Literature and Cinema: Ways of Interaction in the 21\textsuperscript{ST} Century

Z.R. Zinnatullina\textsuperscript{1}

\textsuperscript{1}Kazan Federal University, Kazan, Russia

Abstract. The research is based on the analysis of interaction of different forms of art: cinema and literature. Since the moment of emergence, cinema is in very close connection with literature. It is possible to speak about the variety of types of relationship existing today between cinema and literature. For a long time it was considered that cinema plays a secondary role in comparison with literature. The only possible algorithm of interaction between these types of arts is "literary work-scenario-screen version". However, there is a strong tendency towards the impact of cinema on setting new trends in literature. Along with the traditional "literary work–scenario–screen version" algorithm we also consider "literary work–scenario–screen version–literary work" (when details which appeared in the screen version influence the following parts of a literary work) or "scenario–movie–literary work" (when a literary work is created on the basis of the original scenario or the movie). Today writers and directors look for new ways of transferring of one art form’s peculiarities into another. As a result we can speak about the existing interdependence between them.

1 Introduction

Due to the rapid development of science and technology the 20\textsuperscript{th} and 21\textsuperscript{st} centuries became the time of creation and development of new synthetic art forms. There were cinema, television, computer graphics, and it is quite obvious that the list of such arts is not exhausted yet. Emergence of each new art form crucially changes internal structure of system of arts and relationship between the available types of them. Today any form of art does not develop separately. Such interpenetration leads to the fact that borders between different types of art wash away. Now there are operas transferred to a format of the comic book, a picture which comes to life, a cosplay, etc. In such context the interrelation of literature and cinema seems even more traditional. Since the moment of its emergence, cinema is in very close connection with literature.

Firstly, many movies represent the screen version of literary works. Secondly, captions in silent movies were forcibly used, and in fact it was literature. For a long time it was considered that cinema plays a secondary role in comparison with literature; the only possible algorithm of interaction between these types of arts is “literary work-scenario-screen version”. However, there is a strong tendency towards the impact of cinema on setting new trends in literature.

In particular, one of the most qualitative and popular screen versions in history, the film trilogy \textit{Lord of the Rings} by Peter Jackson, led to the sharp growth in the popularity of fantasy genre in literature, which also gave rise to a huge number of authors writing in this genre. The fact that a successful screen version can revive interest in writers who might not have been really popular at that time can be illustrated by the example of \textit{Great Gatsby} (2013). Directed by Baz Luhrmann, the screen version made the literary works of Francis Scott Fitzgerald a commercial success again. Thus, today the relations between literature and cinema become more and more various.

Therefore, it is incorrect to consider that one art form prevails over another. Along with the traditional “literary work–scenario–screen version” algorithm we also consider “literary work–scenario–screen version–literary work” (when details which appeared in the screen version influence the following parts of a literary work) or “scenario–movie–literary work” (when a literary work is created on the basis of the original scenario or the movie).
2 Film Interpretation as the Most Popular Form of Interaction

If we talk about the first algorithm, the birth of the first type of interpretation of literary works — film adaptations — falls on 1902. That year Georges Melies produced the screen version based on the novel Robinson Crusoe by Daniel Defoe. Today’s film adaptations are created on the basis of prose, dramatic art, poetry, songs and the opera. Their main goal is to transfer the sense of the primary source using “film language” which significantly differs from literary. And each literary work can be interpreted in movies in different ways. Therefore, it is natural that the viewer will estimate any screen version from the perspective of how well it corresponds to the level of the primary source or even surpasses it (it happens too). A good screen version gives viewers a chance to experience what they admired and what touched them in the book once again. It “visualizes” what they could just imagine earlier. Apart from film adaptation there is a screen version based on the work. Most often it is used when the book cannot be transferred to a screen literally. The screen version of this type does not strictly correspond to the primary source, but transfers the main idea and adds something new.

3 Influence of cinema on the book

The second algorithm “literary work – scenario – screen version – literary work” occurs in multiprivate, cyclic works. Some elements of the movie can be reflected in the literary work when the screen version of one part of the book is being produced simultaneously with the process of writing another part. For example, such situation happened to a series of books about Harry Potter. The moment of a release of the first movie – Harry Potter and the Sorcerer's Stone (2001) – coincided with the time of writing of the fifth book – Harry Potter and the Order of the Phoenix.

In this book two minor heroes – Lee Jordan and Angelina Johnson – acquire new details in the description. Lee Jordan is described as a tall boy with dreadlocks on the head, and Angelina Johnson was given the following characteristics: a tall black girl with long braids [Rowling, 2003]. It is obvious that such details were published in books thanks to the actors who played in the movie, – until the fifth book the author did not comment on appearance of these characters in any way. Thus, the reader understands that for the author the screen version is not just transfer of the book on the screen. The visual embodiment became in many respects inseparable from the literary source. In particular, Harry Potter’s world exists not only consistently – at first in the book, and after – in cinema, but also in parallel – in literature and in cinema.

4 Three Reasons for Novelization

For designation of another algorithm “scenario - movie - literary work” the term “novelization”, which gains popularity today and plays a large role in promotion of the movie, is most often used. There is no consensus about this genre: “But the genre is peripheral incontent as well, since the novelization is a ‘hybrid’ form, often mixing film, literature, screenplay, and even film photography into one package.” [Van Parys, Leuven, 2011]

The reasons of emergence of novelization can be different:

1. It concerns those films which were (or planned) shot, but were not shown on screens or remained in a scenario format;
2. It is the expanded version of the movie, with episodes and additional information which were not included into the movie.

3. The third reason was stipulated by Neil Gaiman in the preface to his novel *Neverwhere*. He stated that he couldn’t call series unsuccessful, but during the shooting process he was not abandoned by a thought: acts absolutely not that he conceived. After that he decided to write the book himself. [Geiman, 2009]

To the first group it is possible to attribute practically the 200th page script with storyboards of the unreleased film by Francis Ford Coppola *Megalopolis*, which he developed for many years and which was the movie of his dream. But monumental science-fiction epic about the architect-inventor, revolution and utopian New York after global disaster did not appear on screens. In 2001 the director presented the idea in Cannes, however the tragedy of September 11, was a catastrophe also for the movie, as the director did not find producers. The script of the movie is freely distributed on the Internet ([for example, http://epoleart.canalblog.com/archives/2015/01/13/31149379.html]).

One more unreleased film which formed the book belongs to a cult director Stanley Kubrick. After *Space Odyssey: 2001* in 1968 he planned the biopic about Napoleon Bonaparte covering all life of the French emperor, investigating history of his self-damage. The director wanted to answer a question about what kind of person he was. Kubrick wrote in the diary, that he was going to make the best movie ever shot on the Earth. [Sotnikova, 2015]

However, neither the conducted researches into life of the outstanding Frenchman, nor the idea to invite Audrey Hepburn to Josephine’s role impressed producers. According to them, the budget was inadmissible, historical movies consigned to the past, and Napoleon’s figure became unattractive after a failure of *Waterloo* (1970) directed by Sergey Bondarchuk.

The book *Stanley Kubrick’s Napoleon: The Greatest Movie Never Made*, consisting of 10 volumes, was published in 2017. The working scenario with numerous comments of Kubrick was found in archives of the director in 2005. Except the scenario the book includes Kubrick’s notes with the description of all, up to the smallest, details of Napoleon’s life, his correspondence concerning this project, the map catalog of the main places visited by the French emperor, the photos and other materials. One of the volumes is devoted to the history of a costume of that era which was prepared by Kubrick.

Thus, the book became a peculiar synthesis of documents, inventions and also the metatext about process of creation of one of the greatest unreleased movies.

The second group of novelization has more applied character as it is created as a part of promotion to the movie. “In the past three decades they have become a regularly used tool for the promotion of many of films.” [Mahlknecht, 2012] Actually, emergence of such novelizations in the USA is not casual, one may say, even somewhat traditional. At the beginning of the 20th century the summaries of movies were published for involvement of the audience: “This form was further developed through fan magazines, such as *The Motion Picture Story Magazine* and *Photoplay* (both first published in 1911), that enabled audiences to either prepare themselves for film viewings, or re-experience films in story form, through the translation of movie melodramas to written form.” [Grossman, J., and R. B. Palmer, 2017]

Today it extends the whole film industry. However many critics and readers treat a novelization genre with some hostility, perceiving it not as full-fledged literature. First, naturally, in most cases these novelizations are of poor quality. For example, there is such sentence at a novelization *Seven cabins*: “They did not reach a door literally of two steps as it swung open, and the girl of twenty four years dressed in a tutu of a black swan entered a toilet” [Piterskiy, 2007]. As Maslekova writes: “Here comes the question: how the heroes defined at once that the girl is 24 years old, not 25 or 23?” [Maslenkova, 2016] It can be often met in novelizations: detailed descriptions of appearance of heroes, an interior are given though they do not play an important role for the narration. Besides, the purpose of such novelizations is not to be read, but to inform more people
about the forthcoming display of the movie: “For a novelizer like Foster it may be disheartening to think that in the eyes of his employers (at least the studio if not the publisher) he may have done a good job if a person simply walks into a bookstore and looks at the cover of the novelized book Transformers: Revenge of the Fallen (Foster 2009c) without opening it, let alone buying it. At least that person is now aware of a film with such a title, and he or she may decide to go see it.”[Mahlknecht, 2012] Those who expect full similarity to the movie from a novelization might likely be disappointed. Due to the fact that in the shooting course the scenario can change, there is no time to remake a literary version. So it is often possible to meet divergences in novelizations.

However, it’s not that bad! Sometimes novelizations can offer explanations to some subject holes arising in movies and additional details. And not all works related to this group are of low-quality. Fans speak quite friendly of Mathew Stover’s novelization of Episode III. Revenge of Sith from the great saga of George Lucas Star Wars or Terminator. Salvation by Alan Dean Foster.

The third group is also presented by the novel of Neil Gaiman’s Neverwhere and some others. Neverwhere had been published for the first time in 2009 though it was written in 1996 in parallel with shooting of the eponymous series, about which existence even not all fans of the writer know. If to speak about the failure reasons of the movie, in our opinion, the most important is the lack of good special effects. Shooting the movie in a genre of a city fantasy demands using advanced visual effects which were not widely spread in the nineties of the 20th century. The second reason is timing. The series has a mini format and consists of six episodes. It did not allow Gaiman to reveal many features of creation of London Below, characters, etc.

Gaiman reprocessed the cinema version quite a lot though the main plot and the main characters remained. In the book the author pays more attention to forming of the world of London Below which is guided by the subway map that is not present in series. Director focuses more attention on events, without giving the viewer the reason for reflection over toponymy of London. At the same time Gaiman remains faithful to some cinema receptions, such as, parallel installation, a soundtrack, the movement from the general to a close up, using them in the book. This group may also include novels by Anthony Burgess Man of Nazareth and Johnathan Lynn and Antony Jay’s books Yes Minister and Yes Prime Minister, all from which appeared on the basis of movies.

In Yes Minister and Yes Prime Minister authors chose a form of the diary of the main character for realization of literary option. Except the diary the literary work includes also the imitations of the subordinates’ memoirs, various documents (for example, memos), shorthand reports and fragments from media materials. As the result, Johnathan Lynn and Antony Jay could keep that satire of the television series, and at the same time they could get away from the usual third-person narrative and a mere plot’s retelling.

Man of Nazareth by Anthony Burgess narrates his own vision of Christ’s live and is based on his own scenario to the television mini-series of 1977. Anthony Burgess novelized it because the series had not taken all his ideas on screen.

5 Conclusion

Thus it can be deduced that there is a variety of current types of relationship between cinema and literature. Today writers and directors look for new ways of transferring of one art form’s peculiarities into another. As a result we can speak about the existing interdependence between them.

7 Acknowledgment
The work is performed according to the President of Russian Federation Grant Program МК-731.2018.6. Literature and cinema: the mutual influence of the arts in the 21st century. Scientific director is Z. Zinnatullina.

References