Reflections on *Dear Amir*: study of literature and film adaptation from an intercultural perspective

Abstract

There are multiple relations between literature and film. By discussing how to understand cinematographic adaptation correctly and illustrating the complexity of such issues, how novels and films combined and differed from each other as two different kinds of arts is becoming a worthy controversial topic. The dissertation discusses the complex relation between literature and film from the cross-culture perspectives due to the changes of present in visual culture by reflecting with my own short film *Dear Amir.* It primarily explains the mutual replacement of words and graphics in film narrative process from an intertextuality perspective. Then the author further discusses about the internal relation between literature and film, particularly, in comparison between narrative literature and narrative film through seeking for the nature of adaptation and applying Kineikonic mode. It also gives thoughts about actualising a new type of literary criticism and the cross-cultural dialogue with the assistance of film. With regards to the adaptation making of *Dear Amir,* different perspectives as critic, interpreter and creator conduct a case discussion in how film accesses and influences the real world as an imagination. Lastly, the fidelity which is the most violent controversy in debates of adaptation points out the value and the significance of adaptation.

Keywords: Literature; Film; Adaptation

Contents

Creator

Representing the fidelity

Conclusion

References

Introduction

In the present day, it is useful to consider the relationship between an older art form – literature – and a more modern one – film. The relationship between literature and film is mainly manifested in two ways. There is a set of ways that literature reflects and expresses life, such as with the narrative, structure, and style of novel, the lyric of poetry, the program of drama and the artistic conception of prose, which are also useful tools for the creation of a film. Many works in the history of world cinema are based on the adaptation of other literary works. These literary works include not only classic works but also the contemporary best sellers. Among these, the subject of adaptation is mostly the narrative novel and drama. However, the literature alone cannot bring benefits to the film through adaptation, but the film adaptation can aid literature as well. The power of adaptation can make the unknown story to be famous. My film *Dear Amir* aims to explore the relationship between literature and film, particularly, focusing on how the adaptation works, and how it influences literature.

It is acknowledged that adaptation is the film adapted from the literature as an appendage to the original work, so the criteria for evaluating the fidelity of the adapted works are often placed in the position of being criticised and compared. 'It is nevertheless a common experience of modern readers that, for all its subtlety, what the novel lacks is precisely a simple, heroic narrative of abolition'(Stam and Raengo, 2014, p.54). Confronted with the complexities of plot, character, and story perspective in the novel, readers frequently encounter dissatisfaction, misfortune, and even a feeling of treachery to a fanciful "original" story of subjection. The adaptation's value is to bring faith to the book and make the reader's dream about the character, the scene, the plot coming true to the screen. For instance, Harry Potter makes billions of people to know what does Harry looks like, and what kind of clothes he wears, even what the magic likes and so on. That is the perspective of fans mostly. While many audiences would use this standard to criticise, comparing whether it is similar to the

original story or not. If not, it is mostly regarded as a bad film as ‘viewers of film adaptations routinely complain of movies’ unfaithfulness to “the book”’ (Stam and Raengo, 2014, p.54). However, as a major part of the film world, the literary adaptation of the film, while accepting criticism, has not been included in the same genre of evaluation and criticism as one of the film genres. The making of *Dear Amir* is to disagree with the common sense. I believe that if we really evaluate or criticise a film like it, then it is not a qualified evaluation as adaptation is just a style rather than a genre. Indeed, we can admit that fidelity is one of the criticism standards but not the only one. In my opinion, adaptation is a film and the prior key of the adaptation is that it is a screen art which transferred from another medium.

Since the birth of film, much literature has been adapted for film and television. ‘Adaptations have been a staple of the business of film’ (Cartmell, 2012, p.2). In recent years, Hollywood has become a bridge between literature and film as it has often adapted literature works into feature films. A traditional film adaptation would focus more on the authenticity of the original works of literature and filmmakers would try to retain the literary mechanisms and ideas when they adapt written literature to film. Using this approach of treating a film adaptation as a different version of the literary work has led to an increase in the number of artistic works emerging. However, critics treat literature and film differently with literature being perceived as a more serious piece of artistic work and film as not always being classified as an artistic work. At present, many films are associated with literature. Take the example of the American film, under the influence of the postmodern ideological trend and the change of culture, the representation of literature on the screen started to gradually get rid of the deliberate pursuit of the essence of literature. Movie makers began to adopt more creative style and skill to show their understanding of literature, or more on the basis of the literature to express their understanding of ego, movies and the world. I chose the adaptation rather than normal filmmaking as I want to see the difference as well. I am curious about the

development from paper to screen, and to see other's story to be made into another medium form by ourselves is just like magic.

Literature Review

In the past few decades, the relationship between literature and film has received more attention from academics. Modern thought and theory, originating from the West, has been investigated by researchers with focus on the relationship between modern fiction and film for a long period of time. Traditionally researchers would highlight similarities and differences in the two art forms. In the contemporary era, modern literary criticism theory and present aesthetic thought has converged more in this field of study after the influence of postmodernism and visual culture.

Adaptation

Adaptation is a series of complex processes on the basis of original stories, including excerpts, extensions, deletions, and adding and cutting. The general original novel is regarded as an expression through a medium that conveys information about a historical context and a social-environment. In an adapted film the same content is presented in a different context and by a different medium. The original text in a novel is a dense information network, and adaptation can select, exaggerate, ignore, inverse or twist this information from a series of clues. The process of adaptation includes drawing up plans according to different media, absorbing and changing text types and intertext, and making adjustments with external factors (ideological tide, preference of the creator's team, cultural values, etc.). Therefore, the hyper-text form of the film provides this trans-media process with ultimate unpredictability and diversity. Adaptation converts a literal language to a performance of vision, audition, and motion.

It is not uncommon that the related research about the adaptation is closer to the field of the literature. It focuses more on the comparative analysis between the content of the original novel and the film adaptation. In terms of the wide research, many scholars have criticised the phenomenon, leaving an expectation that the research of the adaptation should be an in-depth understanding of the process (Aragay, 2005; Grant, 2002; Hutcheon, 2006; Leitch, 2008). Therefore, the research of the adaptation from novel to film is obligated to work towards being cross-disciplinary over time.

The multiple relationships between the original and the film adaptation has always been an inevitable controversy in the discussion of the adaptation. Adaptations may seem like ordinary behaviour, but it is of great significance in the process of changing the art of literature to the visual arts. In general, the film adaptation means the adaptation of a short story, which is to bring a narrative literature to the screen. On the one hand, the works of literature continuously provide materials for the film. On the other hand, the film, as a carrier of large audiences, is accepting the literary image and providing the benefit for the acceptance and dissemination of literature. Through the adaptation, a bridge between the film and the literature has put together the oldest and youngest narrative art in the world. In a sense, the adaptation is to integrate literature and film as well as to mix literary genres into movie genres. But there are many misconceptions about adaptation, in particular, the biggest argument is for "faithfulness". Through the adaptation of literary works, the film is a visual representation of traditional literature in a new historical environment, but it is actually a contemporary view used to interpret historical scenic spots. An excellent or convincing film adaptation is always intended to be an adaptation of the premise, rather than a deliberate pursuit of the original. A movie adaptation is a subtle, critical, limited response to a "text". It is a type of reading, and also an important aspect of future literature research.

By strong connection to my film, film has to abandon the language to achieve a visual effect, as well as the author's rich individualistic characteristic and style. Due to the differences in art form and content, it is inevitable that the situation of continuous integration and divergence will occur. It is not the author gives a the film its original substance but it is the filmmakers work of writing the story by adding, deleting and transmitting which is the role of the director, making the story more acceptable and understandable. By combining the remaining parts of the novel, and the film's treatment of image synthesis, music, and performance, all kinds of additions and cuts provide the movie with value. The author offers the opportunity, as the initial impetus, to begin with a good starting point for all subsequent work.

Intertextual narrative

The intertextual narrative of literature and film expresses the strong pursuit of the film in essence, and also opens the discussion of the author's relationship between the intercultural relationship and even the intermedia. Since the French director George Méliès brought love fantasy and adventure genres into a film, it is a different narrative mode from the literature to the film.. People need a new kind of narrative art to conform to this trend, and the art represented by the film meets this requirement. The movie adaptor sometimes claims that in order to capture the theme of the text, they refer the "equivalence" theory. It indicates the “equivalent" of the novel style or technique in the visual medium. But in actuality it is more likely that there is hardly a real equivalence between fiction and film adaptation. Adaptation, in some critics’ perspectives, it is not necessary to be faithful to the original text. However, it should seize the essential characteristics of expression. This view of the media trait assumes that each medium is well suited to perform some tasks but not others.

The special thing about a film as an art form is that it can express much information, thus conveying good deal of detail. Not only does the tone change in tone, but also the development of the actors' face and body performances. In this case, Deleuze thinks that only movies can "understand the dialogue itself" in all media, and he also believes that the movie actually creates a dialogue of sound. My adaptation is a good example of the rich symbolic and metaphorical features of the image itself, allowing the text and images to form an intercultural interaction. This not only allows for a normal narration, but on the contrary, it promotes the invention of a new narrative for the audience to accept and understand the literature. Thanks to its natural multi-level and multiple forms of expression, adaptation films show the time and space. As a way to reproduce the development of science and technology, it has the ability to merge the time and space via montage or frames.

Ellis (1992) pointed out that novels and film have a suitable narrative style and the media itself has a significant impact on the preparation of story themes and organisational practices. The intertextuality and the interculturality between the original text and the adapted text is based on the seemingly independent but interdependent special relationship between the media content and the media form.

In terms of the intertextuality, Kristeva (1980, p.36) defines it as ‘a mosaic of quotations’. She believes that any text is the absorption and transformation of another. The idea of intertextuality replaces that of “intersubjectivity”, and idyllic dialect is perused as at any rate twofold. Genettle (1982, 1997) proposes “transtextuality”, and the adaptation is one of its five forms. Stam (2000) mentions the relationship between the adapted script and the original novel, revealing that the former is the latter work’s hypertextually through selection, expansion, specific and realisation. In order to capture the relationship between the literature and visual arts, the concept of the intertextuality is derived to the term interculturality, containing media transposition, media combination (multimedia) and intermedial references

(Elleström, 2010; Eajewsky, 2010). It describes the structure of the two cross-media texts, aesthetic performance and so on. From the perspective of the audience, the specialisation of the adaptation as a cross-media intertextual work is mainly due to the differences in media's characteristics, resulting in the different visual experiences with same content. And this difference affects an audience's sense to reference, complement and compare the novel and the film.

Brazin's views

Alike the literary field, young film arts has become a Palestra for multiple theories. Early film critics or directors always emphasised the originality of film, and depreciate adaptation. At this stage, adapted films struggle to move forward. This situation did not change until after World War Two. One of the earliest theories on the relationship between literature and film is represented by *Que-ce Que Le* Cinéma? (What is Cinema*?)* by "the father of la Nouvelle Vague" André Bazin. The book is a collection of Bazin's classic criticisms, regarding film ontology, film sociology, and film psychology and film aesthetics. He is also one of the earliest theorists who noticed the relationship between literature and film, especially adaptation.

In the early 1950s, he had pointed out in In Defense of Mixed Cinema that literature has become a phenomenon that influences the development of a film. "Films source more and more from literature and drama." He defended adaptation and regarded it as an "extraordinary approach to enhance the uniqueness of film". Therefore, adaptation does not require a film correspondence for literature; on the contrary, it requires a film to be "as close to the original story as possible". Further strengthening this point, in another of of Bazin's articles, *Theatre and Film* (1951), he pointed out that "film, substantially, is the masterpiece of nature. No

open space structure, no film, because a film is not embedded into the world but replaces the world." As he said film is realism, but for my main point is that film is film and reality is reality. They can meet, but cannot unite as one. Despite the fact that theatre once helped promote a film, it has not become the case that a film saves the theatre. Thus, there is a possibility of adaptation getting recognised by criticism and adaptation can be realised by different means: being completely loyal to the literature or finding a correspondence, or transfer the plot and actions to another location or era, or changing the setting of characters, or finding a filming technique to express the style of the original literature. The primary problem relating to adaptation should be the interpretation of the literature. "From story to film, what people first notice and pay attention to is the plot, selection of characters, emphasis on the environment or space, and the transformation of settings and dialogues from stylisation to contextualisation. It can be seen that Bazin's definition of film is too realistic, and for me, film is art, and art can be surrealism or just abstract.

Debates on adaptation

German critic Siegfried Kracauer also wrote a chapter in his book Theory of Film: *The Redemption of Physical Reality* to discuss the similarities and differences between film and novel, and also raised doubt on film adaptation. He believes that most adapted films fail to reflect the theme of the original work. And it indeed is the most common issue of the adaptation. One reason for this is that the consistency of a novel cannot be absorbed by a film, and the other reason is that there still lacks a practical way for a film to perfectly present the literature. In order to evaluate ideas one can use certain words and phrases this is important because it refers to a point that not all the literature is worthy of adaptation. *Dear Amir* has a good description in its original text so it is easy to transfer to the screen language. Novels into Film (1956) by American scholar George Bluestone discussed the problems on film adaptation from novels. It analyses the relevant aesthetic principles about novels and

films, and clearly states any problems by specific works film creators may confront in adaptation. He emphasised that film is an independent form of art, "as novel produced into a film, it will turn into a complete piece of art that is completely different from the novel itself" (George, 1956, p.143). This supports the argument in question that there are always differences when transferring one medium to another medium, Even though *Dear Amir* is suitable to be adapted, we met difficulties and had to make changes that are necessary for the novel to be presented in film form.

Literature Through Film (2006) by Robert Stam studied the relationship between written text and film presentation, which is multi-layer and sometimes even in contrast. The book also adds into discussion a series of international films and films of minor groups. Among the conclusions, one of them is quite interesting: "Adaptation, in some ways, makes the arts real", because they are to some extent 'derived'. Film makes the immigration come true, and give audience or fans of a book a possibility that my favourite character is like it, or my favourite plot looks like it and so on. To some extent, it would derive many other possibilities. A film is a recreation based on the characters and story of the novel, rather than a copy, and never a reckless twist or distortion. Most critics will judge whether the adaptation is successful or not by the concept of 'loyalty', yet ignore the contradiction within adaptation itself. In discussion whether adaptation should be loyal to the text or to the theme, and whether film creator should be loyal to the original literature or to their creativity, the key focus remains on the word 'loyal'. As Kracauer said, "for film reformists, the sole duty of adaptation from literature is to maintain the completion of the original literature. Failure to do that would be seen as a crime." But what is loyalty and how to achieve it? What does it mean to keep loyal to the art work? To answer these questions, we need to put them under the circumstances of literature and film.

With regards to the forms and the characteristics of the adaptation works, many researchers have proposed different sorts of definitions and classifications (Cardwell, 2002; Elliot, 2003; McFarlane, 1996; Stam, 2005). Seger (1992, p.2) suggests that the adaptation of a novel to a film is a conversion or transition from one medium to another one. Wells (1999, p.199) explains adaptation as a shift from the text which we read to the image which we view. In the stage, he restricts the adaptation between the field of the literary text and the moving images. There are other researchers who put forward different opinions, including opinions related to the content, the theme and the style of the originals (Elliot, 2003). Overall, they are all twisted about the medium transformation in terms of the story, the theme, and the character.

Examinations

Hutcheon (2006, p.6-22) reviewed various literature and summarises three distinct but interrelated examinations from the characteristics of the novel, the production process and the audiences' experiences, which are oriented respectively as (1) 'a formal entity or product, which is an announced and extensive transposition of a acknowledged recognisable other work or works, involves a shift of medium (a poem to a film) or genre (an epic to a novel), or a change of frame and therefore context' (Hutcheon, 2006, p.7); (2) 'a process of creation, which always involves both (re-)interpretive and (re-)creative act of appropriation/salvaging' (Hutcheon, 2006, p.8); (3) 'a process of reception, which indicates a form of intertextual engagement between the original text and the adaptation of the text (Hutcheon, 2006, p.8).Reflecting on *Dear Amir*, adaptation is a product. Film is a product. Literature is a product. The adaptation filmmaking is a process of creation. We create a story that is told by the screen. Adaption for me is, firstly, an interpretive process, as we have to understand the original story then have a same sense, and then decide which way we can use or bring these into the making of the film. And then as a director and editor on my role in making the film, I

consider myself an audience member. In this role, I also want to evaluate the intertextual between texts or books and films, and want to make a balance when we are storyboarding, shooting, and editing. Each stage which I mentioned as well as my responsibilities in my role is a way to tell a story.

Based on these three perspectives, Hutcheon believes that adaptation work resonates publicly with variation. In summary, adaptation is a recreation. Adaptation is a 'derivative work'—that is, one based on one or more pre-existing works, but in 'recast and transformed' way (Hutcheon, 2006, p.9). It recreates the literature, gives another birth to the book. As if the film becomes famous then audiences might be interested in the book. Or, if the book has already been made popular then the challenge of the adaptation film would be how to ensure more people are satisfied with it

There is always a question regarding "what film can bring to literature" and "what literature can bring to film", discussing the relationship between the two. Although it has been decades since the questions were raised, they remain the basic questions that film creators nowadays need to answer. As for the second question, our predecessors have already had plenty discussions and studies. And for my film this time, it will focus more on the first question—what does film mean to literature. In my light view, film means a great deal to literature. Literature is single mode, which only has words. Even if it is a voice literature, the additional mode is of speech. The film, however, is multimodal. It has colour, light, sound, music, and movements. Film can make many things which are described in words to appear in front of audiences' eyes. What smiles do our characters have, what action would he or she take in this situation, and how struggles or sadness of a character occur and so on. Take it into *Dear Amir*, the boy's hair in the book is just simple described. But in my film, I make a big change that is even more dramatic.

In this paper, we will discuss the complex relationship between literature and film in the present day of the interplay between visual culture and postmodern culture in different ways. The current situation of film studies, as it were, is the most exciting time because of all the new methods available to understand movies, novels and their relationships. In this stage, methods are criticism, and its function is to evaluate the relationships between film and literature. Under the cross-cultural perspective, all the text can be regarded as intertextuality, all watch is severe, and all adaptation is rewritten. It provides another possibility in examining the relationship between literature and film.

Methodology

Film overview

Dear Amir is adapted from a short story written by Resat Nuri Guntekin. It talks a story about a boy who plays too many games consoles and as a result fails his school work. His father is angry and confiscates all his gaming consoles, forcing him to keep his mind on studying. The next day in the morning, when his father sends him to the bus stop, the boy is attracted to a girl with a pink pen. His father notices this. When the boy goes home after school, he finds a letter with his name on it. He opens and reads it which makes him start to change himself. Eventually, he gradually becomes an ideal husband as described in the letter. He gets a good grade in his next exam and he happily asks for ahis father's signature. Suddenly when the boy sees the pink pen in father's hand, he realises that his father wrote the love letter. The boy gets angry and leaves. The next morning at the same bus stop, the boy starts to play his Xbox again and the girl suddenly walks and starts to speak to him. She introduces herself and tells him her name. They start to speak and the boy seems happy at the end.

Process of making

As soon as the one-week team set up, I got the adapted script. Discussing with my DP and producer, we argued how our film's style should be like. We discussed between the realistic style and surrealistic style, attempting in different colour and contrast. After meeting with the set designer, and the scriptwriter, we eventually agreed in trying a different aesthetic perspective, intending to imitate *The Grand Budapest Hotel (2014).* In the stage of storyboarding and camera setting, we have had a very serious disagreement. From the producer's point of view, an adaptation film has to utilise the original's fame so that the development of the plot should match the timeline of the original literature. In my opinion, although it is an adaptation, it is a film. Thus, what we have to focus on is the completeness of the final film rather than following the exact original story plot. My DP suggested that some of the ideal shots were too complicated to implement due to the limitations of the equipment. Also, he mentioned that many shots were hard to shoot. Many of the languages in the story are unrepresented so that we had to adapt or even recreate them. Different authors could have different views of the multimodal nature. Each mode of a film is indispensable and the way in which to combine them together and unite them collectively was a challenge for me, as well as the meaningful value of the adaptation.

Multimodal theory

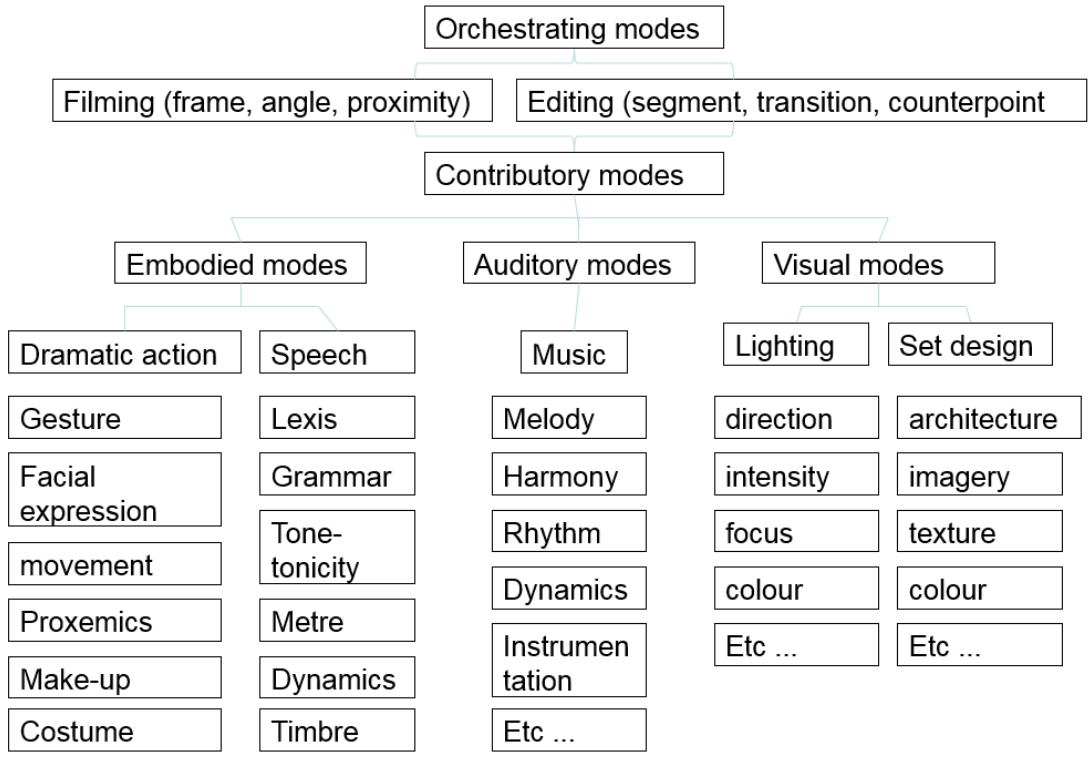
There is often a distinction between form and content (Elliott, 2003). The media form refers to the presentation medium of physical and objective attributes, which can cover all the ways in which a particular media is used in messages including usage, specific technical operations, production codes and production practices. Media content usually refers to those messages that present the system, including the subject, narrative or story description (Elleström, 2010).

According to Eisenstein's 'vertical montage' (1969), image and sound in juxtaposition produce a third meaning, which is a multimodal theory. Burn and Parker (2003) proposed a multimodal theory of the moving image, named the 'kineikonic mode' and emphasise the interplay of all the modes which contribute to the moving image. In this theory, the related modes of filming and editing are seen as the orchestrating modes of what the moving image contains. Filming produces spatial framing, angle, proximity and camera movement and provisional duration. It orchestrates the dramatic modes such as action, speech, set, and costume. On the other hand, editing produces temporal framing, and the orchestration of other contributory modes including music, graphics, and sound. In this way, the visual design and the forms of dramatic movement integrated with them in moving image are orchestrated by the filming and editing processes to produce meaning.

Explore the nature of adaptation

In terms of meaning, adaptation takes various media texts as constructions of sign systems to the screen. All these texts can be analysed by semiotic methods developed from structural linguistics, which are called languages. (Burn and Parker, 2003). In a film, there are many kinds of 'languages' contributing to building the sign system and the director uses these to develop a story that he or she wants to communicate. These 'languages' include filming, editing, dramatic movements, music, speech, lighting and set design. All these elements emphasise in different ways, but in the same sign system, they produce a common meaning together. 'Multimodality is a question of how filming and editing frames the materials and signifies systems of the visual arts, both spatially and temporally' (Burn 2014). Also, Burn (2014) identifies these elements into two groups that combine a wide variety of sign-systems in the kineikonic mode, which helps the film to narrate a story through the spatial and temporal framing devices.

Adaptation from literature, in relation to multimodality, is a monomodal text (language) is transformed into a multimodal text. It takes advantage of the semiotics' narrative components in every frame and scene. To be more specific, the text in *Dear Amir* is on a more descriptive perspective. However, when we make it into a film, adaptation makes it more narrative. According to this, the contributory modes contain movement, lighting, costume, objects, sets and so on, while the orchestrating modes involve the overarching framing systems in space and time (Burn, 2013). Each mode has its independent signified meaning, while the director edits various elements together, the distinctions among them are broken and interesting connections are established, relating to the signified meaning. Through this process, the multimodality is working on the basis of dynamic elements in a movie. The connections among these different modes are related to the signified meanings and they are complementary. In the next part of this essay, I will focus on the sequence of my film and try to illustrate representational meanings of each mode.



Andrew Burn's the kineikonic mode (2014)

Not only the cinematic frame but the temporal rhythms of editing, actors' facial expressions as well as gestures and the relation of image and sound should be considered. Furthermore, the concept of 'the kineikonic' is analysed in relation to the way of moving image occurs in spatial and temporal dimensions. Representation is the knowledge of the world orientation is the notion which has an impact on the audience and organisation is the grammar of film (Kress & Van Leeuwen, 1996). Michael Halliday (1994) named it 'metafunction'. Therefore, an adaptation film is not only representing what the adapted story is and orientates the audience who are the fans of the original novel but also organises the story by using the metamodel relation between the orchestrating modes and the contributory modes.

Kineikonic Analysis

Connected with Kineikonic mode, this section will consider the usefulness and significance of kineikonic effects in film. Filming is a process that records the objective things and their movement by using cameras, lenses, and film (Bryan, 2009). The cinematographic images have a great degree of similarity in shape, volume, colour, texture and their movement in time as well as space to the reality seen by the human eyes. However, film editing is in accordance with the grammar of an audio-visual language, the original material selection and re-combination (Reisz, Millar, 1971). Specifically, editing is responsible for narrative events, coherent action, conversion scenes, structural paragraphs, processing time and space, combined with sound and other tasks. Burn (2013, p. 5) considers the filming and editing as orchestrating modes when analysing the theory of the Kineikonic: "Filming produces spatial framing, angle, proximity and camera movement and provisional duration; editing produces temporal framing, and the orchestration of other contributory

modes, especially sound and graphics". These elements are all the components which we considered when we make *Dear Amir*. As a director, I have to think about the spatial framing and the angle. When I do editing, I try to make the temporal framing conform to what the literature writes. However, the moving images are different from human visual experiences in many ways, and this discrepancy gives the film creator a space for subjective choice on representation, orientation, and organisation as well. Therefore, making adaptation is a form of art in which an interaction with wider culture takes place, and then new multimodal meanings are created.

Burn & Parker's work on the establishment of the kineikonic mode suggested a need for there to be 'a distinction between the spatial axis of the moving image and the temporal axis' (2003). This allowed for moving images to be analysed at a deeper level by splitting the modes present in moving the image into those that can be studied in a single, frozen frame – the synchronic syntagm – and those present when the frames are run together in a moving image, relating the temporal modes – the diachronic syntagm. By selecting the sequence from 1:10 to 1:30, I will analyse the clip in terms of orchestrating modes and contributory modes.

Filming	**Action**		**Set Design**	**Speech and Music**	**Lighting**
The camera moves up by following the girl's hand	The girl picks up the pink pen from the ground		Outdoors in the wilderness	A group of boys speak together while laughing and with cheerful	Nature light, bright and smooth

The camera stops at the girl's close-shot	The girl looks at the book in her hand		A bus stop in a not very busy suburb	voices. One of the boys asks, 'where is your uniform?'	Nature light, white fade light
The close-up of the boy's face	The boy notices the girl			Slightly windy, nature background sound	Nature light, white focus light from the side
The close-up of the girl's upper body	The girl writes something on a book			A sound effect that is like a church organ	Nature light, white fade light
The close-up of the boy's face	The boy stares at the girl			The sound effect gradually strengthened	Nature light, white focused light from the side
The close-up of the boy's father	The boy's father looks at what had happened		One metre close to the bus stop	The sound effect gradually strengthened, and a sound effect of the camera	Nature light, bright and smooth
The camera rapid move from the	The boy seems interest in the		A bus stop in a not		Nature light, white

father's shot to the mid-shot of the group of boys	girl and his schoolmates behind him wonders what happened		very busy suburb	moving during the point of the shot moving	focus light from the side
The camera moves left to the mid- shot of the schoolmates	The boy's schoolmates curiously observe				
The camera moves to the white dog	The dog which is at the father's feet seems no idea about what happened		One metre close to the bus stop	A spoof voice 'huh?'	Nature light, bright and smooth

Orchestrating Modes

There are five shots in the clip. The earlier four shots are the focus of the boy and the girl. I want to build a sense of identification for the audience that the boy falls in love with the girl at first sight. The last shot can be seen as a special long shot. The switchover, the position, the focus are all imitation of human being. The camera movement is as similar as a human's vision changing as his or her eyes move. That is what adaptation can do more than the novel. I reveal the surrounding inch by inch and separate the audience with the sense of identification and turn to the God perspective, which I leave in the last frame focused on the

white dog. As Burn explains, in a multimodal text “gaps, silences and ‘workarounds’” can prove to be as important as richness in text (Burn, 2013). This means a stop in the film plays an indispensable role, not only to enable audiences to have a second to relax, but also implies that there is some change in the film. The quick pan of the camera makes a spatial framing, along with an implication of time passing, making the audience follow the view of the protagonist, the boy, as well as a sense of other characters’ actions, his friends, and his father.

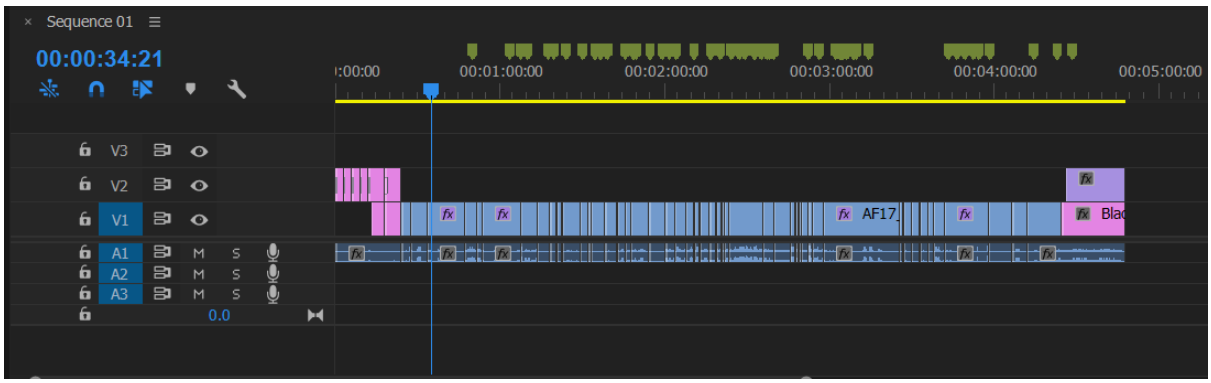
The editing is not complex but combined reasonably. The shot begins with the boy’s eyes. Here, I have tried many positions and finally decide his eyes as I find out his eyes are fiery. His eyes strike on the girl’s direction, showing the audience his heart directly. The frame then rapidly pans to the boy’s friends, father, and the dog. Different facial appearances represent the thoughts of all the characters. According to A.Burn (2013), filming produces spatial framing, editing produces temporal framing. The twenty seconds time frame passes the message and emotion that I want to express to audiences. There are three points in the editing of this clip. Firstly, the editing shows the change of the situation, the protagonist is exposed. I use eye line matches to maintain the stability of the space. The sequential editing

is able to pass the information on the next shot. For instance, shot A is the action of the girl picking the pink pen. Shot B is a partial view of boy's eyes. Shot C returns back to the girl's face. The rapid pan expresses the boy's emotion, the location, the sense of space, as well as the basic information of the girl.

Secondly, the editing separated the perspective of the character and audience with a sudden change of frame. I deliberately attempt to create a rhythmic relation through a different length of shots. On the one hand, the jumping can create the rhythm of the clip and adjust the tempo of the clip according to the beat of the music. It can be evidenced by the instance of the moment when the boy notices the girl. I put the camera very slowly at that second, and use the close-ups of partial eyes to tell audiences his emotions. A boy who only knows how to play the Xbox, with an F mark on the exam, has a sudden affection for a girl. On the other hand, I use editing to link points in space so that they can form a sense of space, enabling the emotions of the film to be rendered. For example, after giving a close-up of the boy's eyes, I edit a series of reactions from his friends. By using the beat of the clip, I want to show a message of joy and surprise. And that is why I give a close-up of the dog. It can be considered as humorous, but what is most significant is that editing emphasises the conveying of the emotional message.

Thirdly, the truth of the whole clip is made clear with the role of contrast, which brings extremely dramatic results. The boys are noisy and frolic before they see the girl has a sharp contrast with the gaze and stare after they notice the girl. Filming and editing connect wider with teenager's love. The reaction of boys is the identity of the teenagers' emotions. Orchestrating modes in this clip had successfully built the sense which the audience looking forward to finding in the cinema. What I wish is that the filming and editing in this clip builds a light and pleasant atmosphere which right satisfied the curiosity of the audience. The

production of a film is aimed at the need of the audience, and the audience pays for the time which might meet their need.



Both orchestrating modes and contributory modes have their own independent signified meanings.However, in *Dear Amir*, orchestrating modes and contributory modes construct a sign system after my editing. Consider each mode as a sign, which is a sort of visual language, each of them is in charge of one or more representational functions in order to communicate clearly with the audience. Each mode emphasises particular aspects of the whole system and they also provide the audience several ways of understanding the whole story.

Embodied Modes

Dramatic action and speech are the embodied, contributory modes that are the most obvious for the audiences as they are very vocal and obvious modes. To better understand the representational and orientational functions of action and language in this specific sequence, we need to consider the genre of the film and the intended representation by the film makers.

Dramatic action within this extract is focused on the point of view of the first and the third perspective. In the first shot, the lens moves up and the close shot of the girl makes her presence salient to the audience as a character to notice. Then, the second shot cuts to the

close-up of the boy's face with his dramatic facial expression. This allows for a connection to be established between the boy and the audience. The audience can imply the movement of the boy from the way in which the camera moves as it traverses through the set. As the camera positions the audience in the view of the boy in the third shot, the relationship between the boy and the girl is made clear. This example of the organisation of the film through a point of view takes to the orientational functions of the dramatic action, as communicative acts in that the boy's POV is represented well on camera. In that case, the audience is made aware of their recognition. It signifies to the audience that the two characters are not familiar with one another.

The camera appears to be hand held to allow the movement of the character through the scene. There are five rapid jumping shots, which are (1) the boy looking at the girl, (2) his father looking at him, (3) the boy's attention is noticed by others, (4) his schoolmates are curious about it, and (5) the dog watches them all. The use of the hand-held shots adds verisimilitude as the audiences suspend their disbelief and engage with the idea that they are experiencing the scene through the character. The boy might not be seen by the girl, but he is heard and experienced from his own perspective. The boy was not aware that his father noticed the situation, and that is how the story occurs. This forces the audiences into an unexpected participatory mode.

The dramatic action in this sequence is enigmatic as much of the action is implied by the movement. The Audience do not know what the next action of the character is. Even though sometimes the story is so boring and it is easy to guess what would happen in the end, the dramatic action is unknown to them. Moreover, the costume and point of view shot orientates the audience to the signifiers of teenage love. Regarding the costumes, which are an extended part of embodied modes, it is

possible to divide them into two catalogues in this extraction, the male's costume and the female character's costume. Upon the first viewing, the girl wears black plimsolls, black sock, black skirt, white shirt and pink coat. The intention is to signify the girl's charm and attractiveness as well as the effect is having on the boy who is immediately attracted to her. Upon second viewing, the boys all wear a uniform and red scarf, which can signify their identity as students. Once again, the audience can gather meanings from the facial expressions and body actions of the classmates, which brings all the emphasis on the boy, and causes suspense. In turn this suspense becomes a meaning in itself, that is, the spectator is prepared for an impending love story.

Auditory Modes

Music can break down into more specific parts such as melody, harmony, rhythm, dynamics, instrumentation and so on which is regarded as diegetic (music within the narrative) or non-diegetic (the more usual sonic colouring which individuals are usually habituated to accepting as part of an otherwise natural mode of narrative) (Burn, 2013). In terms of melody and rhythm of music from the view of the function theory, a sound is one of synchronisation of senses. Adaptation can express the emotion that the director wants to convey, which can affect the audience's self-interpretation of the image. The auditory scene is infinitely more likely to expand visual possibilities. As an important part of contributory modes, auditory sections create various sensations which are hard to describe. Visible efforts like music and instruments are made to catch a kind of illusion in people's mind. In *Dear Amir*, I use two music pieces as film scoring and I mix many sound effects. One of them I want to highlight is the sound of the church's saintly choir. It fades in when the camera turns to the girl. The significance of it is divided into two sections in terms of melody and rhythm.

Firstly, I would like to highlight the melody which refers to a tune, a voice, or a line. It is a linear succession of musical ones that the listener perceives as a single entity. From this point of view, various melodies with a different combination of tones would give listeners different feelings. In my film, the melody is bright, gentle and holy. It symbolises the boy experiencing positive feelings of perceived, romantic love. Music uses its representational function to give the boy a holy light. The audiences' feelings would also change with the delightful melody here. Then, the orientational function of the melody is visible as well. That is, a close relation could be seen not only between the boy and audiences, but also a potential sign between the boy and the girl.

From this point of view, the audience is totally immersed in the constructed situation. The organisational function of music is similar to that of language. It is organised into sounds and chords to become a conceptual unity to convey information. Melody presents pleasure and joy while in minor it presents sadness, grey and blue. From this point of view, the melody used in the movie is organised by the major scale, representing a relaxed and cheerful environment to audiences.

The second mode that would be analysed is rhythm. The original meaning of rhythm is a movement marked by the regulated succession of strong and weak elements. First, the representational function of the rhythm is to predict the story that follows. The rhythm is steady and intense. The stable and pleasant cut with moving images reveals that they all have a positive view of the girl. It is the organisational function of the rhythm. Actually, melody and rhythm usually cannot be separated when they are used in a movie; it is more common for there to be a combination of other modes in audition like harmony, instrumentation, and dynamics. The stable and pleasant melody with regular rhythm is played pleasantly by a stringed instrument, filled with the atmosphere and the character's moving actions. That's what they are combined to be an integrated mode.

Auditory modes as one kind of language forms and represent various concepts through a different combination of sounds and chords. Actually, establishing the proper connection between pictures and sounds was a challenge when the sound film appeared. (Aumont, 1987). Eisenstein calls this combination of two media of sounds and images in a film a ‘vertical montage’. (Hodge and Kress, 1988) There are plenty of combination modes, in this sequence, these kinds of techniques provide the audiences with an opportunity to use their imagination to see the way in which the situation is presented. A different rhythm, sounds in major of minor, melody affect the meaning of the music, which reflects the relation between things like people, events, stories. This is the case regardless of whether it is reality or an illusion. From this point of view, the discourse of a teenager’s love that has been represented is partly from the auditory mode.

Visual Modes

Lighting is one of the methods to enhance an expressive force in moving images. Lara Thompson noted that without light the screen world would not exist. (Thompson, n.d.) In cinema, lighting is more than just illumination that permits us to see the action. Lighting as a contributory mode that changes in different ways, representing a temporal narrative structure, which could be analysed in terms of direction, intensity and colour. In terms of lighting, the lights come from the outdoor light sources, and with the fade light which focuses on the characters on each shot, the brightness of lighting seems more white than the normal natural light. I change the focus point on different characters regarding his or her standing position.Editing draws audiences’ eyes to switch to the next frame and to pay more attention to the next gesture. As the short film is full of youthful spirit, I prefer to use a bright pure white light to emphasise the plot and the signification of each character. Lighting place an important role in the process of narration. An audience thus can be more engaged with the film.

In terms of set design which is another extended mode from visual modes is important to consider. The way set design is used to produce meaning is through representing some basic information of the narrative and introducing the identities of protagonists. The set design gives the first information on location, helps the performers by providing them with an appropriate background for creating mood and atmosphere. In the extraction, the set design is demonstrated from an objective point of view. In fact, the function of set design that represents basic information refers to the concept of representational function- "to represent some aspect of the world" (Burn & Parker, 2003). The set design can, with the aid of lighting, also makes inference to the passage of time. The choice of white light in *Dear Amir* is to create a sense of slow motion of time. As in the book, it is a long term changes for the boy while in the film, I have to use the external aid to create the appropriate atmosphere. Meanwhile, the set design can represent background information of the narrative and the outdoor environment such as a public bus stop on the side of a road in the day time. The background information and the outdoor environment in the extraction can show that (1) the narrative is in a outside bustop, where the boy meets the girl the first time; (2) the relationship between the characters which can be seen from their positions and eye sight; (3) the story happens in the contermpary era, which can be just the present period. Therefore, it can offer a sense of resonance and empathy and provide a deep engagement to most audiences, whom have had experienced that teenager age.

The visual design and the sense it produces can be referred to organisational function (the 'grammar' of film) and the orientational function (of text to audience). As Burn (2013) states "The visual modes in question – visual design and the forms of dramatic movement integrated with them – are orchestrated by the filming and editing processes to produce meaning". To summarise, the interplay among above modes elaborates the detail of narrative and manage to create a dramatised atmosphere and an unpredictable plot with little sound

effect, contributing to the moving image. The set design coordinates and integrates the scenery with the lights, these two elements work together to reflect mood and atmosphere of this moving image, and the full impact of experience can be interpreted by the audience.

Multimodal meanings

As the Kineikonic mode, orchestrating modes is an outer frame that produces the scenario. Filming as an orchestrating mode is used to promote the stage as the analogous orchestrating structure in theatre. Editing as orchestrating mode is used to provide a bracketing effect (Burn, 2013). Filming and editing make the characters' movements, facial expressions, speech, the set design and so on. An audience can know the background of the story and get involved in the particular space and time. In these sequences, the audience know that the boy would do something soon to pursue the girl. Moreover, the POV filming strategy makes the audience curious about the boy's identity. The editing combines every contributory mode together.

Contributory modes are beneficial to reinforce the effect of movie and they can complement each other. According to A.Burn (2013), both filming and editing are concerned with the juxtaposition of image space and time, and with the orchestration of other modes within the primary visual juxtaposition. Editing produces temporal framing as well as the other contributory modes like sound, music, and graphics. In this sequence, the contributory modes, especially embodied mode and visual mode are all the materials designed for filming. Editing is the re-creation of filming in which the visual mode and embodied mode brings the specific value via the effect of montage, with the auditory mode driving the atmosphere. All of the contributory contains the idea and intention of the director, filming is the process of producing materials by putting ideas into practice. Editing connects various moving images together. That is, it not only makes sense of permutation and combination but also creates the

specific expressions of ideas and emotions. The multimodal meaning is the result of a combination of the contributory modes and orchestrating modes. Therefore, it is fair to say that the interplay of all modes contribute to the moving image. Meanwhile, each mode can break into more specific signifying systems. It gives priority to creating an atmosphere with a comprehensive use of kineikonic modes.

Multimodal relationship

The characters' costume and action form the basis of the whole story are a good example that can be used to explain embodied modes and visual modes can amplify the meaning of orchestrating modes. The distinctive personalities and symbolic movements can tell audiences the relationship between each character. Moreover, some special movements can also push the story to move forward or lure the audiences to continue watching. It seems like the embodied modes are a piece of a sketch, and the lighting in visual mode is the pigment for colour. In *Dear Amir*, lighting makes a film look like an artistic stereotype masterpiece and conveys some specific connotations to the audience without their realisation. As for the visual modes, they offer an environment for the whole story and also imply the potential ending for the story. The acting and scene layout is designed for filming, with elements of light-heartedness; filming in a specific angle that represents joy. Editing determines the form and dramatic conflict with auditory additions being made to the atmosphere. It enhances the realness of this film. Filming and editing are only concerned with space and time but contributory modes such as gesture, action and lighting can fulfil the story. With all these elements added up, the audience expects something positive to occur. From the audiences' perspective, they can understand the whole story very easily and get involved. The audience might feel that it is their own 'real experience'.

From what we discuss above, different modes result in diverse functions. The aim to use all these modes is to communicate with the audience more amply. Audiences have their own feeling when they access different modes that create multimodal meanings. It creates a certain pattern and culture while using different modes. In *Dear Amir*, my directing is the multimodal meanings carried by these modes.

Director as Critic, Interpreter and Creator

Critic

As a director, in the process of adapting literary works to a film screen, I support the use of literary criticism. It's a controversial issue of whether movies can be used as a literary criticism. In fact, filmmakers adapt literature work, or the audience can gain a deeper understanding of the literature by watching adaptations of literature. This also represents a new way of accepting and criticising literature which will become more and more common in the future.

The film adaptation is similar to literary criticism, manifesting a new understanding to an original novel. My film is adapted from a Turkish short story. I am a reader at first then a critic in the development of the project. In terms of a book, it is a single mode, which is the text only. The authorship belongs to the author. However, when the story is presented in the form of a film, it becomes multimodal. The process of authorship changes from one mode to multiple modes. Neil Sinyard (1990, p,107) has pointed out that 'some literary works of film adaptation is often a literature review'. The use of the film is not for visualising all the content of the novel but to focus on some particularly aspects. Film adaptation, from my perspective, is selecting part of the novel and expanding or compressing the details of the novel's plot so as to creatively recreate the characters. In *Dear Amir*, referring back to the section from the letter's close up to the room's panoramic view, I negotiated with terms of

rough-cutting and zooming out. Rough-cut editing is both direct and straightforward, but the zooming out can make the sense to be more POV. The text in the book has no clarify about the movement of the letter, even the fade in of the room. Adaptation has to consider about it as the choice would determine the style of the film. Our team eventually selected the zooming out one and even adjusted other parts to the similar zoom in and zooms out so as to form a sense of uniformity.

The common ground of film and novel is the imagination. As the position differs, the imagination, which the author and the director have, is a different. From the text in the novel, I guess the author wants to describe a parent with good intentions. At this point, I am a reader. When adapting, my role changes to critic which is how I examine the story and what kind of other understandings would I have. As a role of the director, a strong sense of consciousness about the pure love among teenagers hits my brain. With this idea, I considered each mode would closely relate to the expression of describing the pure teenager relationship. Different modes of the kineikonic complement each other to build a high modality (Burn, 2003). Similarly, frame angle (orchestrating mode) and bright colour (contributory modes) are combined to create an immersive impression of the environment. All these modes contribute to a high modality of teenager films to *Dear Amir*.

Interpreter

The film director can act almost as an interpreter of the original novel that the film adapts. In *Dear Amir*, there is no montage. The most use of the adaptation technique is long lens filming. Long lens filming (André Bazin, 1971), unlike montages, ensures that temporal framing is respected and allows an audience to see the whole picture on actual contact of real space and things. That means, when we do the adaptation, the more we have to think is the construction of the reality. Even if the film is fictitious, it has to be presented in an authentic and real way. Theory of Bazin (1971) appears to dominate the authenticity of narrative,

instead of aesthetic senses and composition of a picture. I elaborate the real emotional space and time by using a long first view lens in my film. Then, a kind of freeze-frame is filmed by another long lens, with a movement that gradually transitioning from being slow, and the camera moving from a near to a far distance. Disagreeing with Bazin's view about the reality, *Dear Amir*, shows that in the process of fictional literature to visual art, the principles of reality can loss its effect. The imaginary factors dominate the development of the story, and the story becomes less true. In reality, the story finally affects people's real life in the most direct way, including their thoughts and emotions.

About the first long take, the long take restores the process of the boy's first glance at the girl. It is more realistic and reliable rather than relying on the juxtaposition of the two actions to tell the story, which will reduce the authenticity. In the narrative orientation, audiences are required to think about the modality of it, images need to claim the validity. Bazin (1967) also has similarly claimed that reinforcing the meaning of the image by associating the two pieces in a geographical distance can create a new relation and meaning that it is not objectively contained in the images. In that case, it cannot be called realism. The long take is conducive to embody the validity of this sequence. Moreover, regarding Bazin's theories of long-lens and realism in the film, he believes that film can be made more real. However, there is no cut in the real life. There is no music behind our actions in the dairy life. In the reality, we cannot flash back to a previous moment. Based on it, adaptation can be seen as a bridge which transforms from a simple artistic expression into a more profound adjustment between fiction and life as well as imagination and reality. The novel of *Dear Amir* is fiction, which is created by the author's imagination. My adaptation aims to make the story closer to reality and to resonate with the public. The transformation of identity from

director to interpreter enriches the discourse space of traditional literary criticism to some extent.

Creator

In this era of widescreen landscapes, the film has taken a new character. Fiction has so many possibilities, especially the rich imagination in the literature. In a sense, my role as director aims to show audiences the story of the novelist. However, there is still a huge difference between the two different mediums through which the story is communicated. On the one hand, it creates an emotional connection between the artist and the audience, where the author and director are willed at the stage. On the other hand, audiences use eyes to see and use the mind to imagine. The visual images and thinking are two fundamentally different concepts. In *Dear Amir*, the original short story does not describe the appearance of the bus stop. In my film, I have to find the exact location of a bus stop. Furthermore, the story ends with only the pink pen. In *Dear Amir*, I shoot the pink pen and even profile the facial appearance of the boy. The appeal of the novel gives infinite imagination and the film presents a detailed picture.

At present, there are increasing amounts of female directors and they attempt to present the extraordinary voices of real or fictional outstanding female literary figures to audiences. In *Dear Amir*, the girl is the impetus for a boy to study hard. I aim to construct an indirect way to reveal that it is a positive trend in which girls act in a way independent of critical perspective and they can influence the film adaptations. The reason why I want to choose this story is there has been a great increase in the film adaptation of a literary classic". Many traditional plots and the characters' behaviours are removed. It puts forward a question of whether the youth which was built in the movie may have ever existed, not even when the original text appeared.

Representing the fidelity

One of the most vivid additions to a literary work that emerges from its publication is its film adaptation. However, despite film director attempts to make adaptations be faithful to the original work, an adaptation will inevitably change the literary works. Benjamin (2009) believes that film adaptations are an art supplement. Literature is a sort of art, and adaptation changes the form of its expression, from visual text to multi-modes. Lefevere (2016) argues that artworks are potentially criticised, interpreted, rewritten, or translated into other forms of art. From my perspective, film adaptation as an artwork can do all of these. A successful adaptation is one of the ways to converse the original with a certain difference. It never conceals its literary sources and never repeats ideas from the original source. Bazin (2009) believes that the filmmaker not merely shows the audience complex characters, but has to break some moral horizons and dare to assume the risk of offending audiences. However, the issue is deeper than this. It would also be wrong to understand aesthetic principles that are necessarily negative and submissive to the original. There is a difference in aesthetic structure between film and literature meaning that a faithful representation is unlikely to be realised.

Loyalty is actually a collection of empirical truths. The critical focus on fidelity is whether the film recreates the set, plot, characters, themes, and styles of the novel. The unfaithful adaptation of the book is often thought to have failed to capture the basic elements, themes and aesthetic features of the original book. The word "faithful" is used to evaluate the works in the following two situations: the adaptation is not as good as the original, or the adaptation does not really reproduce the part that is widely appreciated in the original. The standard of "faithfulness" and "betrayal" does convey some of the feelings of the audience. Russell Banks (2001) describes the relationship between the writing of a novel and the

reader's reading as an intimate exchange of feelings between strangers, but this exchange is done in a secret way. The author and the reader do not know each other and the only way they connect is the book. Before preparing *Dear Amir,* the author is a stranger to me. Until I projected my emotion and desire while reading the short story at which point I considered whether the adaptation can be better than the novel. In the book, the changes of the boy are the highlight of the story. The difficulties in adaptations are about how to express these changes in a short period. And it is why I accelerate frames and rapid cuts to represent time and space. Moreover, another concern when making adaptation is how to reproduce the widely appreciated part, which is the pleasure and relaxed atmosphere, in the novel. Emotion is always hard to convey. Even if I try to use the light, colour and music to represent the light-heartedness, it cannot cater to all reader's expectations. This is what is difficult but also interesting about the adaptation.

The criticism of fidelity presupposes that the novel has some kind of core that can be extracted and that the adaptation may not convey it. It is a fairly independent choice for the director. *Dear Amir* narrates in two sounds while the film can show a multichannel narration, constructing the contradiction between music and image. In this case, a film can unify the division and segregation with the help of orchestrating modes and contributory modes and enable kinds of contradictions to become an aesthetic resource in different acoustic tracks. Therefore, the most that adaptation can do is express the best part of the story in a different form.

Other comments tend to emphasise the film's damage to the original, and the inability to stay faithful to the novel. However, the power of the film is the analogy and metaphor. The text of *Dear Amir* has rich symbolism and metaphorical meaning, and the reader would inevitably perceive some uncertainty of literary rhetoric in relation to the understanding of the text in the process of reading. The author uses the description of characters, scenes, and

plots to help readers imagine the story. The process from literal to visual experience is inverse that they have to recognise the characters, scenes, and events in the moving images. In this case, a filmmaker has to recreate every scene, character, and plot in detail for adaptation to ensure it is the same as the original novel but the overall purpose is to show a story by moving images independently as a film.

In fact, it is important to discuss fidelity because the ways that languages of the film are used to adapt the novel are often unclear and create disagreement among film makers. Hutcheon (2006, p.7-8) discusses, how the language is in line with the adaptation and he refers to (1) 'a formal entity or product' (2) 'a process of creation' and (3) 'a process of reception'. *Dear Amir* comes from real life but is different in terms of the experiences. The process of transferring the text to the onscreen moving images is by various multimodal forms that make it a qualified formal entity. My role as director and editor in making this adaptation of film expresses the powerful and profound meaning of artistic creativity while a great difficulty lies in how to express life in art. The adaptation is a process of medium transformation, in terms of a form of intertextual engagement.

Conclusion

What the film can bring to the literature and what literature can bring to the film is still worthy of serious attention to the researchers. What kind of material and means can literature provide to filmmakers and what kind of resources and assistance can film offer to the spread and the development of the literary works. Film adaptation can be regarded as a form of criticism or a reinterpretation of a novel, rather than a subordinate or parasite of a novel. The present research of adaptation is achieving cultural turn trend, expending a new perspective to examine from the intertextual relationship and social point of view (Stam and Raengo, 2004). When considering adaptation in a broader context of research, it is able to obtain a greater value as the object of study in order to conduct a more comprehensive approach to research. In addition to the superiority that has been demonstrated in the process of film adaptation and the difficulties which literary elements encounter in the field of film, there would be more meaningful topics that could be explore in further research. For instance, consider literature and film as a whole separately, and establish a discourse to examine the dialogue between film adaptations and original works, as well as between film adaptation and social thought (Casetti, 2004). Overall, the difference of narrative methods between literary works and film, and how to integrate it would be the support for the benign development of adaptation in the cross-cultural context.

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