cosmic retribution at play. The juxtaposition of human conflict and natural disturbances implies that Washizu's downfall is a necessary restoration of balance. The rapid cutting between these symbolic images reinforces the idea that the natural order is being reasserted (Fig. 3.8).





Figure 8: Screenshots from Throne of Blood (Kurosawa, 1957)

And the finality sequence culminates in longer takes that focus on Washizu's death. These extended shots slow down the pace, providing a stark contrast to the preceding rapid cuts and emphasizing the finality of his fate. The shift from frenetic editing to prolonged shots marks the end of Washizu's tragic arc. The lingering shots of Washizu riddled with arrows serve as a powerful visual symbol of his inevitable demise. The extended duration of these shots allows the audience to fully absorb the gravity of his death, underscoring the completeness of his downfall. The slower pace of the final shots reinforces the themes of inevitability and the inescapable nature of fate.

In *Throne of Blood*, Kurosawa uses extended long takes and slow pans across the foggy landscape to emphasize isolation and timelessness, drawing the viewer into the eerie atmosphere. These long takes allow the audience to immerse in the visual world. In *Macbeth*, the text provides less focus on extended visual imagery and relies more on structured scene changes to drive the

narrative forward. Both techniques serve to set the stage for the unfolding events but approach pacing differently. This can be counted as Modification because both works aim to create an atmosphere of suspense and foreboding in their opening sequences. However, *Throne of Blood* employs long takes and pans to emphasize the slow, ominous build-up, while *Macbeth* uses more conventional scene changes to accomplish a similar effect, albeit with a faster narrative pace.

Additionally, in *Throne of Blood*, Kurosawa's assassination sequence is marked by quick, frenetic cuts that focus on Washizu's internal turmoil and the immediacy of the act. The rapid editing captures the mounting tension and the psychological intensity of the moment. In contrast, *Macbeth* conveys the internal struggle of Macbeth through monologues, particularly before Duncan's murder. The focus is on Macbeth's contemplative hesitation rather than on the physical act of murder, which is largely conveyed through language rather than visual fragmentation. This is a Mutation because the method of portraying the psychological turmoil shifts from rapid visual fragmentation in *Throne of Blood* to a verbal exploration of inner conflict in *Macbeth*. Kurosawa transforms the portrayal of Macbeth's hesitation into a visceral experience through montage, while Shakespeare's version keeps the focus on internal dialogue, changing the overall interpretation of Macbeth's struggle.

And finally, in the scene where Washizu and Miki encounter the spirit, Kurosawa employs cross-cutting to alternate between close-ups of the characters and the spirit's enigmatic expressions. This editing technique heightens the tension and emphasizes the characters' psychological reactions. In *Macbeth*, Shakespeare uses dialogue and scene transitions to indicate the increasing anxiety and tension felt by Macbeth and Banquo, but without the frequent cuts used in the film. The editing in *Throne of Blood* adds an extra layer of tension by visually engaging the audience with the characters' emotional states. This is a Modulation because both scenes use montage or transitions to convey psychological tension, but Kurosawa's cross-cutting provides a more dynamic, visual intensity. In contrast, *Macbeth* relies on dialogue and slower transitions to develop a similar emotional effect, shifting the emphasis from visual to textual tension.

3.1.2.7 Camera

Kurosawa uses wide shots to emphasize the vast, mist-covered forests where Washizu and Miki encounter the spirit. These expansive landscapes evoke a sense of mystery and foreshadowing, suggesting the presence of supernatural forces that will shape the characters' destinies. The symmetrical or balanced framing in these shots creates a visual harmony that underscores the characters' initial equilibrium before their lives are disrupted by the prophecy. According to Bordwell and Thompson (2017), wide shots in cinema often serve to establish the setting and the characters' place within it, creating a sense of scale and context.

Wide shots in the exposition capture the characters within their natural surroundings, emphasizing their smallness in relation to the towering trees and dense fog. This technique not only establishes the atmospheric setting but also suggests the characters' vulnerability and insignificance in the face of larger forces. Close-ups on Washizu and Miki's faces during their encounter with the spirit convey their initial shock and disbelief, allowing viewers to empathize with their emotional turmoil and the weight of the prophecy's implications (Bachmann-Medick, 2009). However, static shots dominate the exposition, allowing viewers to absorb the details of the forest environment and the characters' reactions to the supernatural encounter. These static frames create a sense of contemplation and anticipation, drawing viewers into the characters' psychological states as they grapple with the prophecy. Slow pans or tracking shots follow the characters' movements through the misty forest, enhancing the tension and suspense of the scene as they navigate the encounter with the spirit. High-angle shots from above emphasize the characters' vulnerability and power dynamics, contrasting their humanity against the overwhelming natural setting (O'Halloran, 2004).

As the spirit delivers the prophecy to Washizu and Miki, Kurosawa uses wide shots to capture the solemnity and gravity of the moment. These shots continue to emphasize the misty, supernatural atmosphere established in the exposition, reinforcing the sense of foreboding and inevitability. The composition may employ asymmetrical framing or off-center compositions to suggest imbalance and foreshadow the disruption of natural order caused by the prophecy. However, medium shots focus on the characters' interactions with the spirit, capturing their expressions and reactions as they absorb the prophecy's implications. These shots convey the characters' initial shock and disbelief, as well as their growing realization of the prophecy's significance. Close-ups intensify moments of realization or revelation (Fig. 3.9), emphasizing Washizu's internal struggle and the profound impact of the prophecy on his ambitions and moral conscience (Schechner, 2002).



Figure 9: Screenshot from Throne of Blood (Kurosawa, 1957)

Static shots continue to dominate during the inciting incident, allowing viewers to contemplate the characters' reactions and the weight of the prophecy. These static frames heighten the suspense and anticipation of the scene, creating a sense of unease as the characters grapple with their newfound knowledge. Slow pans or tracking shots may follow Washizu and Miki's movements as they process the prophecy, enhancing the scene's tension and highlighting their internal turmoil. High-angle shots from above underscore their vulnerability and powerlessness in the face of fate, while low-angle shots emphasize their determination and resolve to fulfill the prophecy despite the challenges ahead (Chandler, 2007). This analysis demonstrates how Kurosawa uses framing, shot sizes, movement, and angles to immerse viewers in the emotional and psychological landscapes of his characters during the exposition and inciting incident of *Throne of Blood*. Each technique serves to enhance the film's narrative depth, visual richness, and thematic resonance, laying the groundwork for the unfolding tragedy and the characters' descent into darkness (Bazin, 1967).

Framing is also a technique used by Kurosawa to emphasize Washizu's growing ambition and moral decline. As Washizu begins to take decisive actions to secure his position, the framing becomes tighter and more claustrophobic. For example, in scenes where Washizu plots with Lady Asaji or confronts his enemies, close-ups and medium shots frame the characters in tight compositions. This technique heightens the sense of psychological pressure and moral deterioration as Washizu becomes increasingly consumed by his ambition. Additionally, Kurosawa may employ asymmetrical framing or off-center compositions during pivotal moments of betrayal or conflict. These compositions visually destabilize the narrative and reflect the characters' shifting allegiances and moral compromises (Stam, 2005).

Generally speaking, medium and close-up shots dominate the Rising Action, focusing on characters' expressions and actions as tensions escalate. Medium shots capture the intensity of Washizu's interactions with Lady Asaji and his enemies, emphasizing their psychological and emotional dynamics. Close-ups highlight moments of internal conflict and moral ambiguity, such as Washizu's contemplation before committing treacherous acts. Dynamic camera movements, such as tracking shots and rapid pans, amplify the urgency and suspense of the Rising Action. For instance, during scenes of betrayal or confrontation, tracking shots may follow characters' movements as they navigate treacherous terrain or confront adversaries. These movements enhance the sense of instability and unpredictability in Washizu's quest for power, highlighting the moral and emotional turmoil driving his actions (Munday, 2016).

Kurosawa's framing becomes increasingly dynamic and expressive during the climax, reflecting the heightened stakes and emotional intensity of the scene. Wide shots are used to capture the chaotic and surreal atmosphere of the castle siege, where Washizu faces betrayal from within and supernatural intervention from the forest spirits. These wide shots establish the grandeur and scope of the climax while emphasizing the overwhelming forces aligned against Washizu. As Washizu confronts his enemies and the consequences of his actions, Kurosawa may employ close-ups and medium shots to intensify the emotional and psychological impact. Close-ups of Washizu's face reveal his desperation and resignation, while medium shots capture the physical and emotional turmoil of the battle (Scolari, 2009).

Again, medium and close-up shots are employed strategically during the climax to highlight key moments of conflict, revelation, and resolution. Medium shots frame Washizu and his adversaries in tense confrontations, emphasizing the stakes and emotional weight of their interactions. Close-ups focus on characters' facial expressions and reactions, allowing viewers to witness the internal struggles and moral dilemmas driving their decisions (Pérez-González, 2014).

Similar to the Rising Action section, the Climax features dynamic camera movements that heighten the sense of chaos and urgency. Tracking shots follow Washizu as he navigates the castle siege, conveying the intensity and unpredictability of the battle. Rapid pans capture the rapid shifts in alliances and the escalating tensions among the characters, enhancing the scene's dramatic impact (Rajewsky, 2005).

Wide shots during the Falling Action phase of *Throne of Blood* may depict the desolation and decay of the Northern Castle, emphasizing Washizu's isolation and the consequences of his ambition. These shots establish a sense of emptiness and foreboding, reflecting Washizu's

increasingly precarious position. As the Falling Action progresses, Kurosawa may use asymmetrical framing or off-center compositions to visually represent Washizu's disintegration and loss of control. These compositions highlight the disarray and moral decay that accompany Washizu's downfall, underscoring the thematic exploration of fate and hubris. Medium and close-up shots continue to play a pivotal role during the Falling Action, focusing on Washizu's emotional and psychological unraveling. Medium shots capture Washizu's interactions with Lady Asaji and his enemies, highlighting the tension and mistrust that define his relationships. Close-ups of Washizu's face convey his inner turmoil and guilt, allowing viewers to witness the emotional and moral consequences of his ambition (Nöth, 1990).

The camera movement during the Falling Action becomes more restrained compared to the Climax, reflecting Washizu's diminishing agency and the inevitability of his fate. Static shots and slow pans may replace the dynamic movements of earlier scenes, conveying a sense of resignation and acceptance as Washizu confronts the consequences of his actions. And finally, during the Denouement, the composition shifts towards reflective and introspective compositions that emphasize the aftermath of Washizu's downfall. Wide shots may depict the aftermath of the castle siege and the consequences of Washizu's actions on the surrounding landscape. These shots establish a sense of finality and reflection, allowing viewers to contemplate the film's themes and the cyclical nature of ambition and power. As Washizu's fate is sealed, Kurosawa may use symmetrical framing to convey a sense of resolution or closure. These compositions reflect the thematic exploration of fate and inevitability, suggesting that Washizu's downfall was predetermined by supernatural forces beyond his control (Poyatos, 2008).

In the film, Kurosawa uses wide shots to capture the misty, expansive forests, reflecting the characters' vulnerability against larger natural and supernatural forces. These shots also symbolize the overwhelming presence of fate. In contrast, *Macbeth* (the written play) focuses primarily on the psychological space of its characters. The descriptions are more concerned with internal states of mind, expressed through soliloquies and dialogue. The setting, while still significant, serves as a backdrop to the characters' mental and moral struggles. This is a Modification because both works convey a sense of characters being small in the face of larger, uncontrollable forces. However, *Throne of Blood* uses wide shots to establish this through the environment, whereas *Macbeth* emphasizes this through internal reflection in the dialogue. The essential meaning remains the same, but the method of delivery is different.

Kurosawa also uses tight, claustrophobic framing to show the growing ambition and internal pressure on Washizu. Close-up shots reflect his increasing entrapment by his own desires, visually

mirroring his mental breakdown. In *Macbeth*, Shakespeare uses internal monologues (e.g., 'Is this a dagger which I see before me?') to convey Macbeth's escalating ambition and his psychological descent into paranoia. Both techniques focus on the character's isolation and ambition, but one is visually externalized through framing, while the other is expressed verbally, which can be considered as a Modulation because both works emphasize the characters' isolation and inner turmoil, but the perspective shifts slightly: Kurosawa externalizes the tension with visual claustrophobia, while Shakespeare uses Macbeth's inner voice and reflective monologues. The difference is in how the character's internal state is expressed—through visual framing in *Throne of Blood* versus verbal introspection in *Macbeth*.

3.1.3 The Pianist and The Pianist

The Pianist is a memoir by Władysław Szpilman, recounting his harrowing survival in Nazi-occupied Warsaw. Szpilman, a gifted Jewish pianist, begins his story as a rising star in Polish radio and concert halls. However, with the outbreak of World War II and the Nazi invasion, his life is turned upside down. His family is forced into the Warsaw Ghetto, where they endure starvation, fear, and persecution. Szpilman narrowly escapes deportation to a concentration camp, but he is separated from his family, who are sent to their deaths. Alone and in constant danger, he hides in the ruins of Warsaw, relying on his wits and the kindness of others to survive. In the final stages of the war, a German officer, Wilm Hosenfeld, discovers him but, instead of killing him, helps him by providing food and shelter. The memoir is a powerful account of Szpilman's endurance, the horrors of war. And, *The Pianist* (2002), directed by Roman Polanski, is a film adaptation of Władysław Szpilman's memoir. The movie follows Szpilman, a Jewish pianist in Warsaw, during the Nazi occupation of Poland in World War II. Initially, Szpilman and his family are forced into the Warsaw Ghetto, where they witness increasing brutality and oppression. As the situation worsens, Szpilman narrowly avoids deportation to a concentration camp, while his family is sent to their deaths. Alone, he moves from one hiding place to another, living in constant fear of discovery, starvation, and the relentless destruction around him. As the war rages on, Warsaw is reduced to rubble, and Szpilman becomes a ghost-like figure, struggling for survival in the ruins. In a remarkable turn of events, he is discovered by a German officer, Wilm Hosenfeld, who spares his life and secretly helps him by providing food.

3.1.3.1 Plot

3.1.3.1.1 Exposition

The movie starts with real footage of Warsaw in 1939, showcasing a peaceful and vibrant city. This scene features people dressed elegantly and families enjoying their time in the park, setting a tranquil and normal tone for the beginning. The serene atmosphere is suddenly interrupted by a young boy carrying a sack of newspapers, signaling the intrusion of war into everyday life. The transition to a close-up of Wladyslaw Szpilman's hands playing the piano introduces the protagonist and highlights the significance of music in the story. The use of real documentary-style footage grounds the narrative in historical reality, emphasizing the authenticity of the events. This choice to start with Szpilman's hands on the piano is a powerful directorial decision, showcasing the central role of music in his life and foreshadowing its importance throughout the film.

As Szpilman plays, the sound of bombardment grows louder, creating a sense of impending danger. His dedication to music is evident as he continues to play despite the broken windows and collapsing ceiling. This scene effectively illustrates his passion for music and his determination not to leave. In the book, the narrative similarly begins with a focus on music, indicating its importance in Szpilman's life and setting the stage for his wartime experiences. The early chapters of the book describe the formation of the ghettos, initially open but later closed off with walls, leading to severe hardships such as lice and typhus. Szpilman's artistic life is portrayed as deeply connected to his familial responsibilities, illustrating the dual pressures he faces. He mentions playing in a café, where his music is overshadowed by the noise of a greedy man checking his coins' authenticity, highlighting the dehumanizing impact of the occupation. "*No one paid any attention to my music. (The sound of the coins) is the only music in which he took an interest in…*"

Additionally, the book describes the ghetto's environment in great detail, portraying the deteriorating living conditions and the increasing desperation of the inhabitants. The initial scenes in the movie reflect this atmosphere by showing the gradual decline in the city's vibrancy as the occupation takes hold. The early focus on Szpilman's music serves to underscore the contrast between the cultural richness of his pre-war life and the ensuing chaos of war.

3.1.3.1.2 Inciting Incident

The inciting incident occurs when Wladyslaw and his father witness the Germans marching through the streets, signifying the occupation of Warsaw. This moment marks a pivotal shift in their lives as they begin to accept the harsh reality of the occupation. The movie omits several details present in the book, such as the execution of the first hundred Polish citizens, the fleeing of the Polish government and army, and the family's repeated returns to their apartment. These omissions streamline the narrative but reduce the historical depth provided in the book.

The book includes additional humiliations, such as Wladyslaw's father being slapped for not bowing to the Germans and being asked to leave the sidewalk for non-Jews. These details highlight the systemic dehumanization they faced. The movie also omits the Germans' love for music saving Wladyslaw and his family, the family's pre-ghetto activities, and the balance of responsibilities within the family. The portrayal of Wladyslaw as the primary breadwinner in the movie creates an imbalance compared to the book's depiction of a more collaborative family effort. Key historical events, such as Germany's invasion of Russia and the fall of Paris, are excluded from the movie, simplifying the depiction of the Germans' brutal actions towards the Jews and focusing more on Szpilman's personal journey of survival.

Additionally, the book details the curfews and other restrictive measures imposed on the Jewish community, emphasizing the increasing limitations on their freedoms. The book describes how the family copes with these new realities, including their strategies for survival and the emotional toll these measures take on them. These elements are either minimized or omitted in the film, which opts for a more streamlined narrative focusing on Szpilman's immediate experiences and the broader historical events.

Furthermore, the book explores the psychological impact of these early experiences on Szpilman and his family. It delves into their fears, uncertainties, and the growing sense of foreboding as they witness the systematic dismantling of their world. The movie, while touching on these themes, often prioritizes visual storytelling over the detailed internal monologues found in the book. This difference highlights the unique strengths of each medium in conveying the emotional and historical weight of the events.

3.1.3.1.3 Rising Action

The rising action in the book spans seven chapters, providing a detailed account of the escalating horrors faced by the Jewish community. In contrast, the movie condenses this period into just 39 minutes, reflecting different narrative focuses. The book delves deeply into the misery

of the Jewish people, framed through Szpilman's survival story, while the movie centers on Szpilman’s personal experiences. This choice highlights Polanski's personal connection to the story and emphasizes individual survival over communal suffering.

The film omits several significant elements from the book, such as Wladyslaw’s musical connections and plans, the details of the ghetto’s isolation and resultant hunger, and the betrayal by Ukrainians and Lithuanians. Detailed descriptions of corpses, including those of a mother and her two children, are also omitted, as are scenes depicting the humiliation of Jews by German officers. The book describes Szpilman's father carrying his violin until the end, a detail altered in the movie for dramatic tension. The movie introduces new scenes, such as a man being killed for defending a pregnant woman, which heighten emotional impact but diverge from the book's more extensive historical context. Moreover, the book provides a vivid portrayal of the daily struggles and the constant threat of violence faced by the Jewish community. It describes the scarcity of food and the ingenious methods used to smuggle goods into the ghetto.

The book also delves into the psychological and emotional toll on Szpilman and his family, portraying their despair, hope, and moments of resistance. These aspects add depth to the characters, making their eventual hardships even more poignant. The movie, while touching on these themes, tends to depict these experiences more through actions and visual storytelling, thus losing some of the internal reflections and emotional nuances presented in the book.

3.1.3.1.4 Climax

The climax in both the book and movie occurs at the same narrative point but is positioned differently within the overall structure. In the movie, it is at the end of the first third, while in the book, it is at the beginning of the last third. This reflects different narrative emphases, with the film focusing more on immediate dramatic tension and the book on the cumulative emotional impact. The book's chapter titles, such as 'A Chance of Life' convey specific moods and themes, providing a deeper emotional context that the movie does not replicate through its visual narrative alone.

In the book, Szpilman’s separation from his family is marked by intense sadness, while the movie conveys this visually and through action. The film adaptation introduces the character of the café owner, who helps Szpilman by bribing the police, a scenario not present in the book. This addition enhances the emotional impact for viewers familiar with the character, creating a more streamlined and emotionally engaging narrative.

Additionally, the book provides a more detailed account of Szpilman's internal struggle during this hiding period, including his reflections on his family's fate and his own survival. The film, while visually powerful, condenses these internal monologues into more concise scenes (which will be further discussed in the Characerisation section). This results in a different pacing and emotional trajectory, emphasizing visual and dramatic elements over the introspective depth found in the book.

The climax in the book also includes broader reflections on the war and the fate of the Jewish community, offering a more comprehensive view of the historical context. The movie, by contrast, focuses more narrowly on Szpilman's immediate experiences and his interactions with key characters. This shift in focus reflects the different storytelling priorities of the two mediums, with the book providing a wider historical lens and the film honing in on personal drama.

3.1.3.1.5 Falling Action

The falling action includes significant differences between the book and the movie. In the book, the young couple who help Szpilman are not the same as those he meets on the first day on the other side of the wall, whereas in the movie, they are portrayed by the same actors. This change adds continuity to the film, simplifying the narrative for cinematic purposes. The café owner's random selection and murder in the queue is another added emotional moment not found in the book, enhancing the viewer's emotional engagement with familiar characters.

The book's detailed depiction of Jewish people being numbered by the Germans, the Soviet troops retaking Krakow, and Szpilman's efforts to find food and escape detection are either altered or omitted in the film. The movie simplifies these events to focus on Szpilman's personal survival story, streamlining the narrative to maintain a tight focus on the protagonist's experiences.

The movie also adds romantic elements, such as Szpilman's relationship with Dorota, a character not present in the book. This addition alters the narrative, providing a romantic subplot and changing the dynamics of Szpilman's interactions and survival. The inclusion of Dorota and her husband as significant characters adds emotional depth and personal connections that are absent in the book, which focuses more on the broader historical context and survival tactics.

Additionally, the book details Szpilman's increasing isolation and the psychological impact of his prolonged hiding. It describes his fears, his moments of hope, and his strategies for staying hidden. The movie, while depicting his physical struggles, often simplifies his internal emotional

landscape, focusing more on the dramatic tension of his immediate survival. This results in a more action-oriented portrayal of his experiences, compared to the book's more introspective approach.

3.1.3.1.6 Denouement

In the denouement, there are notable differences in dialogue and tone between Szpilman and the German officer Hosenfeld. In the book, Hosenfeld's dialogue conveys a sense of worry and compassion, whereas the movie's portrayal is more interrogative and harsh. The book's officer offers comforting words and practical help, such as suggesting hiding places and offering food, which are either omitted or altered in the film. For instance, 'come with me, will you?' in the book, is replaced by an imperative sentence 'come with me' in the movie, or 'it's all right. you can play if anyone comes, you hide in the ladder and I'll say it was me trying the instrument out' is the book's officer's response to Wladyslaw's worries. These changes impact the portrayal of the German officer's character, shifting from a nuanced individual to a more straightforward potential antagonist at their first encounter.

The movie's portrayal of their final interactions is more dramatic, with Hosenfeld calling Szpilman 'Jew' whereas in the book, he addresses him as 'hello are you there?'. The book includes a conversation where Hosenfeld expresses shame for being German and shakes hands with Szpilman, a scene removed from the film. This change reflects a shift in the film's narrative focus, emphasizing the dramatic tension over the nuanced human interactions depicted in the book.

Furthermore, the book explores Hosenfeld's motivations and his internal conflict more deeply, providing a richer context for his actions. The movie, by condensing these elements, focuses more on the immediate drama of Szpilman's survival and the stark contrasts between his plight and Hosenfeld's position. This results in a more streamlined but less nuanced depiction of their relationship.

3.1.3.1.7 Conclusion

Overall, the differences between *The Pianist* book and movie reflect the distinct narrative focuses of the two mediums. The book provides a broader and more detailed account of the suffering and survival of the Jewish community, while the movie narrows in on Szpilman's personal journey, influenced by Polanski's own experiences. The book comes across as description of the Jewish people's misery during the war told as a memoir of a survival, while the movie is the story of a Jewish survival. The book presents itself as a detailed account of the

Jewish people's suffering during the war, articulated through a survival memoir, whereas the film focuses on the narrative of an individual's Jewish survival.

In the film adaptation of *The Pianist*, several plot elements are streamlined or altered to better fit the cinematic format, which often necessitates a more focused narrative structure due to time constraints. For example, the film condenses the book's detailed account of the Jewish community's escalating hardships during the Rising Action into a 39-minute sequence. This condensation removes some of the broader historical context and communal suffering depicted in the book but retains the core focus on Wladyslaw Szpilman's personal experiences and survival.

This change can be categorized as a Modification because it adapts the story to suit the medium of film while maintaining the essential narrative of Szpilman's survival. The film's focus on Szpilman's immediate experiences, rather than the broader suffering of the Jewish community, allows it to keep a tight narrative pace that aligns with cinematic storytelling conventions, without fundamentally altering the story's core themes of resilience and survival amidst horror.

One of the most significant Modulation shifts occurs in the way the film presents the inciting incident and the subsequent rising action. In the book, there is a greater emphasis on the collective experience of the Jewish community, including detailed accounts of the ghetto's environment, the psychological impact on Szpilman's family, and the increasing restrictions imposed on the Jewish population. These details provide a broader understanding of the war's impact on the community and the systematic dehumanization they faced.

In contrast, the film places greater emphasis on Szpilman's personal journey and his individual struggles for survival. This shift subtly alters the narrative's emphasis from a communal experience to a more individualized story of endurance. While the film retains the same general plot points, it shifts the focus from the collective suffering to Szpilman's personal ordeal, thus changing the way the audience perceives the narrative's emotional and historical weight. The modulation here changes the emphasis from collective memory to personal narrative, aligning the film with Polanski's own focus on individual survival, likely influenced by his personal experiences during the Holocaust.

A significant Mutation in the plot can be observed in the portrayal of Szpilman's interactions with the German officer Hosenfeld during the Denouement. In the book, Hosenfeld is depicted with a complex mix of worry, compassion, and internal conflict, expressing shame for being German and offering both practical and emotional support to Szpilman. His dialogue in the book conveys a nuanced understanding of his position and the broader moral implications of his actions.

In contrast, the film adaptation portrays Hosenfeld in a more interrogative and less nuanced light during their initial encounter. The film omits or alters several key dialogues that reflect Hosenfeld's internal conflict and his more compassionate side, instead focusing on the dramatic tension of their interaction. For instance, the officer's comforting words in the book are replaced with more authoritative commands in the film, shifting his role from a potential ally with a moral dilemma to a more straightforward representation of authority and potential threat.

This Mutation significantly alters the audience's perception of Hosenfeld's character and his relationship with Szpilman. By simplifying this interaction, the film shifts the narrative away from the complex moral ambiguities of the book, instead highlighting the stark contrasts between Szpilman's plight and Hosenfeld's authority. This shift introduces a new dynamic in the narrative, one that emphasizes immediate survival and dramatic tension over the more nuanced exploration of human morality found in the book.

3.1.3.2 Cinematography

3.1.3.2.1 *Mise-en-Scène* Analysis (props, lighting, color, costume)

The initial sequence, depicting the forced relocation of Jewish people, distinctly illustrates social class disparities through the amount and mode of luggage transport. Specifically, in the scene featuring Wladyslaw's family, their carriage stands out as there are no other carriages nearby. This scene is indicative of the relative privilege and higher social standing of Wladyslaw's family within the Jewish community, contrasted starkly against others who are burdened to carry their belongings by hand. According to the *mise-en-scène* theory, such visual elements and arrangements within the frame communicate essential contextual information (Bordwell, 2008). Here, the careful selection and placement of props, the carriages versus hand-carried luggage, serve to subtly yet effectively highlight societal hierarchies and set the narrative stage.

As the narrative progresses, the use of color and sunlight diminishes, effectively mirroring the growing despair and loss of hope. Initially, Wladyslaw's house is filled with sunlight, plants, colorful attire, and vibrant paintings, creating a warm and inviting atmosphere that reflects a semblance of normalcy and life. Gradually, post-relocation, the environment turns predominantly gray, symbolizing the encroaching darkness and hopelessness as the family's situation becomes increasingly dire. Changes in lighting and color palette are pivotal in conveying shifts in mood and tone (Thompson & Bordwell, 2010). This visual transformation underscores the emotional and psychological toll of the war, as the vibrancy of their past life is overshadowed by the grim reality of their present, guiding the audience's emotional journey (Fig. 3.10).



Figure 10: Screenshots from The Pianist (Polanski, 2002)

The transformation is further evident in their household items and clothing, which serve as physical manifestations of their declining fortunes. With each move, furniture and fancy clothing become sparse. On the day Wladyslaw's father is slapped by a German officer, he dons a fur-collared coat, signifying a remnant of their former wealth and dignity. However, by the time they relocate, he wears a simple, unadorned coat, illustrating their descent into poverty and the stripping away of their previous status. This progression, meticulously portrayed through costumes and props, highlights the incremental loss of personal and familial identity amidst the overarching tragedy. *Mise-en-scène* theory emphasizes that costumes and props reflect character development and thematic evolution, providing a visual shorthand for the narrative arc (Monaco, 2009).

A specific shot shows sunlight illuminating only a third of the wall being constructed to segregate the ghetto from the rest of the city. When the wall is completed, subsequent shots reveal its entirety shrouded in darkness, accompanied by the sight of a tree with bare branches and broken windows. This stark imagery symbolizes the complete isolation and desolation imposed upon the Jewish community. The wall, initially partially lit, represents a glimmer of remaining hope or connection to the outside world. Once fully built and engulfed in shadow, it becomes a powerful metaphor for the finality of their entrapment and the severance of any semblance of freedom or normalcy. *Mise-en-scène* theory posits that the strategic use of light and shadow can create visual metaphors, enhancing the narrative's emotional depth and complexity (Elsaesser, 1990).

Seventeen minutes into the film, the director strategically places Wladyslaw at the center of the frame, his face deeply etched with sorrow, while surrounding him with scenes of misery. This shot is designed to evoke empathy from the audience, drawing them into Wladyslaw's internal world and highlighting his profound anguish for his people, a theme extensively explored in the source material. *Mise-en-scène* theory underscores the importance of framing and composition in directing the audience's focus and evoking specific emotional responses (Arnheim, 1957). Here, Wladyslaw's central placement amidst the surrounding misery not only emphasizes his personal despair but also serves as a visual representation of the collective suffering of the Jewish community.

In other scenes, such as the one where Jewish people appear to live normal lives while others suffer immensely, *mise-en-scène* is used to depict stark contrasts. For example, a father lies dead on the ground while his son calls to him, and poor children are pushed away from a butcher's shop. The crowded frames with no empty space emphasize the sheer number of people affected and the overwhelming nature of their suffering. The *mise-en-scène* in these scenes effectively uses

crowding and composition to highlight the chaos and tragedy of the situation. Cinematic theories of social realism suggest that such contrasts effectively underscore the characters' awareness of and response to societal injustices, enriching their narrative depth (Bazin, 1967).

Isaak, Wladyslaw's relative who joined the Jewish police, is portrayed sitting at a table while the rest of Wladyslaw's family stands or sits on the bed, refusing to eat the cake he brought. This setup in the *mise-en-scène* underscores the division between Isaak and his family, visually representing their differing moral standings and the conflict between cooperation and resistance. This use of physical space and positioning reflects underlying tensions and character relationships (Cook, 2004).

In the scenes with Wladyslaw's rebellious friend, the sunlight coming through the windows may symbolize hope, despite the overall darkness of the setting. Conversely, the scenes depicting piles of dead bodies are enveloped in darkness, reflecting the bleakness and horror of death. The use of lighting in these scenes, as posited by *mise-en-scène* theory, serves to heighten the emotional impact and underscore thematic elements of hope and despair (Eisenstein, 1949).

The disparity between different parts of the town is also emphasized through *mise-en-scène*. The Jewish ghetto is portrayed as wet and gloomy due to rain, in stark contrast to the sunny, vibrant, and lively areas outside the ghetto, filled with beautiful women, food, flowers, and singing birds. This contrast in the environment accentuates the segregation and the vastly different experiences of the Jewish community versus the rest of the population (Kracauer, 1960).

As Wladyslaw and other Jews move from place to place, their living conditions deteriorate. The coldness in the dormitory where Wladyslaw and Majorek stay conveys a particular mood of discomfort and suffering. Conversely, the warm and inviting atmosphere of the couple's home who helps Wladyslaw escape, filled with sunlight, flowers, and comfortable furnishings, represents a temporary respite and a sense of normalcy amidst the chaos. *Mise-en-scène* theory emphasizes the use of environmental contrast to highlight changes in characters' circumstances and emotional states (Thompson & Bordwell, 2010).

The city burning in the dark, accompanied by somber background music, and Wladyslaw sitting alone in a dark house, staring at the wall, creates a powerful and desolate image. Also, in scenes where Wladyslaw imagines playing the piano while shadows of burning buildings are reflected in his room, the combination of noise, bombardment sounds, and the use of camera angles create a chaotic yet poignant atmosphere. The *mise-en-scène* in these moments effectively merges the external destruction with Wladyslaw's internal turmoil (Elsaesser, 1990).

The portrayal of Wladyslaw's isolation, such as when he peers through a peephole or a broken window to witness atrocities, utilizes camera angles and framing to convey his hidden

perspective. The gray, colorless scenes emphasize his loneliness and the grim reality of his existence. The use of *mise-en-scène* here not only highlights Wladyslaw's detachment from the world but also his desperate will to survive (Arnheim, 1957).

The scenes depicting the German officer towering above Wladyslaw on the stairs, with Wladyslaw positioned lower and looking up, visually establish the power dynamic between them. The dark surroundings of the officer contrast with the light on Wladyslaw's face, representing a glimmer of hope even in dire circumstances. The use of *mise-en-scène* in these scenes effectively illustrates the themes of power, hope, and subjugation (Bordwell, 2008).

When the film shows Wladyslaw after hearing the news that the war might be ending, the significant increase in light on his face symbolizes a renewal of hope (Fig. 3.11). And, the sunlight on the food brought by the German officer and the newspaper with the good news of the war's end, shown in close-up, symbolizes hope and renewal. The use of light and shadow in these moments aligns with *mise-en-scène* theory, highlighting emotional shifts and thematic turning points (Thompson & Bordwell, 2010).

In the final scenes, the sunlight on Wladyslaw's face as he wakes up to the sound of the Polish national anthem signifies freedom and a new beginning. Where the ruined city is shown in bright daylight for the first time, the clear sky and growing grass symbolize rebirth and renewal. The return of color and light to the *mise-en-scène* underscores the end of his suffering and the hope for a better future (Cook, 2004).





Figure 11: Screenshots from The Pianist (Polanski, 2002)

Overall, the meticulous use of *mise-en-scène* in *The Pianist* through props, lighting, color, costume, and framing, serves to deepen the narrative, providing a rich visual context that enhances the audience's understanding of the characters' experiences and the story's thematic depth. By integrating *mise-en-scène* theories throughout the analysis, the film's visual storytelling is appreciated for its ability to convey complex emotions and themes, guiding the audience through Wladyslaw's harrowing journey with profound impact (Bordwell & Thompson, 2004).

Speaking of the translation shifts, in the film adaptation of *The Pianist*, the *mise-en-scène* is crafted to visually represent the stark contrast between Szpilman's pre-war life and the horrors that unfold during the war. The use of set design, costumes, and props is meticulously adjusted to reflect the historical period and Szpilman's changing circumstances. For instance, the initial scenes show

Warsaw as a vibrant, well-dressed city, with people in elegant attire, reflecting a time of peace and normalcy. As the narrative progresses, the *mise-en-scène* shifts to portray the decaying environment of the ghetto, with dark, muted colors, crumbling buildings, and increasingly tattered clothing, emphasizing the deterioration of life under Nazi occupation.

This adaptation of the *mise-en-scène* can be categorized as a Modification because, while the visual elements are adjusted to suit the medium of film, they serve to reinforce the same thematic contrasts found in the book. The visual degradation of Szpilman's surroundings parallels the narrative of loss and survival, maintaining the core message of the story while translating it into a cinematic language that relies heavily on visual symbolism.

The *mise-en-scène* in the film version of *The Pianist* introduces a Modulation through the selective use of space and setting. The film often places Szpilman in large, desolate spaces—whether it's the ruins of Warsaw or the empty, ransacked buildings he hides in. These vast, empty spaces are visually striking and serve to emphasize his isolation and the overwhelming scale of destruction around him. In contrast, the book provides a more detailed account of Szpilman's experiences, focusing on the internal, psychological aspects of his survival. The book often describes the confined, claustrophobic environments where Szpilman hides, which create a sense of intense, personal fear and anxiety. The shift from the book's focus on confined spaces to the film's use of vast, empty ones subtly shifts the emphasis from internal psychological struggles to a broader commentary on the devastation of war and the loneliness it brings.

This Modulation changes the audience's experience of the narrative, shifting the focus from the internal, personal ordeal to a more visual representation of desolation and isolation. The film's *mise-en-scène* thus broadens the thematic scope by using space and setting to emphasize the scale of Szpilman's loneliness and the destruction of his world. A significant Mutation in the *mise-en-scène* is seen in the depiction of Szpilman's interactions with other characters, particularly in scenes that were either invented for the film or substantially altered from the book. For example, the film introduces the character of Dorota, who is not present in the book. Her presence and the romantic subplot significantly alter the narrative's focus, adding a layer of personal, emotional connection that shifts the story from being solely about survival to also encompassing human relationships and emotional resilience.

This introduction of new characters and scenarios through *mise-en-scène*—such as Dorota's vibrant, warm apartment in contrast to the cold, barren environments Szpilman later inhabits—creates a new narrative thread that is absent from the book. This Mutation adds new meaning to the

story by exploring themes of love and human connection amidst the backdrop of war, which were not as prominently featured in the original memoir. The film's *mise-en-scène* thus not only represents the physical world Szpilman inhabits but also introduces new narrative elements that significantly alter the interpretation of his story.

3.1.3.2.2 Montage

The sequence where Wladyslaw confronts the escalating restrictions imposed on Jews demonstrates a compelling use of montage. Initially, he is informed about the mandatory rule of wearing an armband, followed by the news of Jews being confined to a designated district known as the ghetto. This is further compounded by his mother's lamentation about their financial struggles. This montage sequence effectively conveys the mounting and relentless pressure that Wladyslaw and his family endure. The use of montage here is pivotal in illustrating the cumulative impact of these restrictions, emphasizing a constant and oppressive atmosphere. According to montage theory, juxtaposing these sequential images creates a more profound understanding of the characters' deteriorating situation than any single shot could achieve (Eisenstein, 1949).

The dates displayed on the screen during the Jewish resettlement scenes lend a documentary-like realism to the narrative. This technique grounds the film in historical authenticity, making the viewer acutely aware of the timeline of events. The use of real dates serves not only as a temporal marker but also enhances the film's credibility and immerses the audience in the historical context. This documentary approach is a crucial aspect of montage theory, where the inclusion of factual elements in a narrative film bridges the gap between fiction and reality, fostering a deeper connection and understanding (Vertov, 1984).

Throughout the film, shots of Wladyslaw's family often include multiple members within a single frame rather than isolating individual characters. This approach, coupled with Wladyslaw's father's optimistic remarks, such as 'at least we can work in the ghetto' or 'at least we're still together' underscores the family's close-knit unity. The montage of these collective family moments conveys a sense of solidarity and mutual support amidst adversity. Montage theory suggests that the cumulative effect of these grouped shots, interspersed with their dialogues, builds a stronger emotional resonance regarding their familial bonds (Kuleshov, 1974).

In a particularly poignant sequence, the sound of a crying baby follows the brutal scene of a woman being shot dead. This auditory cue transitions to the image of Wladyslaw's family packing to relocate once again. This montage effectively heightens the emotional impact by linking the innocent cry of the baby to the stark reality of violence and displacement. The contrast between

the two scenes exemplifies the power of montage to evoke deep emotional responses through the juxtaposition of disparate yet related images and sounds (Pudovkin, 1929).

The close-up shot of Wladyslaw's father dividing a piece of chocolate, followed by a wide shot of the entire family sharing their last meal together at the train station, poignantly represents their unavoidable destiny. This montage sequence is a powerful visual metaphor for the family's impending fate. The transition from a close-up to a wide shot amplifies the sense of foreboding and collective doom. Montage theory highlights how such transitions can effectively convey complex themes and emotions, making the audience acutely aware of the shared tragedy about to unfold (Gance, 1927).

In the scene where Wladyslaw imagines playing the piano in the air, the sequence transitions from a wide shot to a medium shot and finally to a close-up. This progression intensifies the focus on Wladyslaw's inner world and his longing for normalcy amidst chaos. The use of montage in this sequence underscores his emotional and psychological state, drawing the audience deeper into his experience. According to montage theory, such a gradation of shots can heighten the viewer's emotional engagement by progressively narrowing the focus to the character's intimate moment (Dovzhenko, 1930).

The depiction of the second Polish protests uses close-up shots of wounded or injured Germans, contrasting sharply with the wide shots of the first protests. This shift in perspective, accompanied by the sound of ambulance alarms, signifies the increased seriousness and intensity of the protests. As Wladyslaw moves from one window to another, with sunlight shining on his face, the montage creates a sense of urgency and escalation. Montage theory posits that such juxtapositions of close-up and wide shots, combined with dynamic soundscapes, can effectively convey the gravity of a situation and the protagonist's heightened awareness of the unfolding events (Griffith, 1916).

In conclusion, the use of montage in *The Pianist* is a critical narrative and emotional tool that enhances the storytelling by juxtaposing sequential images and sounds to create a more profound understanding and emotional response. By carefully selecting and arranging these sequences, the film conveys the escalating oppression, familial bonds, emotional turmoil, and historical authenticity with greater impact and depth. Therefore it can be argued that, in *The Pianist*, the film uses montage to condense time and convey the oppressive escalation of restrictions imposed on Jews during the Nazi occupation. For instance, the sequence where Wladyslaw Szpilman learns about the mandatory wearing of armbands, the confinement to the ghetto, and the financial struggles of his family, all occur rapidly through a series of juxtaposed

images. This montage technique effectively conveys the increasing pressure on Szpilman and his family, encapsulating the growing horror of their situation in a way that is both efficient and emotionally powerful. This adaptation of the narrative into a visual montage can be categorized as a Modification because it maintains the core thematic elements of escalating oppression and the impact on the family, while adapting the story to fit the cinematic medium. The film condenses and intensifies the narrative by using montage to quickly convey the passage of time and the cumulative effect of these events on the characters, aligning with the pacing needs of a film without altering the story's fundamental meaning.

However, a Modulation occurs in how the film uses montage to emphasize familial bonds. Shots of Szpilman's family often include multiple members within a single frame, combined with optimistic remarks from Szpilman's father. This montage conveys a sense of solidarity and mutual support among the family members, even as they face increasing adversity. In contrast, the book delves more deeply into the individual experiences and internal thoughts of the family members, providing a more nuanced understanding of their psychological states. While the book focuses on the internal and often solitary struggles of each character, the film's montage emphasizes their collective experience and the strength they draw from one another. This shift represents a Modulation because it alters the narrative emphasis from individual psychological exploration to a focus on the family unit's collective resilience. The film's montage sequences subtly shift the viewer's attention to the importance of familial bonds in the face of overwhelming external pressures, while the book provides a more internalized perspective on each character's experience.

A significant Mutation is seen in the montage that contrasts the brutality of the Nazi occupation with moments of poignant, almost surreal beauty, such as the scene where Wladyslaw imagines playing the piano in the air. The montage transitions from a wide shot to a medium shot, and finally to a close-up, intensifying the focus on Szpilman's inner world and his longing for normalcy amidst chaos. This sequence introduces a new layer of meaning not present in the book. The visualization of Szpilman's internal experience—his need to connect with music as a means of psychological survival—is a powerful addition that transforms the narrative. In the book, this internal struggle is conveyed through introspective prose, but the film's use of montage externalizes these emotions, making them visible and palpable for the audience. This Mutation shifts the narrative from a straightforward depiction of survival to a more complex exploration of the role of art and imagination in maintaining one's humanity in the face of dehumanization. The montage technique used here adds a new dimension to Szpilman's character, emphasizing the importance of his inner

life and artistic identity as key elements of his survival, thus introducing new meaning into the story.

3.1.3.2.3 Cinematic Sound, Music, and Mood Analysis

In the opening sequence of *The Pianist* the background music is dominated by the sound of a piano, specifically during the real footage of prewar Warsaw. This choice of music serves a dual purpose. Firstly, it anchors the film in a sense of reality, emphasizing that the narrative is grounded in true historical events. Secondly, the continuity of the piano music, played by Wladyslaw, into the second sequence establishes a poignant connection between the past and the unfolding story. Theories of cinematic sound suggest that music can serve as a bridge, connecting different temporal layers within a film and enhancing narrative cohesion. In this case, the piano acts as an auditory thread that ties together the memories of a peaceful past with the impending turmoil of war (Chion, 1994).

The gradual construction of the wall that segregates the Jewish ghetto from the rest of Warsaw is accompanied by somber music, setting a melancholic mood. The gray visual palette complements this auditory backdrop, reinforcing the sense of despair and foreboding. The entire family is framed together as they observe the wall being erected, with Wladyslaw taking prominence in the shot, highlighting his central role in the narrative. The use of music here aligns with theories of cinematic sound that argue for the emotional manipulation of the audience through carefully selected scores. The sad music not only underscores the physical division represented by the wall but also amplifies the emotional and psychological impact on the characters and the viewers (Gorbman, 1987).

Before Wladyslaw's family is relocated, there is a noticeable absence of music, which creates a tense and foreboding atmosphere. When music is introduced, it is melancholic, reflecting the gravity of their situation. This strategic use of silence and subsequent introduction of sad music serves to heighten the emotional tension. Cinematic sound theory posits that silence can be as powerful as music in shaping audience perception and emotional response. In this instance, the lack of music underscores the anxiety and dread, making the eventual introduction of sorrowful music even more impactful (Altman, 1992).

The sound of the train ready to depart, carrying Jews to their fates, is a powerful auditory symbol of their unavoidable destiny. This diegetic sound anchors the scene in reality, reminding the audience of the historical accuracy of these events. The train's sound functions within the framework of sound theory by using naturalistic sounds to evoke a sense of impending doom and inevitability (Lastra, 2000).

In one poignant scene, the sound of a piano, which captivates both Wladyslaw and the audience, is abruptly interrupted by a gunshot. This sudden disruption serves to shatter the brief moment of beauty and normalcy, harshly reminding the audience of the brutal reality of war. The contrast between the serene piano music and the violent gunshot illustrates how sound can be used to juxtapose peace and chaos, a concept central to cinematic sound theory. This interruption not only affects Wladyslaw but also jolts the audience, enhancing the immersive experience of the film (Chion, 1994).

As the city burns in the dark, the scene is accompanied by sorrowful background music, which seamlessly transitions to Wladyslaw sitting in the dark, staring at the wall. This sequence continues with the German announcement of their success in killing arrested protesters, punctuated by the sound of a gunshot. The use of music and sound here creates a continuous thread of despair and destruction. The cinematic sound theory supports the idea that music can provide emotional continuity and context, helping to maintain the film's oppressive atmosphere even as the visual scenes change (Gorbman, 1987).

The close-up shots of Wladyslaw's dwindling food supplies, such as the few beans being put into a pot and the lone potato, are accompanied by slow, melancholic music. This music, with its slow rhythm, conveys a sense of exhaustion and hopelessness, mirroring Wladyslaw's deteriorating situation. The theories of cinematic sound and music emphasize that the choice of tempo and musical style can significantly influence the perceived intensity and emotional weight of a scene. Here, the slow, sad music enhances the desperation and scarcity represented in the close-up shots (Smith, 1998).

In contrast to the previous somber scenes, when a doctor visits a seriously ill Wladyslaw, the scene is accompanied by the sound of birds singing and carriages passing by, creating a fleeting sense of normalcy and hope after he says 'he'll be better soon'. This use of contrasting auditory elements can be understood through the lens of sound theory, which posits that such juxtapositions can enhance the emotional complexity of a scene. The cheerful sounds outside starkly contrast with Wladyslaw's dire condition, highlighting the disparity between his internal suffering and the world continuing outside (Sonnenschein, 2001).

During the depiction of the second Polish protests, the close-up shots of wounded Germans, accompanied by the alarm of ambulances, signify the seriousness of the situation. This contrasts with the earlier, wider shots of the first protests. The music that begins with the ambulance alarms intensifies the sense of urgency and chaos. According to sound theory, the combination of close-up visual elements with heightened, urgent sound can amplify the perceived intensity and gravity of a scene, immersing the audience more deeply in the narrative (Lastra, 2000).

The scene where Wladyslaw imagines playing the piano, accompanied by background piano music, creates a poignant contrast with the harsh reality outside. The slow movement of the camera across the ruined city, paired with the same sad song that underscores his food and water shortages, emphasizes his isolation and longing. This use of auditory symbolism, where the piano music represents both solace and loss, is a powerful application of cinematic sound theory. The music serves as a link to Wladyslaw's past and a stark reminder of what he has lost (Chion, 1994).

The depiction of Wladyslaw hearing someone play the piano and becoming momentarily mesmerized illustrates the enduring power of music, even in the darkest times. The later scene, where the Polish national anthem plays from a car, waking Wladyslaw with sunlight on his face, symbolizes freedom and hope. This auditory transition from despair to hope aligns with sound theory, which asserts that music can be a potent narrative device to signify emotional and thematic shifts. The national anthem, combined with the visual of sunlight, creates a powerful symbol of liberation and renewal (Gorbman, 1987).

To conclude, the deployment of sound and music in *The Pianist* is fundamental to its narrative structure and emotional resonance. Through the meticulous selection and juxtaposition of auditory elements, the film enriches the depiction of Wladyslaw's arduous journey. The application of cinematic sound theories underscores how these auditory strategies intensify the film's impact, leading the audience through a deeply engaging and immersive experience. More specifically, In the film adaptation of *The Pianist*, sound and music play crucial roles in setting the mood and emphasizing the emotional weight of certain scenes. For instance, the use of diegetic music—music that originates from a source within the film's world, such as Szpilman playing the piano—serves to underscore the centrality of music in Szpilman's life. The film also employs non-diegetic music, such as the haunting score that accompanies scenes of desolation and loss, to heighten the emotional impact of these moments. This adaptation of sound and music into the film can be categorized as a Modification because it translates the thematic importance of music from the book into a cinematic form. While the book may describe Szpilman's emotional connection to music through prose, the film uses the auditory elements of music and sound to evoke these emotions in the audience. The modification here involves using the unique capabilities of film to convey the same emotional depth and narrative significance that the book achieves through detailed description.

A Modulation occurs in how the film uses sound to convey the psychological state of the characters, particularly Szpilman. The ambient sounds, or the lack thereof, are used to create tension and reflect Szpilman's increasing isolation. For example, the scenes where Szpilman is hiding often feature minimal sound, with only faint noises like footsteps or distant gunfire breaking the silence.

This auditory restraint emphasizes the emptiness and danger of his surroundings, mirroring his inner fear and loneliness. Conversly, the book might delve into Szpilman's internal monologue or describe the oppressive silence of his hiding places, but the film's use of actual silence or sparse sound design creates a more visceral experience for the viewer. This represents a Modulation because it shifts the narrative's emphasis from internal reflection to an external, sensory experience. The subtle change in how silence and sound are used alters the way the audience connects with Szpilman's isolation, turning it from a conceptual understanding in the book to an immediate, felt experience in the film.

An outstanding Mutation in the use of sound and music can be seen in the way the film introduces new auditory elements to enhance the narrative that are not present in the book. One example is the use of contrasting soundscapes to differentiate between Szpilman's life before the war and his experiences during the war. The film contrasts the lively, bustling sounds of pre-war Warsaw with the oppressive silence or harsh, jarring sounds of war-torn Warsaw. This auditory contrast emphasizes the loss of normalcy and the descent into chaos in a way that is uniquely suited to the cinematic medium. This Mutation introduces a new layer of meaning by using sound to symbolically represent the drastic changes in Szpilman's life. The book may describe these changes in detail, but the film uses sound as a powerful narrative tool to make the audience feel the loss of peace and the onset of destruction. The transformation of sound from a background element in Szpilman's life to a central narrative device in the film shifts the story's focus, adding a new dimension to the portrayal of his experience.

3.1.3.2.4 Cinematic Camera Work

The camera work following the bombardment at Wladyslaw's radio studio in Poland is highly dynamic, shaking significantly to convey the immense tension within the scene. The placement of the camera behind the protagonist before the last bomb hits, moving to hit the window, creates an immersive experience, allowing the audience to share in Wladyslaw's fear. Theories of cinematic camera work emphasize the psychological alignment of viewer and character through strategic camera placement. By situating the camera to mimic Wladyslaw's point of view, the audience is invited to experience the chaos and terror of the bombardment firsthand. This technique, often referred to as subjective camera work, heightens the sense of realism and immediacy, making the audience feel directly involved in the scene's action. Additionally, the rapid and erratic movements of the camera mirror the unpredictability and suddenness of the bombardment, effectively translating the character's internal panic into a visual form that the audience can viscerally feel. This method engages viewers on a sensory level, enhancing the emotional impact of the scene (Bordwell, 2008).

The camera employs similar movements and placements in Wladyslaw's house as during the studio bombardment to recreate the tension. This repetition effectively parallels the emotional states experienced in both locations, emphasizing the pervasive threat and anxiety the characters endure. Cinematic theory posits that repeated visual motifs can reinforce thematic elements, and in this instance, the consistent use of dynamic camera movement underlines the continuous state of peril. The mirrored camera work not only establishes visual continuity but also enhances narrative cohesion, as viewers subconsciously recognize the recurrence of tension through familiar visual cues. Furthermore, the use of similar camera techniques in different settings creates a thematic link between the two locations, suggesting that the safety of Wladyslaw's home is as precarious as the bombarded studio. This visual strategy effectively communicates the omnipresence of danger and the relentless nature of the threats faced by the characters (Arnheim, 1957).

When Wladyslaw's family is gathered around the radio, the camera captures all members in a single shot, symbolizing the collective impact of the war news on the entire family. This technique emphasizes the unity and solidarity among the family members and represents the broader Jewish and Polish societies. According to cinematic theories of framing and composition, including multiple characters in a single frame can illustrate their interconnectedness and shared experiences, heightening the narrative's emotional resonance. By framing the family together, the director underscores the theme of communal resilience and the strength found in familial bonds

during times of crisis. The camera's stationary position during these moments of collective listening also contrasts with the more chaotic camera movements seen in other parts of the film (Fig. 3.12), providing a visual anchor that reflects the family's attempts to maintain stability amid the surrounding turmoil. The composition of these shots, with all family members visibly engaged with the radio, serves to visually reinforce the idea that their fates are intertwined, enhancing the emotional weight of their shared experiences (Bazin, 1967).

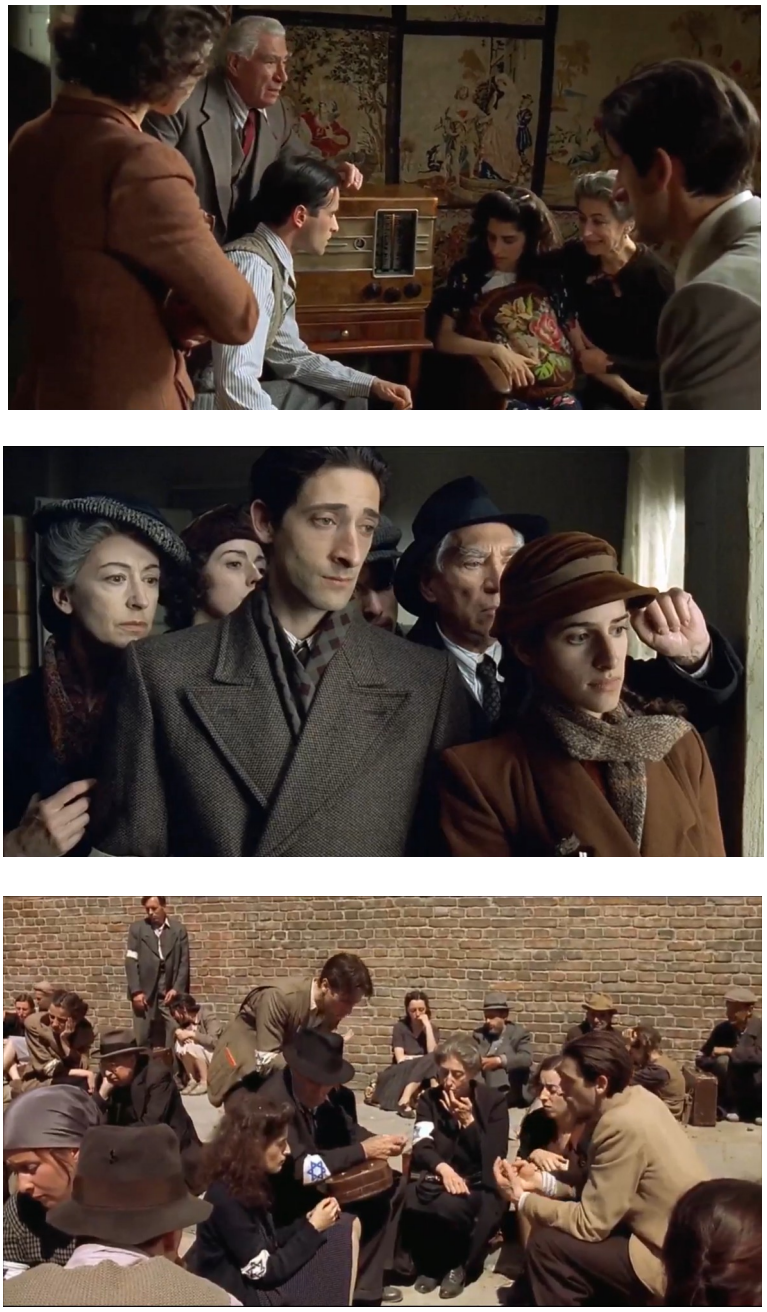

Figure 12: Screenshots from The Pianist (Polanski, 2002)

Following the announcement of cooperation from their allies, Wladyslaw's family celebrates with a dinner, during which the camera remains steady and stable. This static camera work contrasts with the earlier dynamic shots, signaling a temporary sense of stability and relief. The shift from dynamic to static camera movements serves as a visual metaphor for the fluctuating stability in the characters' lives, aligning with cinematic theories that discuss the impact of camera motion on audience perception of narrative stability. The use of a static camera can create a sense of calm and order, reflecting the characters' brief respite from the turmoil of war. This stability in camera work parallels the narrative moment of unity and reprieve, subtly suggesting that the characters, at least for a moment, find solace in their togetherness and the hope brought by the news. By maintaining a fixed perspective, the director allows the audience to fully absorb the scene's emotional significance without the distraction of camera movement, emphasizing the rarity and preciousness of these peaceful interludes (Bordwell, 2008).

In the scene where Wladyslaw takes a walk with Dorota, the camera progressively zooms in as they encounter and react to a sign indicating a café's refusal to serve Jews. The camera angle, initially positioned slightly below Wladyslaw's shoulder, zooms in even more as he informs Dorota about the restrictions. This gradual zooming technique is designed to evoke empathy, drawing viewers closer to the characters' emotional states. Cinematic theory emphasizes that close-up shots and strategic camera angles can significantly enhance the audience's emotional engagement by highlighting facial expressions and subtle gestures. By slowly tightening the frame, the director accentuates the characters' emotional responses, making their experiences more palpable to the audience. The camera's initial distance allows the viewers to see the broader context of the setting, but as the emotional weight of the conversation increases, the close-up shots bring the audience into an intimate space with the characters, fostering a deeper emotional connection and understanding of their plight (Kuleshov, 1974).

When Wladyslaw and Dorota accidentally meet on the day Jews are moved to the ghetto (Fig. 3.13), they are positioned on the left side of the frame, with blurred figures passing on the right. This composition highlights the ongoing societal upheaval while focusing on the characters' personal conversation. The blurred movement in the background serves as a visual representation of the chaos affecting society at large. According to theories of depth of field in cinematography, such techniques can effectively convey multiple narrative layers within a single shot, enriching the viewer's understanding of the broader context. This method not only keeps the focus on the main characters but also subtly informs the audience of the pervasive disruption surrounding

them. The use of depth of field to keep the background figures out of focus ensures that viewers remain attuned to the main dialogue while still being aware of the larger, turbulent environment, thus enhancing the scene's emotional and narrative complexity (Bazin, 1967).



Figure 13: Screenshot from The Pianist (Polanski, 2002)

The gradual construction of the ghetto wall, accompanied by somber music, is shot with the family in frame, with Wladyslaw occupying the most space. This framing emphasizes his central role and the looming segregation. The camera work here not only captures the physical act of wall building but also the emotional and societal implications. Cinematic theory suggests that the use of symbolic camera angles and movements can deepen the narrative's thematic impact, as seen in the emphasis on Wladyslaw's reaction to the wall. The visual symbolism of the wall, coupled with Wladyslaw's prominent positioning, underscores the division and isolation that will dominate their lives. The static and deliberate camera movements during the wall's construction serve to highlight the methodical and oppressive nature of this segregation, contrasting sharply with the dynamic camera work used in other, more chaotic scenes (Eisenstein, 1949).

Scenes depicting the misery within the ghetto are often shot at shoulder level, a technique that immerses the viewer in the characters' experiences. The camera follows Wladyslaw and his brother as they navigate through crowded, despairing masses, sometimes obscuring them behind the crowd to underscore the widespread suffering. This approach aligns with theories of immersive cinematography, where the camera's position and movement mimic the characters'

perspectives, thus enhancing the audience's empathetic connection. By keeping the camera at shoulder level, the filmmakers ensure that the viewers see the world from the same vantage point as the characters, making their plight more relatable and immediate. This technique also serves to humanize the characters by maintaining a personal and intimate perspective, making their suffering and interactions more impactful (Vertov, 1984).

The scene where residents across from Wladyslaw's family are forcibly removed and shot is captured from an elevated, downward angle, emphasizing the victims' vulnerability and the perpetrators' dominance. Such camera angles are instrumental in conveying power dynamics, as posited by cinematic theory, which asserts that high-angle shots can evoke feelings of helplessness and subjugation in the subjects. This visual technique starkly contrasts the power imbalance, highlighting the brutality and control exercised by the perpetrators over their victims. The use of downward angles not only visually subjugates the victims but also reinforces the sense of dominance and authority of the perpetrators, creating a powerful visual metaphor for the oppression faced by the characters (Pudovkin, 1929).

The scene where Henryk is arrested and Wladyslaw seeks help from Isaac is marked by Shaky camera movements, reflecting the characters' anxiety and desperation. This camera work serves to heighten the tension and convey the chaotic atmosphere. According to theories of cinematic tension, such techniques can effectively mirror the characters' emotional states, making the audience more attuned to their distress. The shaky camera movements can evoke a visceral response, making the viewers feel the instability and urgency of the situation. This approach helps to immerse the audience in the narrative, creating a sense of immediacy and involvement in the unfolding drama (Gance, 1927).

The resettlement scene where people cross a bridge is rich with symbolic meaning, captured through specific camera angles (Fig. 3.14). The downward movement on one side of the bridge represents a descent into misfortune. The strategic framing of this transition underscores the bridge's symbolic role as a passage to an unfortunate destiny, aligning with cinematic theories that explore the symbolic use of locations and transitions. By focusing on the downward movement, the film visually communicates the characters' fall from their previous lives into a new, harsh reality. The bridge serves as a powerful metaphor for transition and change, symbolizing the irreversible shift in the characters' circumstances and the bleak future that awaits them (Dovzhenko, 1930).



Figure 14: Screenshot from The Pianist (Polanski, 2002)

Throughout the film, shots that include multiple family members in a single frame, often accompanied by Wladyslaw's father's optimistic remarks, highlight the family's unity. This collective framing technique is used consistently to depict the solidarity among the family members. Cinematic theory supports the use of such framing to visually represent relationships and emotional bonds within a group, enhancing the narrative's emotional depth. The visual depiction of unity through group shots reinforces the theme of familial support and resilience in the face of adversity. By framing the family together during moments of discussion or celebration, the film emphasizes the importance of their collective strength and mutual support, making their eventual separation all the more poignant (Griffith, 1916).

The shooting of a woman by the Germans and the subsequent close-up of her dead body on the ground are designed to intensify the emotional impact of the scene. Similarly, the close-up of the café manager being shot in the head underscores the brutality of the violence. Cinematic theory posits that close-ups can significantly heighten the emotional intensity of a scene by focusing on critical moments and details. By isolating these violent acts in close-up, the film forces the audience to confront the stark reality of the brutality, making it impossible to ignore or look away. These intense close-ups serve to emphasize the human cost of the violence, bringing the horror and tragedy of each death into sharp focus and evoking a strong emotional response from the viewers (Pudovkin, 1929).

The scene at the train station where Wladyslaw's family and other Jews await deportation is filmed with a shaky camera, mirroring the chaos and tension of the situation. This technique draws the audience into the disorienting and frantic environment, aligning with cinematic theories that discuss the role of camera stability in conveying narrative tension. The camera work creates a sense of disarray and urgency, reflecting the characters' inner turmoil and the external chaos. This approach helps to immerse the audience in the scene, making them feel the confusion and fear experienced by the characters as they are herded towards an uncertain fate (Vertov, 1984).

In the scene where Halina and Henryk return to their family after being spared, the camera shows the family together but isolates Wladyslaw in a separate shot (Fig. 3.15). This separation serves as foreshadowing, indicating his impending separation from his family. Cinematic theory suggests that such framing can subtly hint at future narrative developments, creating a sense of anticipation and foreboding. By isolating Wladyslaw in a separate frame, the film visually prepares the audience for his eventual separation and the ensuing hardships he will face alone. This visual strategy effectively sets the stage for the narrative developments to come, creating a sense of impending tragedy and loss (Gance, 1927).



Figure 15: Screenshot from The Pianist (Polanski, 2002)

The close-up of Wladyslaw's father dividing chocolate and the wide shot of the family's final meal together at the train station effectively convey the shared fate awaiting them. The sequence of close-up followed by a wide shot amplifies the emotional resonance, illustrating the impending doom. Cinematic theory emphasizes the power of close-ups in storytelling, particularly in highlighting significant narrative moments and emotional beats. The contrast between the intimate close-up and the encompassing wide shot underscores the personal and collective dimensions of their fate. By focusing on the small, intimate act of sharing chocolate and then zooming out to show the entire family together, the film highlights the preciousness of their unity and the looming threat that will tear them apart (Eisenstein, 1949).

The forced relocation scene, with its dynamic camera movements, captures the tension as people are herded into trucks. The close-up of the truck's lock before the doors are shut emphasizes the finality of their fate. Cinematic theory posits that such techniques can effectively build tension and convey the gravity of the situation through visual storytelling. The dynamic camera work heightens the sense of urgency and despair, while the close-up of the lock signifies the irreversible nature of their plight. This visual strategy effectively communicates the intense fear and hopelessness of the characters as they face an unknown and terrifying future (Dovzhenko, 1930).

The scene where Wladyslaw imagines playing the piano, followed by close-ups of his hands miming the piano keys, captures his deep longing and psychological state. The gradual transition from a broader shot to an intense close-up draws the audience into Wladyslaw's inner world, aligning with theories of psychological depth in cinematic camera work. By focusing on his hands and facial expressions, the film conveys the emotional significance of music to Wladyslaw, highlighting his internal struggle and longing for normalcy. The close-up shots of his hands and face create an intimate connection between Wladyslaw and the audience, allowing viewers to feel his emotional turmoil and the solace he finds in the act of playing the piano, even if only in his imagination (Griffith, 1916).

When Wladyslaw and his friends celebrate their allies' bombing of Germany, they are framed together in a single shot, highlighting the collective impact of the news. The clinking of glasses in unison further emphasizes their shared destiny. Cinematic theory supports the use of collective framing to illustrate communal experiences and shared emotional journeys. The group shot not only shows their collective relief but also reinforces the theme of solidarity in the face of adversity. By capturing the group's shared moment of celebration in a single frame, the film emphasizes the importance of unity and mutual support in overcoming the challenges posed by the war (Eisenstein, 1949).

The wide shot of Wladyslaw making dinner in the dark, abandoned hospital and the artistic depiction of his hidden perspective through peepholes and broken windows convey his isolation and survival instincts. These choices in camera work not only highlight Wladyslaw's resilience but also immerse the audience in his perspective, as theorized in immersive cinematography. The camera's movement and angles throughout *The Pianist* serve as critical narrative tools, enhancing the storytelling by providing psychological depth, emphasizing themes of unity and separation, and amplifying emotional intensity through strategic close-ups and dynamic shots. The use of varied camera techniques, from dynamic movements to intimate close-ups, creates a rich visual tapestry that enhances the film's emotional and narrative complexity (Vertov, 1984). The feeling of being secretly hidden is shown twice artistically; once through the peephole when Wladyslaw is escaping the building, and again from the broken window at the hospital where he is hiding and observing the Germans setting piles of dead bodies on fire. The camera on the shoulder, showing only two shots of Wladyslaw in the meantime, effectively illustrates that this is what he is seeing. This approach immerses the audience in Wladyslaw's viewpoint, making them feel as though they are peering out with him, sharing his horror and helplessness (Kuleshov, 1974).

The camerawork when Wladyslaw notices the Germans are going to burn the hospital down is marked by significant movement, reflecting the heightened tension. Then as he jumps across the wall, the slow movement of the camera from one side of the wall to show the ruined city in a wide shot, accompanied by the same sad song used earlier to depict his shortage of food and water, underscores the desolation and hopelessness of the situation (Pudovkin, 1929).

At the sequence where Wladyslaw meets the German officer, Wilm Hosenfeld, the connection between him and the officer is visually established through the can; It portrays Wladyslaw pursuing the can and stooping to retrieve it as it comes into contact with a German officer's boot, followed by the camera panning upward along the officer's body to his face. This sequential downward and upward camera movement exemplifies a deliberate cinematographic technique (Fig. 3.16). The medium shot of the officer in a very dark scene, followed by a closer shot as he speaks his first dialogue, with the camera angle upward, underscores the power dynamics between them. Although Wladyslaw is captured in a low-angle shot, framed from the knee upwards, making him look smaller in the frame compared to the officer, this visual arrangement effectively conveys the imbalance of power between them (Eisenstein, 1949).



Figure 16: Screenshots from The Pianist (Polanski, 2002)

When Wladyslaw begins to play the piano, both he and the officer are framed together in a single shot. As Wladyslaw becomes engrossed in the music, the officer steps away, transitioning the composition to individual shots of each character. This visual separation highlights the shift in their dynamic, with the piano music creating a bridge between their vastly different worlds. Interestingly, since the scene where Wladyslaw and the German officer first met, they were never shot equally. One was always positioned on the stairs or standing, never at the same height or in the same frame. This disparity underscores the power imbalance throughout their interactions (Gance, 1927).

When the officer leaves, as the war ends in favor of Poland, they are both shot in one frame at the same height, symbolizing a newfound equality. Wladyslaw is close to a bigger window that lets in brightness, contrasting with the darkness of their earlier encounters. This visual shift signifies the end of the war and the dawn of a new beginning. The officer, now on the left side of the frame and looking small, contrasts with Wladyslaw, who is closer to the window and occupies a larger portion of the frame. This visual transformation underscores the dramatic reversal of their circumstances. As the officer goes farther away, he gets even smaller, and the camera stays at the same distance. When Wladyslaw answers his question, the shot is closer to him, further emphasizing the shift in power. This strategic use of camera angles and framing not only underscores the narrative's emotional and thematic depth but also highlights the complex power dynamics between the characters (Vertov, 1984).

To sum up on the translation shifts, the intricate and thoughtful use of camera work in *The Pianist* not only enhances the narrative but also deepens the audience's emotional engagement with Wladyslaw’s journey. The strategic use of camera angles, movements, and framing techniques enriches the film’s portrayal of the characters’ experiences, providing a powerful and emotionally compelling depiction of their struggles and resilience during one of history’s darkest periods.

Describing the translation shifts made in this cinematic adaptation, a Modulation occurs in how the film uses camera work to depict the power dynamics between Wladyslaw and the German officer, Wilm Hosenfeld. The camera angles and framing during their initial meeting emphasize the imbalance of power—Wladyslaw is shown in a low-angle shot, making him appear smaller and more vulnerable compared to the officer. This visual technique subtly shifts the narrative’s emphasis from a straightforward account of events to a more nuanced exploration of the characters' relationship dynamics. However, in the book, the power imbalance might be conveyed through Wladyslaw’s internal thoughts and descriptions of his interactions with

Hosenfeld. However, the film's use of camera angles to visually represent this imbalance adds a new layer to the viewer's understanding of their relationship. The modulation here shifts the focus from internal reflections to a visual representation of power, subtly altering the way the audience perceives the interaction between the characters.

A Mutation is observed in the film's use of camera work to symbolize shifts in power and the emotional journey of the characters. The transformation is quite visible in how Wladyslaw and Hosenfeld are framed together in their final scenes. Initially, they are never shot at the same height or in the same frame, symbolizing the stark power difference between them. However, by the end of the war, they are shown in one frame at equal height, with Wladyslaw closer to a brighter window, symbolizing the shift in power dynamics and the end of the war. This visual storytelling technique introduces new meaning to the narrative, as the film uses camera work to symbolize Wladyslaw's rise in power and hope for the future, contrasting sharply with Hosenfeld's diminishing authority. The book may describe these changes through Wladyslaw's observations and reflections, but the film's visual portrayal adds a powerful symbolic layer that is not explicitly present in the text. This Mutation significantly alters the narrative by introducing a visual metaphor for the characters' evolving circumstances, adding depth to the story that goes beyond the original memoir.

However, in the film adaptation of *The Pianist*, the use of dynamic camera movements, such as the shaky camera work during the bombardment at Wladyslaw's radio studio, is a significant element that enhances the viewer's experience of chaos and tension. This technique aligns with cinematic theories that emphasize the psychological alignment between the viewer and the character by mimicking Wladyslaw's point of view. The camera's erratic movements mirror the unpredictability of the situation, making the audience feel as if they are experiencing the bombardment alongside Wladyslaw. This approach can be categorized as a Modification because it translates the book's descriptions of chaos and fear into a visual and sensory experience that fits the cinematic medium. While the book might describe Wladyslaw's fear and the chaos around him through detailed prose, the film uses camera techniques to convey these emotions directly to the audience, enhancing the narrative without altering its core meaning. The modification here lies in the adaptation of the narrative's emotional tone to fit the visual and sensory capabilities of film.

3.1.3.3 Cinematic Techniques on Characterization

Wladyslaw exhibits a subtle but profound shift in his demeanor after meeting Dorota amidst the chaos of a bombardment at the very early sequences. His smile and cheerful inquiry to his

friend, 'Where have you been hiding her?' immediately followed by another bomb explosion, reflect his inherent optimism and ability to find moments of joy even in dire circumstances. This instance of character portrayal aligns with cinematic theories of character development through juxtaposition, where Wladyslaw's lightheartedness contrasts sharply with the surrounding devastation. The visual and narrative techniques employed here highlight his resilience and tendency to seek out the bright side, effectively characterizing him as a hopeful and positive individual despite the ongoing war (Bordwell & Thompson, 2004).

Out of the four encounters Wladyslaw has with Dorota, three are accidental, which serves to intensify the excitement and spontaneity of their burgeoning romance. The use of serendipitous meetings as a cinematic device not only adds an element of surprise but also underscores the notion of fate and destiny in their relationship. The randomness of these encounters enhances the emotional depth and character dynamics, making their relationship appear more vibrant and destined. Cinematic theories of character interaction suggest that such unplanned meetings can amplify the romantic tension and connection between characters, thereby deepening the audience's emotional investment in their story (Elsaesser, 1990).

Wladyslaw’s inherent optimism is further showcased when he reassures Dorota with the words, 'It won't last long' (referring to the war) and 'I'll see you soon' despite the uncertainty of survival. Similarly, his father’s remark, 'I thought it would be worse' during a dire moment, reveals a family trait of maintaining a positive outlook in the face of adversity. These instances of dialogue serve as verbal cues to their character traits, illustrating a shared familial resilience. Cinematic theory emphasizes the importance of dialogue in character development, where optimistic statements during bleak situations highlight their inner strength and hopefulness. These verbal contrasts not only develop their individual characters but also build a cohesive family dynamic rooted in optimism and perseverance (Monaco, 2009).

Wladyslaw’s optimism is also evident in his response to his brother, Henryk, who has been selling books all day. When Wladyslaw says, 'It's better than yesterday' he showcases his ability to find small positives even in challenging circumstances. This interaction, juxtaposed with Henryk’s frustration, underscores Wladyslaw's enduring positive outlook. Cinematic techniques often use such interpersonal dynamics to contrast and highlight key character traits, demonstrating Wladyslaw's unwavering hope and adaptability (Cook, 2004).

There is a stark verbal and visual contrast when Wladyslaw’s brother mentions people making millions by bribing goods and bringing in food, tobacco, liquor, and French cosmetics, while the poor suffer and die unnoticed. This misery is visually represented by the crowd surrounding them, juxtaposed with the scene where wealthy individuals leave a fancy restaurant

where Wladyslaw works, while the poor outside scramble for scraps. This use of contrast highlights the social disparities and deepens the characterization of Wladyslaw and his brother, who are acutely aware of and affected by these inequalities. Cinematic theories of social realism suggest that such contrasts effectively underscore the characters' awareness of and response to societal injustices, enriching their narrative depth (Bazin, 1967).

In the café scene where Wladyslaw is asked to stop playing the piano, he is placed on a small stage slightly above the floor and the customers. This physical elevation visually represents his feeling of being above ordinary people, as he expresses in the book. Cinematic techniques often use spatial positioning to symbolize characters' psychological states or social standings. Here, Wladyslaw's elevated position on the stage metaphorically elevates him above the mundane, reflecting his sense of identity and pride in his musical talent (Eisenstein, 1949).

The scene in which Wladyslaw is beaten in the mud and dragged along the ground further amplifies the depiction of his humiliation in the film. His posture also changes notably from the moment he drops the bricks and is beaten, illustrating his physical and psychological decline. Theories of character transformation in cinema suggest that physical posture and body language are critical in depicting a character's internal state. Wladyslaw's changing posture signifies his increasing vulnerability and the dehumanizing effects of his experiences (Kracauer, 1960).

Wladyslaw’s close-up shot, where he looks through the window and says, 'Sometimes I don't know which side of the wall I’m on' (walls of the ghetto) indicates his confusion and loss of identity. This moment of introspection is crucial for character development, as it reveals his inner turmoil and existential crisis. Cinematic techniques that focus on close-ups and introspective dialogue are effective in conveying a character's internal conflict, allowing the audience to connect more deeply with their psychological state (Arnheim, 1957).

As Wladyslaw begins walking up and down the room upon hearing that the German police might find his hiding place, a new aspect of his character is revealed: his physical response to stress. This behavior, shaped by his circumstances, showcases his growing anxiety and restlessness. Theories of behavioral characterization in cinema emphasize that physical actions, such as pacing, can reveal a character's psychological state. Wladyslaw's pacing reflects his heightened stress and the constant threat of danger (Bordwell & Thompson, 2004).

In addition to changes in posture, Wladyslaw's mouth and facial expressions also undergo significant transformation during his hiding period. He becomes unshaven, with disheveled hair, further illustrating his physical and mental deterioration. The disheveled appearance aligns with cinematic theories that use visual cues, such as grooming and attire, to indicate a character's

decline. These changes are not merely cosmetic but serve as visual metaphors for his eroding sense of self and control over his life (Monaco, 2009).

Another scene of Wladyslaw imagining playing the piano occurs simultaneously with the shadow of burning buildings reflected in his room, where literal music is playing. This moment illustrates the contrast between his internal world, where he seeks solace in music, and the external chaos. The interplay of diegetic and non-diegetic sound here deepens the characterization by highlighting his mental escape through music. Cinematic theories of sound emphasize how music can reflect and amplify a character's emotional state, creating a layered narrative that merges reality with imagination (Chion, 1994).

At this point in the story, Wladyslaw can barely articulate the words, 'Somebody help me' indicating his profound desperation and physical exhaustion. His manner of walking is now markedly different from that of a normal person, further illustrating his weakened state as well. The wide shot of him searching for food adds to his humiliation, portraying him as a figure of abject suffering. Cinematic techniques that use physicality and movement are crucial in depicting a character's decline, making Wladyslaw's plight visually and emotionally impactful (Bazin, 1967). The medium shot of Wladyslaw opening a can, looking like a homeless person, further emphasizes his degradation. This visual degradation aligns with nematic theories that use character appearance and environment to reflect their internal state and societal position. Wladyslaw's appearance as a homeless person starkly contrasts with his former identity as a celebrated pianist, underscoring the extent of his fall and the dehumanizing effects of war (Kracauer, 1960).

Regarding the translation shifts, Mutation in characterization is evident in the film’s portrayal of Wladyslaw’s relationship with Dorota. Their encounters are mostly accidental, adding a sense of spontaneity and fate to their burgeoning romance. This portrayal contrasts with the book, where such a relationship may be less emphasized or described differently. The film’s use of these serendipitous meetings introduces a romantic subplot that is less prominent in the book, thereby altering the narrative's focus and adding a new dimension to Wladyslaw’s character. This Mutation introduces new meaning to Wladyslaw’s characterization, presenting him not only as a survivor of the war but also as someone capable of maintaining human connections and romantic feelings amidst the chaos. The romantic element adds emotional depth and provides the audience with a different perspective on his character, highlighting aspects of his humanity that might not be as fully explored in the original text.

On the other hand, in the film adaptation of *The Pianist*, Wladyslaw Szpilman's character is developed through a combination of dialogue, physical actions, and visual cues that align closely with the descriptions found in the book. For instance, his inherent optimism and resilience are portrayed in both mediums, such as in the scene where he reassures Dorota with the words, 'It won't last long,' referring to the war, and his continued ability to find small positives even in dire circumstances, as when he tells his brother, 'It's better than yesterday.' These instances of character portrayal are faithful to the original text but are translated into a visual medium through specific cinematic techniques, such as dialogue delivery, body language, and framing. This adaptation can be categorized as a Modification because it preserves the core aspects of Wladyslaw's character as depicted in the book while utilizing the unique tools of cinema to bring these traits to life. The modification involves translating descriptive prose into visual and auditory experiences that effectively convey the same meanings, ensuring that Wladyslaw's resilience and optimism remain central to his characterization in both the book and film.

And finally, a Modulation occurs in the way the film emphasizes Wladyslaw's physical and psychological decline during his period of hiding. His posture, facial expressions, and general appearance deteriorate over time, reflecting his eroding sense of self and control. The film uses close-ups, changes in grooming, and visual metaphors, such as his disheveled hair and unshaven face, to underscore this decline. In contrast, the book might focus more on Wladyslaw's internal thoughts and feelings, detailing his psychological state through introspective narrative. The shift in the film to a more visual representation of his decline subtly alters the emphasis from an internal, psychological perspective to a more external, physical portrayal. This modulation changes how the audience experiences Wladyslaw's suffering, making it more immediate and visually impactful, but perhaps less focused on his inner emotional landscape as the book would be.

3.2 Interpretive Analysis

The following provides an extensive and detailed examination of the creative and social considerations involved in adapting literary works into film. It focuses primarily on *Here Without Me*, *The Pianist*, and *Throne of Blood*, analyzing how each director navigated the challenges of translating the source material to fit the cinematic medium while retaining essential thematic elements. The analysis of *Here Without Me* delves into Bahram Tavakkoli's approach to adapting Tennessee Williams' *The Glass Menagerie* for an Iranian audience, exploring the cultural translation shifts required to make the narrative resonate with Iranian viewers. Tavakkoli's choices in altering specific relationships and symbols, such as removing the unicorn, highlight the necessity of adapting to social contexts while preserving the emotional depth of the original work. The section on *The Pianist* discusses Roman Polanski's personal connection to the Holocaust and his meticulous efforts to ensure historical accuracy and emotional authenticity in portraying Władysław Szpilman's story of survival. Polanski's direct experiences during World War II influenced the film's visual style, production design, and overall tone. It also elaborates on the technical challenges of recreating 1940s Warsaw and the thematic importance of music and art as tools for survival and resilience in the face of immense adversity. Finally, the analysis of *Throne of Blood* centers on Akira Kurosawa's adaptation of Shakespeare's *Macbeth*, incorporating Japanese cultural elements, such as Noh theater and traditional Japanese art, to transform the story into a uniquely Japanese cinematic experience. It explores Kurosawa's meticulous attention to set design, historical accuracy, and visual storytelling, emphasizing his use of minimalist yet powerful imagery to convey the psychological and thematic depth of the original Shakespearean tragedy. Overall, it offers a rich exploration of how filmmakers balance faithfulness to the source material with creative liberties necessary for cultural adaptation, technical challenges, and artistic expression in their respective films.

3.2.1 Here without Me

3.2.1.1 Creative Reasons

When asked about the reason for adapting a literary work, Bahram Tavakkoli, the director of the movie, in the interview done by Mehr News in 2011 replies: "*My primary suggestion to producers has always been adapted screenplays. However, in any case, Iranian cinema is such that you have to move forward with dozens of ideas until one of them is accepted. In my last two films, I also tried to work on adaptations, but the conditions were not right for it'. He continues 'In general, not every thought and writing is worth spending time and money on. Additionally, there are few*

directors who have serious ideas and messages to convey. Since I am not one of those directors, I always try to resort to adapted sources to compensate for this shortcoming in myself. In the cinema of other countries, in the majority of mainstream and independent films, adaptation is a serious approach. We are among the few countries that have forgotten adaptation in cinema. In a healthy cinema industry, adaptation can also be economically important. In the cinema of other countries, directors and producers turn to sources that have already proven successful. This point has been forgotten in Iranian cinema. Therefore, out of every 60-70 films made in Iran, perhaps 4-5 titles are worth considering. It should not be forgotten that directors and screenwriters in any cinema are not producers of ideas."

In response to whether he was afraid that his film might lean towards becoming too theatrical? He responds: "*If a director can engage the audience with the story, the external technique of the film will not be questioned in their minds. Questions about the appearance of the work arise when the audience distances themselves from the story. Overall, efforts must be made to ensure that the connection between the viewer and the core story is not severed. Of course, the elements that have made the text enduring should not be discarded under the pretext of making the work more cinematic. In The Glass Menagerie a very important feature that has made it enduring is maintaining a simple appearance while simultaneously addressing precise topics using the tool of characterization. Tennessee Williams tries to address very deep issues through delicate characterization within a simple structure. If a director wants to discard this simple structure under the pretext of making The Glass Menagerie more cinematic, it is like throwing away its positive points*".

Tavakoli, continues by stating that he made significant efforts to adapt *The Glass Menagerie*' to Iranian culture: "*The type of relationship the daughter in the family has with the menagerie and her mother in the play is naturally not Iranian. Therefore, we had to make changes to the screenplay to ensure the story has a cultural alignment with the Iranian audience*."

He considered the changes in *Here Without Me* compared to *The Glass Menagerie* to be natural and said: "*What seems obvious is that in adaptations from one culture to another, it is natural for many story elements to be lost. For example, I read somewhere that there is a unicorn in The Glass Menagerie play, which is one of the main elements of the story, and why this element is not seen in Here Without Me? It is natural that we had to eliminate such an element because the unicorn in Western-Christian culture symbolizes innocence and, naturally, it does not have a specific meaning in our culture".*

Bahram Tavakoli, in another part of this interview, referring to the challenges of making *Here Without Me* stated: "*One of the issues that completely restricts the director, set designer, and*

cinematographer is the limited location. In this project, the location wasn't a 300 square meter house; we were filming in a 60 square meter house where the mere presence of the crew left no room for movement. This issue was also daunting for the producer. The only thing we could do was to follow the suggestion of Ms. Ghalamfarsaei, the set designer, and look for a house that had a terrace connected to it. However, we searched and couldn't find such a place, so we had to build the kitchen, bathroom, etc., ourselves at the location we found."

He continued, "*Another point was the discussion we always had with Mr. Khozouei Abyaneh, the project's cinematographer, about the découpage. We wanted to ensure that the inner feeling of the scenes wouldn't be lost under the pretext of avoiding repetitive angles. I felt that the audience gets tired when they get bored with the characters and the storyline. However, if the inner feeling of the scene is well executed within the découpage and the connection between the audience and the characters and story is not interrupted for any reason, the audience will not get tired and won't mind seeing a shot from the same angle 15 times. Additionally, in the film, I tried to use the factor of repetitive angles dramatically within the découpage, such as our angle in the encounter with the couch."*

The director of *Here Without Me* also talked about the actors' performances in this film, stating: All four main actors in this film were our first choices. Since all these actors have a background in theater and the play T*he Glass Menagerie* is a staple school play for theater people, they all accepted working on this screenplay without any issues.

When asked "*Aren't you worried that the film's merits will be attributed to the script? That it will be said, if Here Without Me is a good film, it is because of the strengths of The Glass Menagerie'?*" He replies "*This judgment is completely accurate. If the film has any merit, a large portion of that merit is undoubtedly due to Williams' script. This is true for all adaptations. This is neither a virtue nor a flaw of adaptation; it is a choice. Of course, with poor choices, you may even diminish the strengths of the script. I tried to ensure that at least this did not happen. Failing to understand the foundation that has made the original work enduring can lead to choosing the wrong structure, causing the film to fail.*"

"*What matters is that in the process of adaptation, you have the opportunity to experiment within your medium while having a thoughtful foundation. Also, I know myself: I love cinema, and for me, cinema is a goal, not a means to say something. I don't have anything to say, so I try not to miss the opportunity to experiment with the structure of cinema, an opportunity that adaptation, especially in its various forms, provides very well.*"

"*The term 'patchwork' was actually used by Ms. Ghalamfarsaie during the design phase to convey what she had in mind to me. When I discussed the mise-en-scènes with Ms. Ghalamfarsaie, she said that if we wanted these mise-en-scènes, we could divide the house into two parts and have a patchwork kitchen as well. This means they couldn't afford a proper house, but they made one with their own divisions, considering the mother's sense of taste. The kitchen, bedroom, living room, and so on. The location wasn't like this; we built the kitchen, we built the space near the hallway, we built the bathroom…*"

"*The house was also an abandoned building on Hedayat Street, Safi Ali Shah. We did some construction work in that building for a while, and one of the reasons we chose this building was the large terrace, which was part of the roof. Eighty percent of the film takes place in a 60-square-meter house, and that wasn't easy. But the terrace helped us have some variation in the space. ('Were you also seeking to create variety in shots within this 60-square-meter space to keep the viewer's eyes from getting tired?) Sometimes you can avoid repetition, but in Here Without Me the audience sees all the angles of this 60-square-meter house after 10 minutes. The lack of variety in this film wasn't annoying because it matched the film's theme. In Here Without Me the priority was the mood and the story of the scenes, and if the audience engaged with it, they wouldn't get bored.*"

"*Additionally, we tried to use the idea of repetitive angles and even repetitive camera levels dramatically. The repetition element had a thematic relationship with the text and helped to give some angles of the house or certain objects character, such as using repetitive angles and camera levels for the couch.*"

When he was asked whether he was worried that the limited number of characters would make the film boring for the general audience?' he responds "*The effectiveness of character relationships does not depend on the number of characters. Recent successful experiences have shown that it is the drama and impactful characters that attract the audience, not necessarily the unnecessary multitude of characters. If there is no necessity, additional characters should not be introduced into the story. In Here Without Me the relationship between the three family members and then the entry of the young man was important. If there is a secondary character, like the woman who is the mother's coworker, she serves as a link between the mother and the factory and does not interfere with the four main characters*."

"*The ending in the film is also based on Tennessee Williams' suggestions in the text. The story is about people whose dreams are far removed from their reality. For these individuals, there are two options: either to end their lives or to live in their dreams. Tennessee Williams' suggestion is*

that they do neither; they continue living in their dreams but constantly think about ending their lives, never completely dismissing this option. The film also proposes both paths. This uncertainty in the text is conveyed through dialogue and visualized in the film, but inherently, it is Williams' original suggestion.". And when asked if the characters are dead at the end of the movie he replies "This is a question that even the actors asked me. We tried to remain faithful to the analysis based on the uncertainty present in the text. All of us aimed to stay true to Tennessee Williams' idea that a human being constantly carries various, sometimes contradictory and conflicting, ideas in their mind. In my opinion, a definite ending would have conflicted with Williams' central idea."

3.2.1.2 Social Reasons

As a response to whether *Here Without Me* has a stronger social aspect compared to your previous two films, he replies to Isna New interviewer (2011) "*Part of this is due to the play The Glass Menagerie. The Glass Menagerie while depicting a specific era, also resonates with the atmosphere of today's society. The text of The Glass Menagerie, like many enduring dramatic texts, has qualities and merits that have led to its frequent performance in various countries. These timeless texts are understandable to different nations and ethnicities. Even if some elements of the texts are not translatable, the overall structure is. Even if you are not completely faithful to the details of The Glass Menagerie you can find equivalents for the symbols present in the text.*". He continues ' "*The mother, for instance, is concerned about her daughter's happiness and reaching the dream that has always been in her son's mind, even though he doesn't know what it is. These features in the text prompted me to adapt The Glass Menagerie There are brilliant texts that are not adaptable or cannot be translated and equated in other cultures"*.

"*Another important factor is the simple appearance of The Glass Menagerie behind which lies many deep concepts. For example, in the scene where the mother and son talk about buying a new couch, behind these simple dialogues are thought-provoking concepts about these characters, their dreams, and their aspirations. One of my main motivations for this adaptation was that the play talks about something that is relevant to our current conditions." Besides what I mentioned, the state of society is such that perhaps the audience is less inclined to hear about the personal and mental concerns of the filmmaker. As a filmmaker, if you get an opportunity to make a film, you seek to connect with a larger portion of your society. I wanted to propose other texts that could have reached the production stage, but I preferred to choose something that would connect with a larger number of our people.*

The character of the mother alongside the son is one of the most important characters in the film. In The Glass Menagerie the mother's character is believable and understandable given the geographical and social framework in which she lives. In Here Without Me we are faced with an Iranian mother who is also believable—a caring, kind, and tasteful woman who tries to compensate for the shortcomings of life in other ways."

"*In the play, where the son is the narrator, the mother is the main character. The son is the storyteller to the audience. In the play, too, the son narrates a story in which the mother is the main character. From the very beginning, when I thought about and discussed the mother's character, I*

knew that if there were any weaknesses and deficiencies in this character, everything would fall apart."

When claimed that "*The depiction of the lower class in the film is not realistic. The lower class does not have couches or eat at a dining table.*", he responds "*People who say this have probably only seen this class depicted in movies and especially in TV series. People with economic problems who still have jobs and manage to get by do have couches and tables, but their couches and tables are different kinds.*

No one, if they are healthy, wants to appear poorer than they are. Especially if they are a mother or a woman, they tend to present their situation as better than it is. Also, don't forget, the central idea in the mother's mind is to make things appear better than they are, so appearances are very important to her, and she has good taste. If the mother buys a gift for her daughter, it would be shoes that make her look taller than she is. These things are very clear and can be analyzed. She constantly tries."

"*The mother has reached the brink of living in a dream; the characteristic of these three characters is that they dream while awake, they have reached a point of living on the edge of dreams. Naturally, such a character cannot be generalized to an entire class. After all, is a class an amorphous mass without individual characteristics? Certainly not. On the other hand, in Here Without Me we are faced with a girl who has a physical disability. Along with Ms. Jafariyan, we went and spoke to people who had this disability. It is not easy for them to sit on the floor, and most families, even in poorer conditions, do not let their daughters suffer by sitting on the floor to eat. At the very least, they provide a simple table, chair, and couch for the comfort of the child.*

Depicting the exact likeness of poor families without analyzing the characters, which usually happens in TV series with undershirts and water jugs, and achieving that aesthetic is certainly not difficult, but these have nothing to do with 'The Glass Menagerie' In this text, the family's poverty is not the main point. It is a backdrop; poverty in a specific family is a backdrop to discuss the topic of dreaming while awake and how people deal with situations where nothing in reality resembles what they have in mind."

Also, "*The idea of using the onion room as the mother's overtime workspace was proposed by Ms. Atousa Ghalamfarsaie, the film's set and costume designer. Ms. Ghalamfarsaie had a significant presence in Here Without Me helping me with her ideas, designs, and suggestions. Her ideas often went beyond her responsibilities as the film's designer. I consulted with her on every*

aspect while shooting the scenes. She has a very good understanding and feeling for the screenplay and is thoroughly familiar with the type and style of the film being made.

She takes her work very seriously, is highly knowledgeable in her field, and, most importantly, is a very noble person. She cares about each member of the team, her heart beats for all the team members like a sister, and this sentiment is rare in today's times. Another great quality of hers, which might not be appealing to some directors but is ideal for me in my relationship with all my colleagues, is that she never accepts any suggestion without analysis and is never merely an executor of your proposals at any moment. This ensures that you do not deviate from the film's main atmosphere and constantly update your analyses. In Here Without Me I had an educated and professional team that took their work very seriously, and that was my good fortune."

In conclusion, *Here Without Me* serves as a fascinating adaptation of *The Glass Menagerie*, carefully balancing creative and social motivations with practical limitations. Director Bahram Tavakkoli took significant steps to translate Tennessee Williams' work into the context of Iranian culture, maintaining the core emotional and thematic elements while adapting culturally specific symbols and situations. Despite working within the physical constraints of a small filming location, Tavakkoli utilized repetitive angles and careful cinematic choices to enhance the narrative's dramatic impact. The adaptation also reflects a deep understanding of character relationships, focusing on the emotional depth and personal struggles of the characters, which resonate universally. Socially, *Here Without Me* addresses the struggles of a lower-class Iranian family, while also challenging stereotypical depictions of poverty in Iranian cinema. By focusing on characters living on the edge of dreams and reality, the film offers a nuanced perspective on poverty, dreams, and familial relationships. Ultimately, *Here Without Me* successfully bridges the gap between cultural adaptation and cinematic storytelling, offering a unique yet faithful reinterpretation of a timeless play.

3.2.2 The Pianist

3.2.2.1 Creative Reasons

It became clear from IMDb interview titled as *A Story of Survival: Behind the Scenes of the Pianist,* with Roman Polanski (the director and the producer), Adrien Brody (the main actor), Ronald Hardwood (the screenwriter), Pawel Edelman (the director of photography), Thomas Kretschmann (cast), and Anna B. Sheppard (the costume designer), Genne Gutowski (the co-producer), Robert Benmussa (producer), released in 2003, Roman Polanski had always aspired to create a film about the World War II period. However, he faced significant challenges in finding suitable material. Upon reading *The Pianist* Polanski immediately recognized it as the project he wanted to undertake. The book's depiction of events was exceptionally accurate, attributed to its writing immediately after the war. Polanski believed that accounts written decades later could not capture the same level of detail, something he found vividly true, having been a child during that period (IMDb, 2003). The screenwriter Ronald Harwood, also emphasized the invaluable role of Polanski, who had personal experience with similar wartime events in Krakow, while the film was set in Warsaw. Polanski served as a critical reference point throughout the project.

According to the director, many people frequently inquired how difficult it was for Polanski to shoot this film and revisit those harrowing events. Contrary to expectations, he found it not difficult at all. On set, he dealt with artifacts, actors in disguise, and a surrounding crew, even though the audience never sees them on screen. Despite these supportive elements, filming in Warsaw presented substantial technical challenges. Polanski deemed it essential to shoot in Warsaw because certain scenes depicted pre-war Warsaw, while others showed the city's ruins, neither of which exist today. He continues, Warsaw had been utterly destroyed by the Nazis through a series of devastating events: the initial bombardment, the ghetto uprising, the Polish uprising, and eventually, the complete demolition using dynamite and flamethrowers after evacuating the population. Post-war reconstruction resulted in a city with a different architectural style, except for a small area called Praga. This part of Warsaw retained buildings and streets from the period, still marked by shrapnel impacts, making it a crucial location for filming pre-war scenes. With the expertise of production designer Alan Starsky, the director said that that the ghetto walls were constructed, and additional buildings were added to modern areas. He believes, despite the difficulties, this recreation was achieved successfully.

As mentioned earlier by the director, the crew was initially apprehensive about filming in Praga due to its rough reputation. However, they encountered no significant issues. The local

inhabitants were unexpectedly cooperative, aligning with the film's purpose. Aside from a few drunks who attempted to kiss Polanski, there were no major disruptions. Other parts of the set, including entire streets and ruins, were constructed by Starsky at the Babelsberg studio. This extensive set construction was necessary as authentic ruins no longer exist.

Additionally, on the challenge of finding suitable ruins for filming, Harwood recounted in the same interview (2003) that after extensive scouting across Europe, they discovered a Russian camp near Berlin scheduled for demolition. They secured authorization to destroy it as needed, and the task of determining the extent of destruction for each building fell to the designer and Polanski:

"*Older people were moved by the historical images being recreated, while younger people were excited by the involvement of Roman Polanski. This made working in Warsaw quite favorable for the production team.*"

Anna Shepherd, the costume designer, mentioned that they aimed to create a specific atmosphere through the costumes, starting with vibrant colors typical of the 1940s, like browns, salmon pinks, reds, and yellows. As the film progressed and depicted life in the ghetto, she intentionally removed color, making the scenes appear monochromatic to reflect the sadness and bleakness of the time. Shepherd noted that Polanski had very particular images in his mind and she worked to match her designs to his expectations, finding the process very emotional.

Also on the production, Roman Polanski also explained that the production utilized previous Soviet army barracks, making a deal with the company that owned the streets to create ruins by destroying parts of the city. Together with Allan Starski and Anna Shepherd, they aimed to rebuild the world exactly as it was. Polanski emphasized the importance of honesty in making this type of film, setting aside bright ideas to tell the story accurately based on their recollections. Extensive research was undertaken by the entire team, aiming for exact details to achieve authenticity. Polanski highlighted the thrill of finding small period-accurate items, stressing that both Starski and Shepherd, despite their experience with period films, worked closely with experts from England, France, Germany, and Poland to ensure every detail was correct. Polanski sometimes grilled them on details, leading to funny or heated discussions to resolve discrepancies.

Polanski wanted the scenes to reflect real life, avoiding unnecessary embellishments. He appreciated that everyone on the team understood this and limited their desires to show off their skills, focusing instead on serving the story honestly. Accordingly, Paul Edelman, the director of photography, realized the film required a quiet, understated approach. They used low-key camera

work and lighting, aiming for everything to appear invisible. Edelman emphasized that they needed to forget old techniques and tricks, focusing instead on the characters and hiding behind them to let the story shine through.

Adrian Brody, as one of the interviewees, also claimed that he was marveled at how the production team managed to recreate the environment so authentically. He recalled a day of shooting inside an abandoned building where it was freezing cold, and Polanski insisted on maintaining the natural conditions. Polanski even got upset if a heater came near the building, wanting the cold breath visible from Brody to be authentic. Brody, weighing about 135 pounds at the time, also found it genuinely challenging but appreciated the realism it brought to the scene.

3.2.2.2 Social Reasons

In the same interview (IMDb, 2003), Adrian Brody expressed his admiration for the story, noting that its focus on one man's struggle and strength makes it unique. He believed the film conveyed several crucial messages, depicting the evil nature of humanity while also highlighting the power of music and one man's love for it, which helps him survive. Brody also emphasized the importance of recognizing that while the Holocaust is attributed to the German nation, there were German citizens who refused to partake in evil deeds. The film's journey, though unsentimental, carries a lot of hope and strength amidst the pain in this world. Similarly, Genne Gutowski, the co-producer, highlighted that the film is about survival, the survival of a human being and the strength of the will to live against terrible adversity and horror. Likewise, the film's producer Robert Benmussa acknowledged that while the film is terrifying, it also carries an optimistic message. He believed that with determination and willpower, one could survive even the most extraordinary events, making it a message of hope.

Roman Polanski, in this interview, discussed the book's objective portrayal, noting that it depicted both good and bad individuals among Jews, Germans, and Poles. Despite the horrors it describes, the book remains optimistic, showing the victim's survival due to his passion for art and music, as well as his willpower. Polanski shared his personal connection to the story, revealing that all his family was killed except for his father, who survived a harsh concentration camp called Mauthausen in Austria. Polanski rarely spoke with his father about those times, but sometimes they would touch on the subject. His father's strength to survive was driven by his desire to see his son and witness Germany's collapse. Polanski, as a child, longed to see his parents, and this separation was the greatest suffering for him. Among all possible types of suffering, the greatest was the separation from the parents. For a child, this is the saddest and most tragic thing. Lack of comfort, hunger, whatever, is absolutely secondary. The real sadness was longing to see his father walking in the snow towards him and wanting to see his mother. However, Polanski suspected that Szpilman's survival was significantly aided by his love for music and the hope of playing the piano again in front of a huge theater. Naturally, the closest to your heart are emotional ties with loved ones and family. Undoubtedly, Szpilman hoped to see his family again even if he had been informed that they went to death.

Polanski also compared the Warsaw ghetto, which lasted much longer and was much larger than the Krakow ghetto. The Warsaw ghetto initially held 360,000 people and grew to 500,000 as Jews from all over Europe were brought in. People were dying on the streets, and it functioned as a community. There were some people who were better off, and some who were crawling on the

pavement, but it was a city in itself. Eventually, the population was reduced to 60,000, who then organized an uprising. From that uprising, only a handful survived. Szpilman, the protagonist, survived through this period, unlike Polanski, who escaped the Krakow ghetto first to a family in the city of Krakow, and very soon to a peasant family in the country in virgin medieval. Szpilman survived in the ruins of the capital.

In adapting the book into a film, Polanski and the team stated that they aimed to stay as faithful as possible to the source material. They tried to change as little as possible and stick to the line of the book. However, to make a movie, you need the action. Very often, the events described in the book are not written like a novel but rather like a journal, making them unfilmable. So they had to give it a shape and describe the concrete situations of which Szpilman speaks in his memoir. Polanski believed they remained very faithful to the book.

Polanski was impressed with Brody's commitment, noting that he trained extensively on the piano and dedicated himself fully to the role. Brody spent every free moment during shooting practicing the piano. He had a piano or at least a keyboard in his trailer and would work on it whenever he was off the set. Several months before shooting, he trained hard for the few scenes where he is seen actually playing. Adrian Brody himself claimed that in addiotion to facing the challenge of acting alone without interacting with other actors for weeks, to prepare for the role, he made personal sacrifices such as selling his belongings, disconnecting from most people, and learning to play the piano. He stopped listening to his kind of music and cut out television. He had piano lessons every day because it was very important for Roman Polanski that he learned to play, so he could actually use it. Fortunately, Brody was able to pick up a lot pretty quickly and practiced all the time. He also lost about 30 pounds to reflect the character's experience of prolonged hunger. He starved himself because the character basically didn't eat for quite a long period of time.

As mentioned earlier, Adrien Brody found it challenging to act alone without interacting with other actors. For weeks, he worked alone in a room, requiring significant discipline. He tried not to create unnecessary business because he feared being boring. Polanski guided and helped him stay along those lines. To immerse himself in the role, Brody made significant personal sacrifices. He got rid of his apartment, dropped his phone lines, sold his car, and lost touch with most people except a few key friends and loved ones. He did this to experience a glimpse of what the character's loss would feel like. He showed up with everything he owned, stopped listening to his kind of music, cut out television, and had daily piano lessons. Brody starved himself to reflect the character's prolonged hunger, losing about 30 pounds. It was a lot for him.

From Szpilman's memoirs, Brody deduced that at the point where the story takes place, Szpilman was an outgoing, good-hearted young man. Everything was taken from him and everyone

else. After surviving all this, Szpilman went on to have a long life with a lovely wife and family, continuing to compose and contribute wonderful things. Brody envisioned Szpilman as similar to Roman Polanski in many ways.

Regarding the historical figure of Hosenfeld, Polanski noted that Hosenfeld helped some other people before, as he wrote in his diary. Parts of this diary are in the possession of his family. Incidentally, Hosenfeld's son wrote Polanski a letter upon learning about the film, hoping that his father would be well portrayed. Polanski assured him that they would deal with it honestly. Hosenfeld died in a Soviet concentration camp and was very much aware of the German army's cruelty and their treatment of prisoners, particularly Jews. He wrote about it, and fragments of his diary are printed in Szpilman's book. And Thomas Kretschmann, who played Capt. Wilm Hosenfeld, saw his character as a symbol of hope. Hosenfeld was not depicted as a traditional hero but as someone who did what any human being should do, despite many not doing so. This made him a beacon of light in the film. Generally, for the German roles, actors played parts, and Polanski observed that they could have been like those performing despicable acts during the war. This realization came when Polanski saw the actors without their costumes after a screening for the crew and actors. The actors, charming and intelligent, looked vastly different from their on-screen Nazi personas. This realization underscored that anyone could be capable of anything at a given time in history.

In adapting the book into a film, Polanski and the team aimed to stay as faithful as possible to the source material. They tried to change as little as possible and stick to the line of the book. However, making a movie required action, and the events in the book, written like a journal, were often unfilmable. They had to shape and describe the concrete situations Szpilman spoke about in his memoir. Polanski believed they remained very faithful to the book. On the other hand, Ronald Harwood, the screenwriter, emphasized the importance of staying true to the grim historical reality without glamorizing it. The film sought to convey an honest representation of the Holocaust, aiming to remain true to the subjective truths of those who experienced it. Harwood recounted an instance where Polanski's personal experience added authenticity to the film. When adapting a scene where Szpilman is pulled out of a crowd by a Jewish policeman, Polanski insisted on including his own experience of being told not to run, which added a chilling realism to the scene.

On the music, Polanski suspected that music played a significant role in Szpilman's survival. The hope of playing the piano again and the emotional ties to his family helped him endure. Even knowing his family had likely perished, Szpilman hoped to see them again. He concluded in the interview that determining what makes a man survive is difficult, but he suspected that music and the hope of playing the piano again in front of a huge theater were crucial motives for Szpilman.

Emotional ties with loved ones and the hope of seeing them again also played a significant role in his survival.

3.2.2.3 Roman Polanski's Memories

In the same interview, Roman Polanski emphasized the importance of having a good script and a talented writer to depict the events of such a difficult period accurately. Writing the script involved revisiting memories, studying films, archives, and photographs, which was mentally and emotionally taxing. Polanski found it essential to have someone like Ronald Harwood, who not only had a great sense of humor but also provided emotional support during this challenging process. Despite the moments of laughter, there were times when both Polanski and Harwood were moved to tears by the material they were working with.

The director claimed that he made an observation while going through archival footage and photographs: the realization that someone had been behind the camera, filming or photographing these horrific events. Often, it was German Nazis documenting their actions. In one scene of the film, Polanski included a brief moment showing a German unit filming, reflecting this grim reality. He found it difficult to understand, as some of these recordings were staged to document their so-called 'masterpieces'. Polanski also observed the emotional reactions of the crew during the filming, particularly in scenes between Szpilman and the German officer. The emotional investment of the crew, especially the women, was palpable and contagious. Polanski hoped that the audience would leave the film with a lasting emotion, able to identify with the victims of that period. He wished that the film might contribute to preventing such horrors from recurring in the future.

The team aimed to tell the story truthfully, requiring humility from everyone involved, especially Polanski and his director of photography. Polanski used many of his own recollections in the film, such as a woman being shot by a German officer and his father being slapped for not walking in the gutter. These personal memories helped shape the authenticity of the film.

Polanski shared a particularly harrowing experience from his childhood involving the Umschlagplatz, the area where Jews were gathered before being sent to death camps. He recounted going there to find his father and encountering a scene of chaos and despair. Polanski decided to leave, and with a younger boy named Stefan, he approached a guard and asked to go home to get some bread. The guard allowed them to leave, warning them not to run. This experience inspired a scene in the film where Szpilman escapes, illustrating the profound impact of these memories on Polanski's work. Also, one vivid memory for Polanski was the armbands with the Star of David. He

struggled with the correct width and design, noting that while there was a formal dimension given by the Germans, variations existed. These specific details were ingrained in his mind. Similarly, *The Pianist* director noted that while Szpilman might not have fully believed he would survive, there was always a spark of hope. Learning that his family was dead, Szpilman lived for his passion—music—which played a crucial role in his survival. For Polanski, filmmaking was his passion, driving him to pour his heart into the project. This passion was shared by the entire crew, creating an extraordinary atmosphere on set.

In conclusion, Polanski's memories and personal experiences played a significant role in shaping *The Pianist* The dedication to authenticity and emotional truth by the entire production team created a powerful and moving film. Polanski hoped that the film would not only resonate emotionally with audiences but also contribute to the collective memory and efforts to prevent future atrocities.

To conclude, *The Pianist* stands as a remarkable film adaptation, deeply shaped by Roman Polanski's personal memories of World War II and his dedication to authentic storytelling. The creative motivations behind the film were heavily influenced by Polanski's lived experience of the Holocaust, and his passion for bringing the accurate, harrowing details of this period to life. Working alongside a talented team, including screenwriter Ronald Harwood and costume designer Anna Sheppard, the production aimed to stay as true as possible to the source material while carefully balancing artistic choices and historical fidelity. The film’s set and costumes were meticulously crafted to recreate the war-torn environment of Warsaw, with significant effort put into ensuring historical accuracy in every detail, from the setting to the costumes.

The film also carried a powerful social message, focusing on the strength of the human will to survive even under the most harrowing circumstances. The story of Władysław Szpilman, a Jewish pianist who survived the Holocaust, resonates deeply as it highlights the importance of art, hope, and resilience. Polanski's personal connection to the subject matter, having lost most of his family in the war, adds an extra layer of emotional depth to the film. The portrayal of survival amidst immense suffering, coupled with themes of human cruelty and kindness, underscores the broader significance of the film in preserving historical memory and preventing future atrocities. *The Pianist* not only delivers a moving narrative but also serves as a reminder of the horrors of the past, offering hope and resilience through the lens of art and the human spirit.

3.2.3 *Throne of Blood*

According to Donald Richie (1964), the Arts Critic for The Japan Times, Kurosawa generally avoids discussing his films or film theory. When asked once about the meaning of one of his movies, he replied, "*If I could have said it in words, I would have—then I wouldn't have needed to make the picture*." (Richie, 1964)

On the other hand, on Kurosawa directing the movie, Sven Mikulec (n.d.) quotes Kurosawa and says "*Originally, I wanted merely to produce the picture and let someone younger direct it. But when the script was finished and Toho saw how expensive it would be, they asked me to direct it. So I did. My contract expired after these next three films anyway.*" According to Mikulec, if he had written the script with himself in mind, it might have been different. He has noted that scripts for others are often richer in visuals than those for himself and *Throne of Blood* is visually extremely rich. However, he often visualized scenes differently than written. He clarified, "*I never do that. I tried it once. Never again. I had to throw out all of the impromptu stuff*." Once he knew he would direct, he studied traditional Japanese musha-e (early picture scrolls of battle scenes) and enlisted Kohei Esaki, renowned in this genre, as art consultant. The Japanese production designer, Yoshiro Muraki recalls: "*We studied old castle layouts, the really old ones, not those white castles we still have around. And we decided to use black and armored walls since they would go well with the suiboku-ga (ink painting) effect we planned with lots of mist and fog. That also is the reason we decided that the locations should be high on Mount Fuji, because of the fog and the black volcanic soil. But… we created something which never came from any single historical period. To emphasize the psychology of the hero, driven by compulsion, we made the interiors wide with low ceilings and squat pillars to create the effect of oppression*."

He states that Kurosawa wanted the set to feel authentic and insisted on accuracy. When the three-dimensional set was ready, it didn't look right to him. The roof tiles, for instance, were too thin. Kurosawa insisted on changing it, saying he couldn't work with such limitations and needed the set to feel real. Consequently, knowing Kurosawa's determination since *Seven Samurai*, Toho dismantled the entire open set. Kurosawa admitted, "*I'm on the severe side. This is from Ikiru onward. Until then we had to make do with false fronts. We didn't have the material. But you cannot expect to get a feeling of realism if you use, for example, cheap new wood in a set which is supposed to be an old farm-house. I feel very strongly about this. After all, the real life of any film lies just in its being as true as possible to appearances.*"

According to Mikulec (n.d.) quoting Yoshiro Muraki, after further debate with Ezaki, who preferred a high and towering castle, Kurosawa insisted on a low and squat one. The set was

ultimately built according to Kurosawa's exacting specifications, even requiring specially made lacquerware based on museum models. "*It was a very hard film to make. I decided that the main castle set had to be built high up on Fuji, and we didn't have enough people, plus the location was miles from Tokyo. Fortunately, there was a U.S. Marine Corps base nearby, and they helped a lot. We all worked very hard, clearing the ground, building the set, and doing the whole thing on this steep, fog-bound slope. An entire MP battalion helped most of the time. I remember it absolutely exhausted all of us—we almost got sick*." In reality, only the castle exteriors were shot on Fuji. The castle courtyard, with volcanic soil transported from Fuji, was constructed at Toho's Tamagawa studios, and the interiors were filmed in a smaller Tokyo studio. Additionally, the forest scenes were a mix of actual Fuji forest and Tokyo studio sets, while Washizu's mansion was situated in the remote Izu peninsula.

He, recalls this particular set vividly. Like the others, it was entirely three-dimensional, effectively a real mansion situated amid rice paddies in a nearly inaccessible valley. His memory is clear because he was present when Kurosawa visualized a scene. Although it was scripted, there was minimal guidance on how it should appear, and Kurosawa made his decision after contemplating it the night before. The scenes involved a messenger arriving to announce the lord and his hunting party. Washizu, already contemplating murder, rushes out, amazed that fortune has brought the lord to stay the night. One camera was on a platform inside the mansion gates, and the second was in the rice field outside, both hidden from each other by a wall angle. Kurosawa stood on the platform, looking through the finder to select the best angle. After one rehearsal, they filmed. From afar, the messenger rode up on horseback and announced the lord. The castle retainers rushed out, but the scene was halted when one slipped and fell. "*A little too much atmosphere*" Kurosawa remarked, prompting laughter, and the scene was shot again (Mikulecm n.d).

According to him, the main camera filmed the scene from inside the gates, while an auxiliary camera captured it from the side. In the next scene, a continuation, the messenger delivers his message with the main camera using long-distance lenses. After this, both cameras, equipped with long-distance lenses, filmed the distant hunting party (including deer and boar) approaching. The next shot in this sequence featured Mifune rushing out as the distressed Washizu. To prepare, Mifune practiced running to get winded, and then both cameras panned with him, one with long-distance lenses. More scenes were shot of the advancing hunting party, now joined by local farmers in costume. The rushes of the hunting party, especially the long silhouette shots and those taken with long-distance lenses, resembled a medieval tapestry. After filming, Kurosawa expressed his satisfaction, saying, "*I have about ten times more than I need.*"

Also, on the way Kurosawa writes his scripts, on a very particular conversation made between Gabriel García Márquez, and Kurosawa, García Márquez expressed his deep curiosity about Akira Kurosawa's creative process, particularly interested in understanding how Kurosawa writes his scripts. Márquez, being a scriptwriter himself, admired Kurosawa's remarkable adaptations of great literary works and had many questions about the adaptation process for his own works. Kurosawa explained that when he conceives an original idea for a script, he isolates himself in a hotel with just paper and pencil. At this point, he has a general idea of the plot and a rough sense of how it will end. If he doesn't know which scene to begin with, he lets the ideas flow naturally and follows the stream of thoughts that arise. Márquez then inquired whether the first inspiration for Kurosawa was an idea or an image. Kurosawa admitted it was difficult to explain but believed it began with several scattered images. He contrasted his intuitive approach with that of Japanese scriptwriters, who first create an overall view of the script, organize it by scenes, and systematize the plot before writing. Kurosawa critiqued this method, suggesting that it is not the right way to approach scriptwriting, as it assumes a god-like ability to control the narrative from the beginning.

When discussing his adaptations of works by Shakespeare, Gorky, or Dostoevsky, Kurosawa emphasized the challenge of conveying literary images to the audience through cinematic images. He shared an anecdote about a young director adapting a detective novel, who insisted on filming at a specific location described in the book where a body was found next to the railroad tracks. Kurosawa argued that the location had no inherent significance to those who hadn't read the novel and that cinematic images must be expressed differently. He pointed out that the young director was captivated by the magical power of literature without recognizing the need for a different expression in film (Mikulec, n.d.).

And finally, according to Kurosawa: "*In Throne of Blood I utilized the Japanese style of painting known as Mushare (warrior painting) in my overall design, and I borrowed forms from Japanese Noh drama in staging the dramatic elements of the film. My aim was to transform Shakespeare into pure Japanese by borrowing freely from Japanese art forms*."

In conclusion, In conclusion, *Throne of Blood* showcases Akira Kurosawa's masterful adaptation of Shakespeare's *Macbeth* into a uniquely Japanese cinematic form, blending traditional Japanese art and theater with Western literature. Kurosawa's creative process involved deep research into historical Japanese architecture and art forms, notably using musha-e (warrior paintings) and elements of Noh theater to give the film its distinct aesthetic. The film's production was marked by Kurosawa's relentless attention to detail, from the set designs on Mount Fuji to the construction of a three-dimensional castle, all intended to heighten the psychological tension of

the story. Additionally, despite Kurosawa's reluctance to discuss the deeper meanings of his films, his adaptation of *Macbeth* reflects a transformative approach, reimagining the Scottish play through a distinctly Japanese lens. The use of fog, black volcanic soil, and carefully choreographed movements mirrors the inner turmoil of the protagonist, with Kurosawa focusing on creating a deeply atmospheric and visually striking rendition of the story. His insistence on authenticity and historical accuracy, down to the texture of roof tiles, shows his dedication to the film's immersive world.

The film's social and cultural significance lies in its blending of Eastern and Western traditions, a theme Kurosawa consistently explored in his works. By adapting a Western classic with Japanese cultural elements, *Throne of Blood* not only pays homage to Shakespeare but also serves as a commentary on universal themes of power, ambition, and betrayal. Kurosawa's ability to translate literary images into cinematic ones with such precision and artistic integrity solidifies *Throne of Blood* as a pioneering work in the genre of film adaptations, resonating with audiences far beyond its original cultural context.

CONCLUSION

This dissertation has explored the intricate and creative process of adapting literary works into films, focusing on how intersemiotic translation shifts reshape narratives, themes, and character portrayals. By examining *Here Without Me* (adapted from Tennessee Williams' *The Glass Menagerie*), Akira Kurosawa's *Throne of Blood* (based on Shakespeare's *Macbeth*), and Roman Polanski's *The Pianist* (adapted from Władysław Szpilman's memoir), this study aimed to investigate how film adaptations both preserve and transform their source materials.

The application of Roman Jakobson's theory of intersemiotic translation and Van Leuven-Zwart's model of translation shifts allowed for a detailed analysis of the ways in which narrative meaning is transferred across different sign systems—verbal (in literature) to visual and auditory (in film). Through these lenses, the adaptations were explored not only as reflections of their source texts but as standalone artistic works.

The dissertation emphasized three types of translation shifts—modulation, mutation, and modification—and demonstrated how these shifts contribute to the reinterpretation of key narrative elements. In *Here Without Me*, Tavakkoli's modulation of *The Glass Menagerie* into an Iranian context required subtle shifts in character dynamics and thematic elements. Kurosawa's *Throne of Blood* enacted a more significant mutation, blending Shakespeare's original text with traditional Japanese Noh theater and samurai motifs. In contrast, Polanski's adaptation of *The Pianist* relied on modifications that condensed the source material while preserving its emotional core, making the memoir accessible to cinematic audiences while retaining its historical accuracy.

A central finding of this dissertation is the critical role of cultural context in shaping the translation shifts that occur during the adaptation process. Each film analyzed in this study was influenced by the director's cultural, historical, and personal background. *Here Without Me*, for instance, reflects Iranian social dynamics, incorporating cultural norms and limitations into the characters' behaviors and interactions. The emotional and psychological depth of Williams' original play is transposed into a setting that is recognizable to Iranian audiences, making the adaptation more relevant to its local context. This cultural reframing creates a new narrative lens through which universal themes of family, confinement, and yearning are explored.

Similarly, *Throne of Blood* is not simply an adaptation of *Macbeth* but a cultural hybrid, merging Western literature with Japanese traditions. Kurosawa's film exemplifies how cultural context can fundamentally reshape a narrative, adding layers of meaning while preserving the universal themes of power, ambition, and fate. By drawing on Noh theater and Japanese history,

Kurosawa's adaptation reflects not only Shakespeare's narrative but also the moral and spiritual concerns of Japanese society.

Polanski's *The Pianist* provides a more intimate example of how cultural and personal context influences adaptation. As a Holocaust survivor, Polanski brings an authenticity to the film that resonates deeply with Szpilman's original memoir. Polanski's personal history as a survivor shapes the film's tone, adding layers of emotional intensity and historical realism. This demonstrates how an adaptation can transcend mere translation, becoming an interpretation rooted in both the source text and the director's lived experiences.

The dissertation has highlighted the importance of the directors' artistic vision in shaping the final adaptations. Each of the three films reflects the unique style and thematic concerns of its director. Tavakkoli's subtle and restrained visual style in *Here Without Me* contrasts with the flamboyance and poetic dialogue of Tennessee Williams' original play, creating a film that is reflective of Iranian social realism. The adaptation emphasizes visual storytelling over dialogue, allowing the audience to interpret the characters' inner turmoil through symbolic imagery rather than through direct expression.

In *Throne of Blood*, Kurosawa's creative choices are seen in the grand, haunting imagery and minimalistic dialogue, which echo the traditions of Noh theater. The stark visuals and symbolic use of fog and barren landscapes serve to convey the tragic inevitability of the characters' downfall, while simultaneously reinforcing the themes of fate and destiny present in *Macbeth*.

Polanski's directorial choices in *The Pianist* demonstrate a commitment to realism and historical accuracy. The decision to focus on Szpilman's survival, rather than dramatizing the violence of the Holocaust, reflects Polanski's belief in the power of understated storytelling. By emphasizing Szpilman's isolation and the small acts of kindness that allow him to survive, Polanski creates a film that is emotionally powerful without relying on melodrama.

This dissertation contributes to the field of adaptation studies by offering a comprehensive analysis of how literary works are transformed into films through the process of intersemiotic translation. The findings demonstrate that adaptations are not merely derivative works but represent a complex negotiation between fidelity to the source material and the director's creative freedom. Each adaptation is shaped by a variety of factors, including cultural context, artistic vision, and the inherent constraints of the cinematic medium.

Van Leuven-Zwart's model of translation shifts provides a useful framework for analyzing these adaptations, as it allows for a detailed examination of how meaning is altered during the

adaptation process. By categorizing shifts into modulation, mutation, and modification, this dissertation has shown that even seemingly minor changes can have a significant impact on the narrative and thematic content of the final film.

While this study focused on three adaptations, the findings open up several avenues for future research. One potential direction is the exploration of how new technologies, such as virtual reality or interactive storytelling, might further evolve the process of adaptation. Additionally, research could explore how audience reception differs across various cultural contexts, especially when a literary work is adapted multiple times for different cultures. Comparative studies between multiple adaptations of the same work, especially across different time periods and technological advancements, could yield further insights into how the medium and context influence adaptation.

Finally, a deeper examination of the role of the director's personal history and experiences in shaping adaptations could provide valuable insights into how lived experiences influence artistic decisions in film. Polanski's *The Pianist* offers a prime example of how personal history intersects with adaptation, and this concept could be expanded to include other filmmakers who bring their own histories into their work.

Adaptation is more than a simple transformation of a literary work into film; it is a multifaceted creative process involving interpretation, cultural translation, and artistic reinvention. Each adaptation represents an act of negotiation between fidelity to the source material and the unique vision of the director, shaped by cultural, historical, and technological factors. By analyzing adaptations through the lens of intersemiotic translation and translation shifts, this dissertation underscores that film adaptations are independent works of art. They do not merely replicate but actively reinterpret literary narratives, offering new and dynamic perspectives. This process highlights the adaptability of storytelling across different media, demonstrating that adaptation is an essential aspect of cultural evolution and artistic expression.

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