

CALICUT UNIVERSITY

THIRD SEMESTER

**FOUR YEAR UNDER GRADUATE
PROGRAMME(CU-FYUGP)**

**WRITING FOR THE SCREEN:THEORY AND PRAXIS (MINOR FOR
PSYCHOLOGY)**

CPA COLLEGE OF GLOBAL STUDIES

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1.INTRODUCTION TO SCREENWRITING

Introduction

- A screenplay is the first detailed draft of a film. It serves as a plan for making the movie, showing everything from the scenes and how they change to the characters' actions and dialogue. Writing these scripts for movies, TV shows, or online series is called screenwriting.
- Unlike novels, which describe characters' thoughts through narration, screenplays use what you see and hear to tell the story, show feelings, and develop characters. Screenwriters need to understand how to keep the story's tone, pace, and style right, and follow specific rules for formatting. The main goal is to create a story that works well on screen.
- The first known screenplay was for A Trip to the Moon (1902), a silent film by George Méliès, who was a pioneer of creative storytelling. As movie theaters became more common, screenplays had to become more advanced to meet audience expectations. The first movie with sound came out in 1927, making screenwriting a big part of Hollywood. In the late 1960s and early 1970s, a new wave of filmmakers called New Hollywood emerged. They challenged old Hollywood styles and wrote more complex stories. During this time, original scripts and "spec scripts" (scripts written without being asked) became popular.
- Introduction to Screenwriting
- Screenwriting is the art of writing scripts for movies, TV, or web series. A screenplay outlines dialogue, actions, scenes, and transitions to tell a story visually. Unlike novels, screenplays rely on images and dialogue to convey emotions and plot, guiding the audience's feelings through timing and pacing.
- Foundations of Screenwriting
- Screenwriting is built on visual storytelling, character-driven plots, and structure. According to Syd Field, a screenplay has three acts: setup, confrontation, and resolution, with key plot points driving the story. Characters must be well-developed, and the story is shown through action and dialogue rather than explained
- Strong screenwriting requires mastery of tone, conflict, and pacing to create engaging narratives that fit the big screen.
- Visual Storytelling & Narration:
- Since film and TV are visual mediums, screenwriters must "show, not tell" by using images, actions, and settings to convey story and emotion. Narration, like voice-over, should support—not replace—the visual narrative.
- Types of Scripts:
- Different script types exist for various production stages, each serving to communicate story, dialogue, and visual instructions clearly.
- Spec scripts are unsolicited screenplays focusing on story and character to showcase a writer's skill. Once acquired, scripts become shooting scripts with

technical details for production teams. Complex projects may use storyboard scripts combining visuals and text. TV scripts follow specific formats and are often created collaboratively in writers' rooms.

- Scripts are tailored for specific runtimes, factoring in commercial breaks or episode lengths on streaming platforms. A scriptment—a mix of treatment and screenplay—is used in development to combine prose explanations with scripted sequences, helping bridge early ideas and full drafts.
- Abbreviations
- Common screenwriting abbreviations include INT. (interior), EXT. (exterior), V.O. (voice over), O.S./O.C. (off screen/camera), CONT'D (continued dialogue), SFX (sound effects), and terms like MONTAGE or SERIES OF SHOTS. These help directors and crews understand and execute the script efficiently.
- Stages of Screenwriting
- Screenwriting follows steps from concept to finished script, starting with developing the main idea or “what if” question.
- A treatment or synopsis offers a prose overview of the story, characters, and tone, while a logline provides a one-sentence summary. Next, an outline or beat sheet—often based on the three-act structure—maps out key events and turning points. The first draft then expands this into a full screenplay with action, dialogue, and scenes. After drafting, rewriting and revising improve dialogue, character arcs, pacing, and structure. Finally, polishing refines formatting and details, preparing the script for submission or production. Each step builds on the last to turn an idea into a finished script.
- Screenwriting Rules:
- Scripts should show emotion, character, and plot through actions and visuals, not exposition. Following a clear structure, usually three acts, ensures proper pacing. Industry-standard formatting maintains professionalism and readability. Dialogue must be concise and purposeful. Characters need clear motivations and arcs to engage audiences. Since film is visual, only what can be seen or heard should appear in the script.
- Screenwriting is a craft requiring constant revision. Following key guidelines helps turn ideas into film-ready scripts.
- Screenplay Structure
- Most screenplays follow a three-act structure:
- Act One (Setup, ~25-30 pages): Introduces characters, setting, and conflict, ending with a plot point that drives the story forward.
- Act Two (Confrontation, ~60 pages): The longest part where the protagonist faces challenges, setbacks, and a middle twist that raises the stakes. It ends with a major turning event leading to the climax.
- Act Three (Resolution): The climax and conclusion, resolving the main conflict and character arcs.

- This structure guides pacing and emotional flow, keeping viewers engaged.
- Teleplay
- A teleplay is a TV script tailored to television's format, including act breaks for commercial breaks, while sharing many elements with film screenplays.
- A half-hour sitcom usually has two or three acts, while a one-hour drama may have four or five. Teleplays must balance single-episode stories with ongoing season arcs. Formatting varies by show type: multi-camera sitcoms use a stage-play style for live audiences, while single-camera dramas resemble film scripts. Essentially, teleplays serve as blueprints, managing production, timing, and storytelling.

2. INTRODUCTION TO SCREENWRITING SOFTWARE

- Screenwriting software helps writers create scripts quickly and in industry-standard format by automating elements like scene headings, dialogue, and transitions. Unlike regular word processors, it includes tools for outlining, character tracking, collaboration, and revision history. Popular programs like Final Draft, Celtx, WriterDuet, and Fade In offer cloud access and real-time teamwork, making them ideal for writers' rooms and remote teams. These tools streamline the creative process, ensuring scripts are polished, professionally formatted, and submission-ready.
- These tools track revisions, making it easy for collaborators to spot changes without rereading the whole script. They also offer character development features—like dialogue analysis, screen time tracking, and bios—helping writers maintain continuity and meet professional standards throughout the entire screenwriting process.

3. SCRIPT BREAKING DOWN SHEET

- A script breakdown sheet is a key pre-production tool in filmmaking and TV production. Created after the final script is locked, it analyzes each scene to identify all necessary elements—actors, props, costumes, locations, effects, and equipment. Each sheet covers a single scene, noting the scene number, location, time of day, page count, and a brief description.
- It also lists technical needs like lighting, sound, and camera gear, ensuring all departments are aligned. Breakdown sheets form the basis for budgeting, scheduling, and efficient planning, helping the production team save time and money while staying true to the script's vision.
- Organizing scenes by location, time, or actor availability streamlines production and reduces costs. Breakdown sheets turn the script into a detailed production plan, helping manage time, resources, and quality. Without them, the transition from script to screen would be chaotic.
- Camera Positions in Screenwriting:

- While screenwriters focus on story, selective use of camera positions can enhance the visual narrative. Shot types, written in all caps within action lines, can highlight emotion, tone, or key moments without over-directing. Used wisely, they guide the director and enrich the viewer’s experience.
- Shots in Screenplays: The Visual Grammar of Storytelling
- Film is a visual medium, and screenwriting is its first step. While directors and cinematographers typically handle visual choices, screenwriters can strengthen their work by writing visually—implying, not dictating, camera moves. Shots are the basic units of visual storytelling, like lines in literature or beats in music. Used purposefully, they shape mood, rhythm, and narrative impact. Though overuse of camera directions can disrupt the flow, selective and thoughtful use can bridge script and screen, making the story more vivid and emotionally resonant.
- Shots help writers shape the visual and emotional tone of a story when used thoughtfully. Each type serves a purpose: wide shots (WS) establish setting and context, medium shots (MS) show gestures and expressions during interactions, and close-ups (CU) highlight emotion and detail.
- Specialized angles also affect perspective. Over-the-shoulder (OTS) shots create spatial awareness in dialogue, while point-of-view (POV) shots let viewers see through a character’s eyes. High and low angles can suggest vulnerability or power.
- However, shot descriptions should support the story, not overwhelm it. In spec scripts especially, too much technical detail can be distracting and limit creative input from directors and cinematographers.
- While screenwriters don’t need to specify shots, using one—like a CLOSE-UP ON A TREMBLING HAND—can heighten emotion and clarify key narrative moments. Writers can also imply visuals through descriptive, cinematic language (e.g., “The crowd parts, revealing him standing alone”), guiding the reader’s imagination without dictating camera work.
- Shots are tools that shape how stories are seen. Understanding their use helps writers lead the viewer’s attention and emotion, enhancing the script’s visual clarity. With this knowledge, screenwriters become not just storytellers, but architects of the cinematic experience.
- Although editing is typically the role of the editor and director, screenwriters can shape how a story flows visually. Camera editing—choosing and timing shots—guides the viewer’s attention and emotions, often called the “invisible art” for its subtlety. It influences how we relate to characters, perceive time, and feel tension. Key editing techniques include:
 - Straight Cut: Standard transition to keep the story flowing naturally.
 - Jump Cut: Abrupt cuts to suggest time shifts, stress, or urgency.
 - Match Cut: Visually or conceptually links two scenes.
 - Cutaway: Briefly shifts focus to provide context or highlight details.
 - Cross-Cutting: Alternates scenes happening at the same time, often to build suspense.
 - Montage: Series of short clips showing time passing or emotional transformation.

- Screenwriters shape a film’s rhythm and flow through scene structure, pacing, and transitions—long before editing begins. A script isn’t just dialogue; it’s a blueprint for how a movie feels. Short, sharp lines can suggest quick cuts, while longer passages imply slower pacing. Writers can subtly hint at editing through formatting (e.g., “INTERCUT” or “SMASH CUT TO”) without overstepping into directing.
- By thinking like editors, writers craft more cinematic scripts—focusing on rhythm, flow, and how the story unfolds visually. Though editing happens later, its influence starts on the page.

4. ILLUSTRATIVE READINGS

1. THE SHAWSHANK REDEMPTION BY FRANK DARABONT

- The Shawshank Redemption (1994) is a film directed by Frank Darabont, based on Stephen King’s novella Rita Hayworth and Shawshank Redemption. It’s a story about hope, friendship, and perseverance set within the confines of a brutal prison system.
- The movie follows Andy Dufresne, a successful banker who is wrongfully convicted of murdering his wife and her lover. Sentenced to life in Shawshank State Penitentiary, Andy faces the harsh realities of prison life.
- Despite the grim environment, Andy remains calm, intelligent, and hopeful. He befriends Ellis "Red" Redding, a long-time inmate known for getting things from the outside world. Over time, their friendship grows stronger.
- Andy uses his banking skills to help the prison guards and the warden with financial matters, which earns him some protection and privileges. However, Andy never loses hope of proving his innocence and gaining freedom.
- The story is about how Andy maintains hope and dignity despite decades in prison and how his quiet resilience eventually leads to an extraordinary escape, inspiring everyone around him.
- The core theme is hope—Andy never gives up hope despite his bleak circumstances. Red initially dismisses hope as dangerous inside prison, but by the end, he learns to believe in a better future.
- Friendship and Human Connection:
 - The relationship between Andy and Red is central. Their bond provides emotional support and a sense of humanity in an otherwise harsh and isolating environment.
- The movie contrasts physical imprisonment with mental and spiritual freedom. Andy’s escape is literal, but the story also explores how hope can liberate a person internally even when they are physically confined.
- The prison system and the warden are depicted as corrupt, highlighting flaws in the justice system. Andy’s cleverness exposes this corruption over time.

- Powerful storytelling and well-developed characters.
- Uplifting message about the human spirit.
- Strong performances, especially by Tim Robbins (Andy) and Morgan Freeman (Red).
- Brilliant direction and screenplay by Frank Darabont that brings Stephen King's story to life with emotional depth.

2. FEELING THROUGH BY DOUG ROLAND

- "Feeling Through" tells the story of a chance encounter between a young man, Toni, and a DeafBlind man named Arthur on the streets of New York City. The film follows Toni as he helps Arthur navigate through the city and, in doing so, both men form a meaningful connection that breaks down social barriers.
- At its core, the film is about genuine human connection that transcends physical and sensory differences. Arthur, being DeafBlind, experiences the world differently, but Toni's willingness to engage and assist him highlights the importance of empathy and kindness.
- The DeafBlind community is often invisible or overlooked in society. The film shines a light on how this isolation can be challenged through understanding and personal interaction. Toni's actions help break Arthur's social isolation.
- Toni initially seems unsure about how to help Arthur, reflecting a common societal discomfort or ignorance about disabilities. This hesitation is realistic and relatable, showing how fear or lack of knowledge can hold people back from helping.
- Through the course of their interaction, Toni grows in his awareness and compassion. The film encourages viewers to look beyond their own perspective and appreciate the richness of other people's experiences.
- The film conveys that even simple acts of kindness and attentiveness can profoundly impact someone's life. Toni's decision to stay with Arthur and guide him is a small gesture with big meaning.
- Representation: The film features a DeafBlind actor, which is rare and important for authentic representation.
- Emotional Depth: Without relying on dramatic plot twists, it uses subtle storytelling to evoke empathy.
- Social Message: It challenges audiences to rethink how they see and treat people with disabilities.

5. AUDIO-VISUAL TRANSLATION AND SUBTITLING

- Subtitling converts spoken or linguistic information from movies, TV shows, or other visual media into written text displayed on the screen, usually at the bottom to avoid distraction. Subtitles help audiences understand foreign languages and assist people with hearing disabilities. They are widely used for international viewers.
- Subtitling began in the early 20th century with the advent of sound in films. Europe, as a major film producer, developed the subtitling industry, while Hollywood initially

preferred costly reshooting in multiple languages. Before sound films, intertitles (text cards between scenes) served as the earliest form of subtitles during the silent film era.

- Early subtitling involved physically adding translated text to film reels or using intertitles for easy translation. With the rise of "talkies" (films with sound), intertitles became less common, but the need for translation grew. By the mid-20th century, subtitling became widespread, aided by software for translation and auto-generation.
- There are two main types of subtitling: interlingual (translation between languages) and intralingual (within the same language, e.g., captions for the hearing impaired). Closed captions (CC) add non-dialogue audio info in brackets, like [Music playing].
- Audiovisual translation (AVT) covers translation of films, TV, games, and online videos, using methods like subtitling, dubbing, voice-over, and localization to improve viewer understanding.
- Lip Sync: The translated language (TL) sounds are mostly synchronized with the actors' lip movements.
- Subtitling: This displays written text of the soundtrack (speech, songs, effects) usually at the screen's bottom. Subtitles must sync perfectly with audio, have no time lag, and identify speakers when multiple people talk.
- Voice-over: A pre-recorded TL voice is added over the original audio, which is lowered or muted. The voice-over starts a few seconds after and ends before the original speech to keep the speaker's voice audible. It's common in interviews, documentaries, commercials, and trailers.
- Localisation: Derived from French 'locale', it means translating and adapting audio content culturally and linguistically to fit the target audience, making it feel natural and original.
- Subtitling as Translation: Subtitling combines interlingual and intralingual translation and requires accuracy and creativity. Translators must work within time and space limits, condensing the source audio effectively.
- Subtitling balances technical and artistic translation to create an immersive experience across languages and cultures.
- Loss and Gain in Subtitling
- Subtitling often involves loss and gain when converting source language (SL) content to target language (TL). Due to space and time limits, details are condensed or omitted, risking loss of the original conversation's nuance. Subtitles must be concise—typically 35-42 characters per line and no more than two lines—for quick reading, with timing usually between 1 to 7 seconds depending on the platform.
- Tone, humor, and cultural nuances often don't fully translate in subtitles. Literal translations of idioms and phrases can lose their impact. These losses are common and recognizable, especially to viewers familiar with the original language.

6. TYPES OF SUBTITLING

- There are different types of subtitling, each serving a unique purpose.
- Interlingual subtitling translates spoken content from one language to another, mainly for foreign audiences or those unfamiliar with the original language.

- Intralingual subtitling rephrases or summarizes audio in the same language, helping native speakers, the hearing impaired, language learners, or in noisy settings.
- Closed subtitles (closed captions) include spoken dialogue plus non-speech sounds like [thunder] and can be turned on or off. They assist those with hearing impairments by conveying tone and sound cues.
- Open subtitles are permanently visible as they are embedded into the video and cannot be turned off.
- Open subtitles show spoken dialogue on screen, mainly for foreign films, and usually exclude sound effects or speaker IDs.
- Forced subtitles display only essential translations, like foreign speech or important on-screen text, and always appear even if main subtitles are off. They help viewers understand key parts in bilingual films.
- SDH subtitles (for Deaf and Hard of Hearing) include dialogue plus non-verbal audio cues (e.g., [door creaks], [whispers]) and speaker identification. They can be turned on or off.
- Live subtitles are created in real time during live broadcasts or events using speech recognition software, providing instant transcription of spoken content.
- Voice recognition converts human speech into text in real time.
- Creative/visual/stylized subtitles integrate subtitles into the visual design, using animation, color, and placement to reflect emotion and tone, often seen in films, music videos, and experimental cinema.
- Principles of Subtitling:
 - Accuracy: Subtitles must reflect the original audio's meaning and tone without distortion.
 - Brevity & Clarity: Subtitles should be clear and concise due to time and space limits.
 - Timing & Synchronization: Subtitles must appear and disappear in sync with the audio, allowing viewers enough time to read without distraction.
 - Readability: Subtitles are placed at the bottom to avoid distraction. Font size, color, placement, and contrast should enable quick, easy reading.
 - Segmentation: Subtitles should break logically between phrases, not mid-sentence, for smooth reading.
 - Cultural Appropriateness: Adapt cultural references, idioms, and humor to suit the target audience.
 - Speaker Identification: Use cues like names, colors, or positions to identify speakers in multi-person dialogues.
 - Sound Representation for SDH: Include important nonverbal sounds (e.g., [door creaks]) for Deaf and Hard of Hearing viewers.
- Good subtitles enhance viewer experience and accessibility. Subtitlers act as translators, editors, and cultural mediators.
- Creating Subtitles:
 - Transcribe audio completely.
 - Translate if needed.

- Split text into 1-2 line chunks for readability.
- Sync subtitles with audio so text appears and disappears at the right time.
- The audio and subtitle timing is carefully adjusted, a process called spotting, to ensure subtitles stay centered at the bottom of the screen for 1-6 seconds, making them easy to read. Formatting like font size, color, and positioning improves readability. A final review corrects language errors, awkward phrasing, or timing issues.
- Subtitles can be created and edited using software such as Aegisub, Jubler, Kapwing, Subtitle Edit, and built-in video editing tools

7.MYTHS ABOUT DOCUMENTARY TRANSLATION -EVA ESPASA

- Documentary Films Gaining Attention
- Documentary films were often ignored in serious academic study.
- Now, they are being seen as just as important as fictional films.
- Key issues like truth in images, knowledge through representation, and film as history apply to both nonfiction and fiction films.
- Lack of Focus in Translation Studies (TS)
- In Audiovisual Translation (AVT), documentaries are rarely studied.
- Example: Yves Gambier's 1997 AVT bibliography had very few entries on documentaries.
- At the 2001 SETAM conference in Spain, only 2 out of 30 papers focused on documentaries or voice-over.
- In 2003, The Translator journal released a special issue on AVT — no article on documentary translation was included.
- Reasons for the Neglect
- AVT is a new academic field, and so is Translation Studies (TS).
- Both popular culture and translation were not taken seriously in academia.
- Because of this, AVT had low academic prestige (Delabastita, 1989).
- This is ironic, since translated audiovisual content has a huge impact on society (Diaz Cintas, 2003).
- Recent Changes
- Around the year 2000, AVT started getting more attention.
- There was a boom in publications about audiovisual translation.
- This shows that the field is now being taken more seriously.
- Discipline Building
- New academic fields often have to define their boundaries clearly to be accepted.
- This might also explain why documentaries were left out in early AVT studies.
- Audiovisual Translation (AVT) research mostly focuses on popular genres like feature films and TV shows, using typical methods like dubbing and subtitling.
- The unique audiovisual nature of documentaries is often overlooked.
- The author aims to challenge two common myths about documentaries.

- Two Myths Addressed:
- Myth 1: A documentary is not a film.
- Myth 2: Documentary translation is not specifically audiovisual.
- (Only Myth 1 is discussed in the given text.)
- **Myth 1: A Documentary is Not a Film**
- People often say documentaries are “not really films” because they are not fictional.
- This belief wrongly assumes:
 - All films are fictional.
 - Fiction is more "cinematic" than reality.
- The Origins of Documentary:
 - Cinema actually began with documentaries.
 - Early film experiments aimed to document real-life phenomena:
 - 1874: Venus passing in front of the Sun – Pierre Jules César.
 - 1872–1877: Racehorse galloping – Eadweard Muybridge.
 - Movement of birds.
 - These were efforts to capture reality better than the human eye.
- Key Takeaways:
 - Documentaries are films, just not fictional ones.
 - The genre combines elements of reality vs. spectacle and non-fiction vs. fiction.
 - Documentary forms are flexible and used in different ideological contexts.
 - In 1882, Étienne Jules Marey photographed birds in flight to study movement.
 - In 1892, Georges Demeny recorded human lip movements for similar reasons.
 - These early photo series helped us see things we hadn't noticed before.
 - The focus was on breaking down (not combining) motion using fast photography.
 - Early film cameras were made by inventors like Edison and the Lumiere brothers.
 - Edison filmed staged performances in a studio because his camera wasn't portable.
 - The Lumiere brothers made portable cameras and filmed real-life events.
 - Their 1895 film *La sortie des ouvriers de l'usine Lumiere* is seen as the first true documentary.
 - Early Lumiere films included both staged and real-life scenes.
 - Documentaries were used in many areas: art, industry, science, education, and the military.
 - Documentary filmmakers played many roles: reporters, artists, promoters, and more.
 - Erik Barnouw described these roles as explorer, reporter, painter, advocate, and others.
- Shift from Documentaries to Fiction Films (early 1900s):
 - Fiction films started to dominate after 1907.
 - Early documentaries (like Lumiere films) were popular around 1895.
 - Common documentary topics (military parades, royal events, colonies) were used as propaganda.
 - Montage (editing) techniques developed in fiction, not documentaries.

- Documentaries lost credibility when real footage was mixed with staged scenes and models.
- Cinema stars and longer fiction films (multiple reels) made fiction more attractive.
- Documentaries Regained Popularity Later:
- Documentaries started using storytelling techniques from fiction films.
- Example: Nanook of the North (1922) used suspense and character development.
- Though documentaries don't attract as large audiences as fiction, they remain popular, especially for investigations.
- **Myth 2: Documentary Translation is not Specifically Audiovisual**
- The myth claims that documentary translation isn't truly audiovisual and doesn't face the same challenges as dubbing or subtitling in fiction.
- Confusion Highlighted: There's confusion between:
- Translation modes (e.g., lip-sync dubbing, subtitling, voice-over),
- Audiovisual genres (e.g., fiction vs. documentary),
- And reality vs. fiction in documentary translation.
- Impact of Reality Debates: Debates about how documentaries construct reality also affect how their translations are perceived and performed.
- Translator's Role: Translators actively participate in the construction and representation of meaning, challenging the traditional idea of objectivity in translation.
- Paradox of Voice-Over: Voice-over is often used in documentary translation for its illusion of authenticity, even though both translation studies and film studies question the very idea of "reality."
- Authenticity and Perception:
- Viewers believe in the "realness" of documentary images.
- In translation, this authenticity may come from the voice, discourse, or even the accent of the speaker.
- Voice-Over Definition: Scholars Rosa Agost and Frederic Chaume have clearly defined voice-over as used in Spanish audiovisual translation (though the exact definition isn't included here).
- Recent successful documentaries: Buena Vista Social Club (1999), Bowling for Columbine (2002).
- What is a Documentary?
- Documentaries are a special type of audiovisual genre.
- They are flexible and can include many kinds of material.
- Often defined by what they are not – called nonfiction films by some (e.g., Carl Plantinga).
- Even film companies like Miramax have used this label.
- No Awards for Documentaries:
- The Academy of Motion Picture Arts didn't give awards to documentaries.
- They suggested calling them "nonfiction" to avoid negative meanings linked to "documentary".

- Fiction vs. Nonfiction:
- It's hard to clearly separate fiction and nonfiction.
- Bill Nichols says fiction is about "a world", while nonfiction is about "the world".
- Nonfiction Still Has Fictional Parts:
- Michael Renov says even nonfiction (like documentaries) has made-up or constructed parts.
- Fiction and documentaries are deeply connected.
- Fictive Elements in Documentaries:
- Documentaries use storytelling tools like fiction:
- Characters
- Creative camera angles
- Rhetorical techniques (like metaphors or symbols)
- Use of Term 'Documentary':
- In this text, "documentary" means trying to show reality—without checking if it's true.
- Versatility of Documentaries:
- Bill Nichols says documentaries are flexible and change over time.
- They include texts, creators, and practices shaped by history.
- What counts as a documentary depends on the people and time.
- Definition by Nichols (2001):
- Documentaries are what organizations and institutions claim to be documentaries.
- This definition is circular, but it serves as a starting point.
- The context of the film helps us decide if it's a documentary.
- We make assumptions about its objectivity, credibility, and reliability.
- 2. Carl Plantinga's View:
- Studied various definitions of documentary (or nonfiction film).
- Found most definitions either:
- Too vague, or
- Too restrictive.
- Compares defining documentaries to defining art — both are hard to define clearly.
- Suggests using functional definitions based on:
- Prototypicality
- Indexing
- Assertiveness
- George Lakoff's Concept of Prototypes (1987):
- Categories have central (prototypical) and peripheral members.
- A prototypical documentary has most of the common features of documentaries.
- Some films may only have some features, making them less typical.
- Plantinga applies this to documentaries to show that:
- There's a scale from typical to exceptional documentaries.
- Depends on time and culture.

- Noel Carroll's Theory of Indexing:
- A film is a documentary if it is labeled as one by:
 - Producers
 - Distributors
 - Reviewers
- Also depends on how the audience perceives it.
- So, both labeling and perception matter.
- Agency is central to defining a documentary — it's about who creates, labels, and accepts something as a documentary.
- Power dynamics matter — documentaries are shaped within a context of practitioners and power relations.
- It's important to ask:
 - Who calls it a documentary?
 - Who accepts that label?
 - Who translates it for whom?
- Agency can be hidden or shown:
 - When a documentary looks very realistic, it may hide the filmmaker's role (effacing agency).
 - When it tries to speak for a cause or person, it asserts the agency of the filmmaker.
- Another way to define a documentary is by its assertive function — whether it claims something is real.
- Example from Carl Plantinga:
 - The sentence "There was once a woman of Paris" can be seen as either fiction or reality, depending on the context.
- Definitions based on indexing, prototypicality, and assertiveness can feel meaningless, because they rely on:
 - What the filmmaker intends
 - What the viewer believes
 - Whether the audience accepts or questions the film as a documentary
- Example: "JFK" (1991) by Oliver Stone
 - Mixes documentary style with fiction
 - Starts like a documentary (voice-over, real footage)
 - Adds fictional scenes gradually
 - Highlights the blurred boundary between fact and fiction
 - Voice-over is a dubbing technique commonly used in documentaries.
 - The translated voice overlaps with the original audio, which is played at a lower volume.
 - The translated voice typically starts about 3 seconds after the original and finishes at the same time (Agost & Chaume, 1999).
- Variations in Practice
 - Different studios may vary:

- Voice-over may start 2 seconds later and end 2 seconds earlier than the source.
- It might also begin after the first 3–4 words of the original audio.
- Comparison with Other Modes
- Voice-over is similar to simultaneous interpretation:
- It does not fully replace the source audio (unlike dubbing) (Zabalbeascoa, 2001).
- It also resembles subtitling:
- Both source and target languages coexist, enabling audience comparison.
- Subtitled versions are considered "vulnerable translations" due to this transparency (Díaz Cintas, 2003).
- To avoid criticism, translators often aim for literal translations, especially at the start and end of utterances (Orero, 2001).
- Criticism and Challenges
- Roberto Mayoral questions the use of voice-over for documentaries in Spain:
- If the audience doesn't understand the original language, retaining the original audio for authenticity is ineffective and distracting.
- Broader Implication
- Since there's no fixed match between translation mode and audiovisual genre:
- It's important to re-evaluate which mode (voice-over, dubbing, subtitling, narration, etc.) best suits modern documentary translation needs (Mayoral, 2001).
- Documentaries mix image and sound, combining what we see and hear.
- Verbal info (words) can come through:
- Hearing (dubbing, voice-over)
- Seeing (subtitles, on-screen text)
- A dubbing studio tells translators:
- "You are dubbing documentaries, not just translating text."
- This means:
- Dubbing = adjusting words to fit sound and visuals (intersemiotic translation)
- Translating = changing from one language to another (interlinguistic translation)
- Documentaries are seen as audiovisual, not just written texts.
- Documentaries are hard to define because they are a mix of styles and formats.
- Frederic Chaume's Key Points (2003):
- From a translator's view, documentaries vary by:
- Length
- Use of technical words (technolects)
- How much sound and visuals match
- How predictable the events are
- Need for lip-sync
- How creative the language is
- Other Important Aspects in Translation:
- To see documentaries as audiovisual, consider:
- Field – The topic or subject (can be anything)

- Mode – How the message is delivered (spoken, written, etc.)
- Translation mode – Voice-over, dubbing, subtitling, etc.
- Textual function – What the documentary is trying to do (inform, persuade, etc.)
- Documentary translators are like investigative journalists – they need to know a little about many topics.
- All translators need general knowledge, but audiovisual translators focus more on the mode (how the text is delivered), not just the subject.
- A translator of written texts might be an expert in a field (like biology), but audiovisual translators specialize in the format (audio + visual).
- Audiovisual translators must use expert help, books, and internet searches to do their job well.
- Audiovisual translation (like for documentaries) is different from written/oral translation because of the mode (not the subject).
- The script of a documentary is "written to be spoken":
- Narrators: Use more formal language.
- Talking heads (interviewees): Speak more naturally or informally.
- Translators must adjust their language depending on whether it's for a narrator or a talking head.
- Style guides (like TVC's) recommend different vocabulary, sentence structure, and pronunciation for narrators vs. talking heads.
- Translation Modes in Spain (for documentaries and films):
- Lip-sync dubbing, voice-over, and subtitling are the main modes.
- Subtitling is rare in Spain — only used in a few cinemas and almost never on TV.
- Dubbing and voice-over are common on Spanish TV, especially for documentaries.
- Voice-over is often used when the speaker is well-known (e.g. a famous scientist or reporter), so viewers can compare the original voice with the translation.
- Voice-over is cheaper and faster than lip-sync dubbing, which is why it's often preferred.
- Subtitling Use Cases:
- Used when a third language appears in the film.
- Used if speakers use a hard-to-understand dialect.
- Chyrons (text on screen) are used to translate written info like signs, dates, posters, etc.
- Subtitles are also used in cinema documentaries.
- Textual Functions of Documentaries:
- Documentaries are informative — they can be:
- Narrative
- Descriptive
- Persuasive
- Expository
- They vary in specialization level (how technical or expert-focused they are).
- Transfactual texts I:

- Informative texts for expert audiences.
- Example: A documentary for surgeons on surgical techniques.
- Different Purposes of Documentaries:
 - Some documentaries are made to inform (like explaining facts about Afghanistan).
 - Others aim to change opinions or behavior (like environmental films about Antarctica).
- Types of Documentary Texts:
 - Transfactual Texts II: These give information clearly from experts to regular people.
 - Transbehavioural Texts I & II: These try to influence the audience – sometimes gently (I), or sometimes more strongly, like with laws or rules (II).
- Documentaries Can Mix Purposes:
 - A documentary might inform and persuade at the same time. For example, it can teach about climate change and also push for action.
- Who Is Watching? (Audience Matters!)
 - The audience might include both experts and non-experts.
 - That makes translation tricky – it needs to be clear and understandable to everyone.
- Why Audience Matters in Translation:
 - Translators must think carefully about who will watch the documentary.
 - It's hard to guess the audience, so the translation must work for all types of viewers.
- Documentaries Are Hard to Define:
 - The style and purpose of documentaries can change a lot.
 - This makes it an interesting and complex area for translation research.
 - When translating something like a documentary, the translator needs to think about who will be watching it. Is the audience the general public, children, or experts? The translator makes choices based on that.
- Translation isn't just about changing words from one language to another. It also involves how the translation is delivered—like when and where it is shown, how the images and words work together, and what parts are important.
 - For example:
 - If a documentary is for kids, the translator might avoid difficult scientific terms to make it easier to understand.
 - If it's for adults or experts, more accurate or technical words may be used.
 - In one case, a translator chose not to use a medical term that most people wouldn't understand, even though it was correct.
 - In short, the audience matters a lot in translation, and translators must adjust their choices to fit who is watching.
- English vs. Romance Languages:
 - English scientific texts often explain or paraphrase difficult terms. Romance languages like Spanish or Catalan may not.
- Examples of Paraphrasing in English:
 - "Hypertension" is explained as "raised blood pressure"
 - "Neuron" is explained as "nerve cell"

- In Catalan Translation:
- Some general English terms were changed to more technical ones.
- Example:
- "The face of Antarctica is changing" → "L'Antàrtida està canviant"
- "People doing plant research" → "Botànics"
- "This place" → "Paisatge"
- These translations are not 'standard', but they show how translators adapt to cultural and genre expectations.
- Documentaries are hard to translate because:
- The genre is broad and changes depending on time and audience.
- It's hard to know who the audience is, and that affects translation choices.
- Text and image work together, which makes translation more complex.
- Conclusion:
- Documentaries are complex and flexible. Translating them needs more study, especially for how they combine language, visuals, and audience needs.

8. SUBTITLES AND INTERNATIONAL ANGLIFICATION-HENRIK GOTTLIEB

Is Subtitling Translation?

- There is disagreement among language professionals about whether subtitling counts as "real" translation.
- Even the subtitling industry is sometimes hesitant to call it full translation.
- Two main reasons for this:
- Time and space limitations:
- Each subtitle can only contain about 70 characters (letters, numbers, etc.).
- Reading time constraints:
- Subtitles must appear slowly enough for viewers to read — ideally no more than 12 characters per second
- Most people think of translation as converting written text in one language to written text in another.
- Condensation in Screen Translation:
- Screen translations often require condensing dialogue, which is not usually expected in other forms of translation.
- Suggestion on Terminology:
- All forms of transferring meaning between languages should be called translation, as they involve recreating verbal messages in another language.
- Two Main Types of Translation:
- Iosemiotic Translation:
- Uses the same medium (speech → speech, writing → writing).
- Examples:
- Conference interpreting (speech to speech)

- Dubbing/post-synchronization (speech to speech)
- Technical translation (writing to writing)
- Literary translation (writing to writing)
- Diasemiotic Translation:
- Involves a change of medium (speech ↔ writing).
- Example:
- Subtitling (speech to writing) – the only form commonly seen in mass media.
- Visual Representation of Translation Types:
- Interpreting:
- Source Language (SL) Speech → Target Language (TL) Speech
- Written Translation:
- SL Writing → TL Writing
- Subtitling (Diasemiotic):
- SL Speech → TL Writing (Diagonal process)
- Subtitling: Definition and Context
- Subtitling is a diasemiotic translation: converting spoken dialogue into written text.
- It is synchronized with the original audio and displayed on screen.
- Used widely in polysemiotic media (films, TV, video, DVDs).
- Why Subtitling is Popular
- In European speech communities with fewer than 25 million speakers, subtitling is preferred.
- It is much cheaper than dubbing.
- Adopted since the late 1920s (after sound films were introduced).
- Types of Subtitling Practices (Globally)
- Foreign to Majority Language
- Countries: Denmark, Sweden, Norway, Iceland, Netherlands, Portugal, Croatia, Greece, Brazil, etc.
- Bilingual Subtitling (in cinemas)
- Countries:
- Finland (Finnish + Swedish)
- Belgium (Flemish + French)
- Israel (Hebrew + Arabic)
- Minority to Majority Language
- Countries: Ireland, Wales (English subtitles)
- Majority to Immigrant Language
- Example: Israel (Russian subtitles)
- Non-favored to Favored Language
- Countries: South Africa, India (into English)
- Voice-over in Favored Language + Subtitles in Non-favored Language
- Example: Latvia (Voice-over in Latvian, subtitles in Russian)
- Dubbing vs. Subtitling

- Dubbing replaces original audio with translated speech.
- It is dominant in large non-English speaking countries in Western Europe.
- Subtitling is more common in smaller language communities due to cost-efficiency.
- Countries Involved:
 - Spain, Germany, Italy, and France
- Key Observations on Subtitling vs. Dubbing:
 - Paradoxical Nature of Both Methods:
 - Subtitling is seen as more authentic but breaks with the sound film's semiotic structure by reintroducing written signs (like in silent films).
 - Dubbing feels more “natural” (isosemiotic) but results in an unnatural impression since voices do not match the visible gestures and faces. Only full remakes can truly replace the original.
- Major Differences Between Subtitling and Dubbing:
 - Semiotic Difference:
 - Subtitling: Uses written language, acts as a supplementary mode.
 - Dubbing: Uses spoken language, acts as a substitutional mode.
 - Language and Wording:
 - Subtitling:
 - Follows written language norms.
 - Condenses dialogue by about one-third.
 - Condensation is needed due to screen time limitations and readability.
 - Subtitling: A Multi-Talented Task
 - A skilled subtitler must have:
 - Translation skills (for foreign-language lines).
 - Musical ear (like an interpreter).
 - Sharp judgment (like a news editor).
 - Aesthetic sense (like a designer).
 - Technical precision (does time-cueing like a surgeon and a percussionist).
 - Diasemiotic Nature of Subtitling:
 - Subtitlers not only translate between languages but also:
 - Convert spoken dialogue into written form (from one communication code to another).
 - 1. Shift from Spoken to Written Language in Subtitling:
 - Subtitling involves transforming seemingly unruly spoken language into the more rigid form of written language.
 - If this sub-code shift didn't occur, audiences might be taken aback by the oddities of spoken discourse appearing directly on screen.
 - 2. Re-coding as a Core Part of Subtitling:
 - A fundamental part of subtitling is that dialogue is always re-coded before appearing as subtitles.

- Viewers usually do not react to this unless the translation itself (the diagonal subtitling) seems imperfect.
- 3. Common Criticism of Subtitlers:
- Double-guessing subtitlers is common, particularly in semi-bilingual subtitling countries.
- Some websites, like:
 - "Beifsiden" (Denmark)
 - "Avigsidan" (Sweden)
 - are dedicated to translation bloopers.
- 4. Nature of Subtitling Errors:
 - Many errors are inexcusable yet amusing.
 - On a deeper level, due to the complex and multi-channel nature of film, comparing just the text of subtitles with original dialogue is not enough to judge quality.
- 5. Semiotic Complexity in Films:
 - Films convey meaning through four parallel semiotic channels:
 - Image
 - (Non-verbal) Sound
 - Dialogue
 - Subtitles
 - These should be compared against the original three-channel discourse (excluding subtitles) to judge the semantic fidelity of the subtitled version.
- 6. Digital Media and Multilingual Formats:
 - Film, TV, and video are being digitized, allowing for better translation options.
 - DVDs can theoretically hold:
 - 8 dubbed versions
 - 32 subtitled versions
 - In practice, most DVDs offer far fewer options.
- 7. Future of TV Translation – Personal Subtitling:
 - Digital Video Broadcasting (DVB) may introduce new standards for TV translation.
 - This includes the possibility of personal subtitling, where viewers can:
 - Select subtitle languages or styles via remote control.
- The Role of English in Global Media Translation – Pointwise Summary:
 - English as the Default Language:
 - English remains the dominant language in international media exchange.
 - It is the preferred language for many audiences worldwide.
 - This dominance is considered a matter of course in most contexts.
 - Continued Influence of English in Dubbing and Subtitling:
 - Both dubbing and subtitling of films and TV productions often maintain English influences.
 - Despite criticism from subtitlers and language purists, English-language content continues to shape translation practices.

- Film companies, broadcasters, and many audiences tend to accept or prefer the presence of English elements.
- Evidence of English Influence (Anglicisms):
- Studies in countries like Germany and Denmark show a high frequency of Anglicisms in translations (Herbst 1994 & 1995; Gottlieb 1999 & 2001).
- One sign of this trend is the increasing number of untranslated American film titles in non-English-speaking countries.
- Difference Between Subtitling and Dubbing in Anglicism Usage:
- Dubbing:
 - More likely to affect syntax (sentence structure).
 - Dubbed dialogue often mimics English speech patterns due to lip-sync constraints.
 - These are referred to as syntactic “Trojan horses.”
- Subtitling:
 - Mainly leads to lexical borrowings (loanwords).
 - Viewers expect the subtitles to reflect what they hear, reinforcing the use of English terms.
 - Anglicisms in subtitles are more transparent and visible at the word level.
- Limited Alternatives to Translation:
 - a) Voice-over:
 - Uses a neutral narrator speaking over the original audio.
 - Often lacks emotional engagement.
 - Makes it difficult for viewers to verify translation accuracy.
 - b) No Translation:
 - Avoids language “contamination.”
 - However, non-English-speaking audiences may struggle to understand the content.
- Language Acquisition and Screen Translation Strategies
- Sink-or-swim strategy:
 - Used in some countries (e.g., several in Southern Africa – Kruger & Kruger, 2001).
 - Viewers are exposed to English content with minimal support, relying solely on immersion.
- English intralingual subtitles:
 - Subtitles are in English, matching the spoken dialogue.
 - Helps viewers better understand spoken English.
 - Offers no interlingual (translation-based) support for non-English speakers.
- Long-Term Solutions: Boosting Domestic Production
- Strengthening local film/TV industries is key to:
 - Minimizing unnecessary Anglicisms.
 - Encouraging dialogue that only includes Anglicisms already integrated into local language use.
 - Avoiding all imports is unrealistic and undesirable.
- Balanced import strategy recommended:

- Increase imports from non-Anglophone countries.
- Encourages linguistic and cultural diversity.
- Language Politics and Screen Translation: Six Scenarios
- Scenario I: Utopia (Cosmopolitan Ideal)
- Characteristics:
 - High international program exchange.
 - < 50% English programming.
 - < 50% national (domestic) programming.
 - Wide variety of non-English imports.
 - All standard imports subtitled in all domestic languages.
 - Children's imports are dubbed or voiced-over.
- Scenario II: Scandinavia (Monolingual Anglophile Model)
- Characteristics:
 - Significant program imports.
 - ~50% of programming in English.
 - ~50% national programming.
 - Very few non-English imports.
 - Preference for English-language content dominates.
 - Standard imports: Subtitled in the dominant domestic language
 - Children's imports: Subtitled, dubbed, or voiced-over
- Scenario 3: South Africa – The Multilingual Anglophile Situation
- Program imports: Massive
- English programming: More than 50%
- National programming: Less than 50%
- Non-English imports: Very few
- Standard imports: Not translated
- Children's imports: Either not translated or dubbed/voiced-over
- Indigenous programs: Subtitled in English
- Scenario 4: France – The Monolingual Nationalist Situation
- Program imports: Limited
- English programming: Less than 50%
- National programming: More than 50%
- Non-English imports: Very few
- Niche imports: Subtitled
- All other imports: Dubbed or voiced-over
- Scenario 5: 'Anglostan' – The Anglophone Situation (Native English-speaking countries)
- Non-English imports: Very few
- English programming: Almost 100%
- Niche imports: Subtitled
- All other imports: Dubbed or voiced-over

- Scenario 6: Dystopia – The Anglified Situation
- Non-English imports: Very few
- Domestic and regional production: Mainly in English
- Standard imports are not translated.
- Programs for the elderly should be subtitled or dubbed to improve accessibility.
- From a global perspective, the only sustainable and inclusive media landscape is a Utopian one where:
 - Neither national nor anglophone productions dominate.
 - Viewers can choose from different language versions of imported programs.
 - Potential for a win-win situation if managed well:
 - Subtitling anglophone imports can support the learning of English, which remains the global lingua franca.
 - Importing more non-anglophone programs can:
 - Increase linguistic and cultural awareness.
 - Help reduce English-language dominance.
 - Providing subtitles in all major indigenous languages can:
 - Improve the status of lesser-used languages.
 - Make media production in these languages more viable.
 - However, practical challenges exist:
 - Achieving consensus is easier than taking action, especially due to financial concerns.
 - Anglophone imports (from the U.S., UK, and Australia) are often much cheaper for TV stations than domestic productions.
 - Domestic productions struggle to be exported because neighboring countries prioritize purchasing anglophone content.
 - This creates a vicious cycle that must be broken to preserve linguistic and cultural diversity.
- Amelie serves as a benchmark in subtitling practice.
- It demonstrates how translation can preserve the magic of a film without oversimplifying its linguistic and cultural essence.
- The subtitlers of Amelie show great skill in balancing fidelity, brevity, and creativity.
- Their work makes the film accessible and enjoyable to international viewers.
- They maintain the original quirky, playful, and subtly ironic tone and style of the film.

9.AMELIE- JEAN-PIERRE JEUNET

- Director: Jean-Pierre Jeunet
- Film Title: Le Fabuleux Destin d'Amélie Poulain (2001)
- Genre: French Romantic Comedy
- Analysis – Pointwise Format
- Overview:
 - Amelie is a whimsical French film known for its fast-paced narration, vibrant visuals, and imaginative storytelling.
 - Directed by Jean-Pierre Jeunet, the film is culturally rich and linguistically complex.

- Subtitling Challenges:
- The film contains a high density of cultural references, idiomatic expressions, puns, and visual metaphors.
- Direct translation is often ineffective due to the film's unique tone and French-specific wordplay.
- Condensation and Paraphrasing:
- Subtitles are condensed and paraphrased to ensure readability without overwhelming the viewer.
- Complex idioms and verbal jokes are reworded to retain meaning and flow naturally in English.
- Adaptation of Idioms:
- French idioms and cultural nuances are adapted creatively to match the spirit of the original without sounding unnatural in English.
- Example:
- Original French: "Elle aime plonger sa main au plus profond d'un sac de grains."
- Literal Translation: "She likes plunging her hand deep into a bag of grain."
- Subtitle Adaptation: "She likes sinking her hand deep into sacks of grain."
- This version is smoother and more poetic while staying true to the original sentiment.
- Balance Between Fidelity and Accessibility:
- Subtitlers aim to remain faithful to the original script while ensuring that the translated content is accessible and engaging for international audiences.
- Some wordplay and jokes are left untranslated or modified to preserve tone and avoid awkward phrasing.
- Critical Reception:
- The subtitled version of Amelie was praised for being:
- Readable
- Poetic
- True to the film's charm
- The subtitling is considered a successful transcreation, not just translation.
- Conclusion:
- Amelie demonstrates the importance of brevity, creative adaptation, and tone preservation in subtitling.
- The film's subtitles enhance its global appeal without diluting its quirky, localised, and playful essence.

10. LANGUAGE AND VISUAL NARRATIVES

- Defining Visual Narratives
- Visual narratives are stories primarily told through visual media such as images, film, comics, or multimodal platforms integrating image, sound, gesture, and text.
- They use a combination of images, text, sounds, camera techniques, and editing to tell stories.

- Unlike written texts, meaning in visual narratives is communicated through what is seen and heard.
- Viewers interpret mood, character, and theme based on:
 - Visual cues (body language, setting, color)
 - Aural aspects (dialogue, music, background sound)
- Multimodality enhances storytelling by:
 - Fostering an immersive experience
 - Addressing diverse audiences, especially in the digital age
- Examples of Visual Narrative Forms
 - Comics and graphic novels (e.g., Maus, Persepolis)
 - Films and series (e.g., The Social Dilemma, Amélie)
 - Interviews and documentaries (e.g., Planet Earth)
- Key Characteristics of Visual Narratives
 - Depend on the interplay between:
 - Visual codes (e.g., camera angle, framing, color)
 - Linguistic elements (dialogue, voice-over, captions)
 - This interplay conveys meaning beyond traditional print narratives
- Language in Visual Media
 - The language of visual narratives is not simply verbal.
 - It is based on a unique visual grammar and visual syntax.
 - Visual grammar refers to the rules governing how visual elements combine to create meaning.
 - Visual elements in screenwriting follow specific patterns and structures, similar to grammar in language.
 - Visual syntax refers to the sequencing and flow of visual elements, comparable to sentence structure in verbal language.
- Visual media is considered multimodal communication, as it conveys meaning through multiple modes:
 - Visual
 - Aural
 - Linguistic
 - Spatial
 - Gestural
- Time and space are manipulated creatively in visual storytelling using techniques such as:
 - Flashbacks
 - Cross-cutting
 - Montage
 - Slow motion
- Repeated images or symbols help build themes and connect different scenes.

- Pauses, silence, and implied insertions (e.g., subtitles, intertitles, on-screen text, captions) often carry as much meaning as spoken dialogue.
- Textual elements are an integral part of visual narration.
- Meaning in visual storytelling is constructed through the interaction of:
 - Textual materials
 - Visuals
 - Symbols
 - Spatial layout
- Images in comics, graphic novels, movies, and documentaries serve as semiotic units with their own grammar and syntax.
- Semiotic analysis of visual narratives focuses on:
 - Denotation and connotation in images
 - Cultural codes embedded in visual symbols
 - Anchorage and relay (how text anchors or expands the image's meaning)
- Unlike purely verbal writing, visual narratives encourage the audience to actively co-construct meaning by:
 - Decoding symbols
 - Analyzing visual signals
 - Drawing conclusions from gaps in the narrative
- In movies and media with subtitles:
 - Spoken word, visual imagery, and written subtitles create a three-way communication system.
 - This system helps the viewer comprehend and connect information simultaneously.
 - Meaning can be conveyed even in the silence between scenes.
- The multi-layered language of visual narratives encourages viewers to:
 - Reflect carefully
 - Consider readings and visuals from multiple perspectives
- Writing a Synopsis (for films, series, interviews, documentaries)
 - Definition of a Synopsis
 - A brief summary outlining the main events or structure of a visual narrative.
 - Written in the present tense, objective and factual.
 - Includes:
 - Key characters
 - Central conflict
 - Resolution (if applicable)
 - Key Features of a Synopsis
 - Length: Typically 100–250 words
 - Focus: What happens (events), not interpretation or analysis
 - Coverage:
 - Beginning
 - Turning point(s)

- Conclusion
- Includes:
- Major characters
- Setting
- Conflict and resolution
- Synopsis Template
- Opening Line
- Introduce:
- Title of the work
- Medium (film, series, etc.)
- Creator/Director
- Plot Summary
- Describe events chronologically
- Mention the setting
- Summarise the main flow of events
- Main Themes & Characters
- Mention 1–2 central themes
- Introduce main characters and their goals
- Closure
- Wrap up with the final development
- Optionally, end with an open-ended question
- Avoid interpretation or critical analysis
- Example Synopsis
- Amélie (2001, French film)
- Plot: Tells the whimsical story of Amélie Poulain, a shy and imaginative young woman in Montmartre, Paris.
- Inciting incident: She discovers a hidden childhood treasure box in her apartment.
- Action: Returns it anonymously to its owner, triggering a journey of doing secret good deeds.
- Development: Helps people like a blind man, her reclusive neighbor, and a bullied grocer's assistant.
- This review analyses the film Amélie to explore how the protagonist's emotional journey reflects themes of connection, kindness, and personal growth.
- Context
- Amélie (2001) is a French film about a shy young woman in Paris who secretly brings joy to others. Along the way, she must confront her own fear of intimacy and decide whether to stay an observer or take a step toward love.
- Method
- The analysis uses visual analysis and thematic reading to examine the film's storytelling, style, and symbolism.
- Style & Technique

- The film is known for its rich visual style, poetic narration, and surreal elements, which help express Amélie's inner world and emotions.
- Themes
- Central themes include loneliness, human connection, courage, and the beauty of everyday life.
- Analytical Focus
- The focus is on how the film's visuals and narrative style highlight Amélie's transformation from isolation to emotional openness.
- Conclusion / Key Insight
- Amélie shows that even small acts of kindness can lead to deep personal change, and that happiness often comes from opening up to others
- Visual Storytelling as Central Element:
- Amélie (2001) showcases a unique form of visual storytelling that prioritizes mood and atmosphere over linear plot progression.
- Interplay of Mise-en-Scène and Character Psychology:
- The film uses detailed visual elements to mirror Amélie's internal world and emotional state.
- Narrative Driven by Emotion:
- Amélie's whimsical attempts to help others create a narrative arc based more on emotional resonance than traditional story structure.
- Distinct Visual Grammar:
- Jean-Pierre Jeunet's use of saturated colors, exaggerated angles, and fast-paced montages contributes to the film's fairy-tale aesthetic.
- Integration of Music and Image:
- Yann Tiersen's score works in harmony with the visuals to enhance emotional depth and thematic cohesion.
- Blending Inner and Outer Worlds:
- The film blurs the boundary between Amélie's imagination and reality, using both diegetic and non-diegetic elements.
- Thematic Focus:
- Recurring themes include loneliness, imagination, personal connection, and emotional expression.
- Amélie as a Key Text in French Cinema:
- The film stands out as an example of how modern French cinema can communicate psychological depth through primarily visual and auditory means.
- Multimodal Communication in Film:
- It exemplifies how film can express complex emotional states without relying heavily on dialogue, making it a prime subject for studying multimodal storytelling.
- Emotional Interiorities in Visual Media:
- Amélie illustrates how cinema can articulate internal emotional experiences using stylistic choices, contributing to broader discussions in film theory and media studies.
- Structure/Analysis (Pointwise Format)

- Introduction
- Title of the work
- Creator/Director/Author
- Genre
- Brief premise or overview
- Narrative and Themes
- What is the film/documentary/interview about?
- Main themes or messages explored
- Visual and Aesthetic Analysis
- Cinematography (camera work, framing, colors)
- Editing style
- Music and sound design
- Lighting and set design
- Performance or Interview Content
- Actors or speakers involved
- How effectively are roles or arguments presented?
- Emotional or rhetorical impact
- Cultural/Contextual Significance
- How does the work relate to historical or contemporary issues?
- Any cultural or social relevance?
- Conclusion
- Your overall evaluation
- How successful is the work in achieving its goals or impact?
- 🎬 Example (Pointwise) – Amélie (2001)
- Introduction
- Title: Amélie
- Director: Jean-Pierre Jeunet
- Genre: Romantic comedy / whimsical drama
- Premise: A shy Parisian woman devotes herself to subtly improving the lives of those around her while quietly longing for connection herself.
- Narrative and Themes
- The film explores the everyday magic of life, small acts of kindness, love, and loneliness.
- Themes include isolation, the beauty of mundane life, and the transformative power of empathy.
- Visual and Aesthetic Analysis
- Cinematography uses rich, golden hues to depict a dreamy Paris.
- Editing is fast-paced, quirky, and often uses montage.
- The score by Yann Tiersen enhances the emotional tone with whimsical accordion-led music.
- Set design is detailed and stylized, reflecting Amélie's imaginative inner world.

- Performance or Interview Content
- Audrey Tautou shines as Amélie, blending charm, innocence, and depth.
- Her subtle expressions and timing make the character believable and endearing.
- The supporting cast also brings colorful and memorable personas to life.
- Cultural/Contextual Significance
- The film presents a nostalgic, idealized version of Paris, celebrating human connection in a time of growing urban anonymity.
- It also engages with French cinematic traditions while appealing to a global audience.
- Conclusion
- Amélie is a visually enchanting and emotionally resonant film that succeeds in transforming ordinary life into something extraordinary.
- It effectively blends art, humor, and heart, leaving a lasting impression of hope and whimsy.

11. FACTORS THAT CONTRIBUTE TO THE LANGUAGE OF VISUAL MEDIA

- 1 The Language of Visual Media: Key Factors in Storytelling
- Visual media—such as films, television shows, and online videos—uses multiple elements to convey stories, emotions, and themes. The combination of these elements forms the "language" of visual storytelling.
- Key Contributing Factors:
- **Camera**
- Acts as the "filmmaker's eye" to shape the viewer's perspective.
- Position, angle, and movement influence how a scene is experienced.
- Framing directs attention:
- Close-up shots reveal emotions and help viewers connect with characters.
- Wide shots establish setting and spatial context.
- Camera angles convey meaning:
- Low-angle shots suggest power, strength, or dominance.
- High-angle shots imply weakness, vulnerability, or inferiority.
- **Editing** (not elaborated in your text, but implied as important)
- Determines the pace and flow of the narrative.
- Creates tension, rhythm, or smooth transitions between scenes.
- Helps in shaping the viewer's perception of time and space.
- **Sound** (implied as a key element)
- Includes dialogue, music, ambient noise, and sound effects.
- Enhances emotional tone and builds atmosphere.
- Can foreshadow events or emphasize narrative points.
- **Mise-en-scène** (implied)
- Refers to everything placed within the frame: settings, props, lighting, costume, and composition.
- Reflects themes, mood, and character traits.

- Creates visual symbolism and authenticity in the story world.
- **Performance** (implied)
- Actor's facial expressions, body language, and delivery influence viewer engagement.
- Adds depth and realism to characters.
- Helps convey subtext and emotional nuance.
- It consists of various components that work together to shape the overall narrative experience.
- Key elements include:
 - Camera techniques
 - Editing decisions
 - Sound design
 - Mise-en-scène
 - Performance
- Creators utilize these elements to construct narratives that engage audiences on multiple levels — emotionally, intellectually, and visually.
- Understanding these components helps viewers:
 - Interact more deeply with visual media.
 - Appreciate the artistic choices involved.
 - Gain insight into the storytelling techniques used in film and television.

12. ELEMENTS OF A GOOD REVIEW

- 1. Critical Writing Skills for Film Reviews
- A good film review involves more than just giving an opinion — it should be analytical, clear, and persuasive. Below are the key elements of effective review writing:
 - Clear Structure & Organisation
 - A well-organised review guides the reader logically. It typically includes the following main sections:
 - Introduction
 - The opening should set the stage and engage the reader.
 - Essential Details
 - Include the film's:
 - Title
 - Director
 - Release year
 - Genre
 - Example:
 - "Martin Scorsese's *The Irishman* (2019), a sprawling epic in the gangster genre, revisits themes of loyalty and betrayal."
 - Hook

- Start with a thought-provoking question or statement to grab attention.
- Example:
- "What does it mean to outlive your legend? The Irishman explores this question through the weary eyes of Frank Sheeran."
- Thesis Statement
- Clearly state your central argument or evaluative stance on the film.
- Plot Summary (No Spoilers)
- Provide a brief overview that includes:
 - Setting: Where and when the story takes place.
 - Main Conflict: Central struggle or challenge.
 - Central Characters: Who the story revolves around.
 - Tone: The mood or atmosphere, if relevant.
- Avoid spoilers or revealing plot twists.
- Example (Parasite, 2019):
- Bong Joon-ho's Parasite follows:
 - The impoverished Kim family
 - Their clever infiltration into the lives of the wealthy Park family
 - A story that blurs lines between deception and survival
- Analysis
- Break the film down into its major components:
 1. Direction
 - Discuss the filmmaker's style and techniques
 - Explain how their choices shape tone, structure, and pacing
 - Example (Dunkirk, 2017):
 - Christopher Nolan employs triptych storytelling
 - Immerses viewers in war across land, sea, and air
 - Minimal dialogue, relying on visual tension
 2. Acting
 - Highlight standout performances
 - Focus on emotional range, character depth, and chemistry
 - Example (Little Women, 2019):
 - Florence Pugh as Amy:
 - Balances fiery independence with vulnerability
 - Becomes the emotional anchor of the film
 3. Cinematography & Visuals
 - Analyze lighting, composition, framing, and color palette
 - Comment on how visuals support mood and themes
 - Example (Blade Runner 2049, 2017):
 - Neon-drenched visuals
 - Builds a futuristic, yet familiar dystopia
 - Use of shadow and scale creates a sense of isolation

- 4. Themes & Symbolism
- Identify deeper meanings and social commentary
- Explore metaphors, recurring motifs, or subtext
- Example (Get Out, 2017):
- Jordan Peele uses horror tropes
- Critiques liberal racism and performative allyship
- Symbolism in the Sunken Place reflects loss of agency
- 1. Conclusion
- Summarise your main arguments from the review.
- Leave the reader with a final insight or reflection.
- Example: “The Social Network (2010) remains a defining film of the digital age—a sharp, cynical exploration of ambition that asks whether connection and betrayal are two sides of the same coin.”
- 2. Balanced Perspective
- Objective Analysis
- Evaluate measurable elements of the film:
- Editing
- Screenplay structure
- Sound design
- Example: “The cross-cutting in Inception (2010) between dream layers builds relentless tension.”
- Subjective Response
- Share personal reactions—but support them with evidence.
- Avoid vague opinions (e.g., “I hated this movie.”)
- Prefer specific, justified critiques:
- Better: “The film’s sluggish pacing and underdeveloped characters made it difficult to engage with.”
- Example: “While The Batman (2022) excels in atmosphere, its three-hour runtime tests patience, though fans of noir detective stories may find it engrossing.”
- 3. Evidence-Based Arguments
- Back every claim with specific examples or scenes.
- Use scenes to support points, rather than general statements.
- Weak: “The cinematography is stunning.”
- Stronger: “The sweeping desert shots in Dune (2021) convey both grandeur and isolation, visually reinforcing Paul’s internal struggle.”

13. DISRUPTING THE SELF: SCRIPT DEVELOPMENT WITHIN THE ACADEMY

- The academy is identified as a crucial space for female screenwriter-researchers to disrupt and challenge industry practices that marginalize women's stories.

- National Screen Funding Agency initiatives, such as Screen Australia's Gender Matters, aim to address the lack of female representation both on-screen and behind the scenes.
- Despite the Gender Matters initiative:
 - In 2021/2022, there was a decline in the number of female writers involved in:
 - TV/VoD production
 - Feature drama production
 - Online drama production
 - (Source: Screen Australia 2022)
 - In 2023, Screen Australia appointed its fourth Gender Matters Task Force, composed of women from the screen industry.
 - The task force was established to advise on strategies to reach gender parity.
 - (Source: Screen Australia 2023)
 - This ongoing activity demonstrates a continuing and urgent need for female creatives to find and secure opportunities to tell screen stories.
- Underexplored Role of the Academy:
 - The article argues that academic settings offer a valuable but underrecognized space for screenwriting development.
 - Freedom from Industrial Constraints:
 - Scriptwriting in the academy allows for reflexive and subjective approaches, less bound by commercial and industrial pressures.
- Focus of the Article:
 - The authors explore different approaches to screenwriting within the academic context and analyze the tensions between academic creative practice and industry norms.
- Methodology:
 - Based on critical reflection and discussions during a series of one-hour Zoom sessions.
 - Uses reflective practice as a scholarly method to question dominant paradigms (citing Bolton & Delderfield, Chambers, Johns et al., Kreber).
 - Reflective Writing as a Tool:
 - Writing down reflections creates artefacts that support deeper analysis and transformative learning (Taylor, 2007).
 - Emergence of Key Questions:
 - Through discussions, three central questions emerged to guide their analysis:
 - Why do we write?
 - Where does the inspiration for our characters come from?
 - What is our approach to structuring our narratives?
- Case Study – Sue Cake:
 - Writes narrative comedy as a form of disruption.
 - Uses parody to critique organizational change management and neoliberal education policies.

- Case Study – Louise Sawtell:
- Explores the experiences of an asexual woman through consecutive stories.
- Aims to subvert and reimagine representations of relationships in female-driven narratives.
- Purpose of Reflection:
- Reflecting on "why we write" is crucial to understanding how academic screenwriting practices can challenge dominant industry frameworks.
- Writing Inside the Academy (Pointwise Summary)
- Orwell's Four Motives for Writing (1946):
- Sheer egoism
- Aesthetic enthusiasm
- Historical impulse
- Political purpose
- Atwood's Expanded View (2002):
- Collected 70+ motives from various writers.
- Examples include:
- Revenge
- Coping with depression
- Desire to amuse
- Reflecting society's ills
- Acting out anti-social behaviours
- Conclusion: Finding a common set of motives is likely fruitless.
- Creative Writing as Research in the Academy:
- Requires a clearly articulated motive framed as a research problem.
- However, the direction and outcomes may be uncertain at the beginning.
- (Haseman & Mafe, 2009)
- Writer as Embedded Subject:
- The writer is often both subject and researcher.
- New knowledge arises through the act of writing itself.
- (Harper, 2008)
- Screenwriting as Practice-Led Research:
- Focuses on:
- The artist-practitioner
- The creative product
- The critical process
- (Sullivan, 2009)
- Allows for experimentation beyond industrial constraints.
- Disrupting Industrial Approaches in the Academy:
- The academy offers a space to:
- Test new ideas
- Experiment with processes and structures

- Explore personal, philosophical, and practical interests
- (Batty et al., 2016)
- Purpose of Dialogue in the Following Section:
- To explore what it means to write within the academy
- To examine its potential to challenge normative scriptwriting practices
- Transition to Personal Perspective:
- Begins with a statement from Sue reflecting on a provocation from her doctoral supervisor during her narrative comedy concept pitch.
- The central question raised was: “Why write it here?” — questioning the placement of creative writing within a research context.
- The author had no immediate answer and didn’t initially understand the concept of creative writing as research.
- Motivation to Write:
- Writing felt instinctive — a compelling urge rather than a consciously rational decision.
- Creative writing has been a way to express complex thoughts and emotions that were difficult to articulate logically.
- Support from Literature:
- Nelmes (2007) and McVeigh (2014) suggest that screenplay writing often stems from a conscious or subconscious need to share strong emotional experiences.
- Project Description – Fighting Fit (TV Series):
- Writing comedy screenplays for Fighting Fit enabled unresolved personal experiences to emerge.
- The story world acted as a metaphor for the clash between:
- Professional teaching values.
- Neoliberal corporate values infiltrating the workplace.
- Research Methodology & Reflection:
- Critical reflection was included in the research methodology.
- This revealed how the screenplays functioned as a form of creative resistance.
- (Refer to Cake, 2018 for more on comedy as resistance.)
- Genre Choice – Narrative Comedy:
- Deliberately chose narrative comedy to:
- Develop a comic premise.
- Satirize distorted interpretations of management theories.
- The setting: a struggling gym adapting to modern demands (e.g., 24/7 access, online training).
- The context may feel relatable or familiar to the audience.
- Louise’s Perspective:
- Personal Connection to Writing:
- Feels uncertain about the reasons for writing — it’s become intrinsic to her identity.
- Each script is driven by a different rationale; the process itself remains exciting.

- Focus on Women's Stories:
- Has a strong interest in writing stories about women.
- Initially started writing roles for women while still acting.
- Transition into Filmmaking:
- Motivated by a sense of lack — a desire to create the female characters she couldn't find or be in real life.
- Quote from her PhD (Sawtell, 2019, p.15):
- "I moved into film making when I began to feel the lack. As a filmmaker, I could make up the female characters I could never be in life."
- Practice-led PhD Research Project:
- This quote and approach are part of her broader practice-based doctoral research
- Experimental and Feminist Script Development
- Developed a process that intentionally breaks screenwriting conventions.
- Aimed to disrupt traditional narrative forms through personal expression.
- This approach will continue in future academic projects.
- Views research as a form of creative exploration rather than problem-solving.
- Sue on Creative Exploration and Humour as Resistance
- Creative exploration helped clarify her research problem in the later stages of writing her exegesis.
- Focused on how humour in screenplays can resist neoliberal corporate values.
- Personal connection: uses humour to cope with stress—supported by research (Wilkins & Eisenbraun, 2009).
- Scholarly support: humour resists corporate/managerial control (Westwood & Johnston, 2012).
- Example: In the episode Fighting Fit, characters mock the manager's attempt to enforce corporate values—resulting in humorous acronyms based on terms like "care," "understanding," and "teamwork."
- Louise on Writing Humour Around Sexuality
- Recalled using humour to process personal feelings about sex in her early twenties.
- Revisiting these themes in her current script, feeling a sense of isolation ("I feel like I'm the only one").
- Wrote a screenplay filled with sexual innuendo featuring Bazoomgirl, a superhero using her breasts to fight for women's rights.
- Demonstrated how humour can be a powerful tool in creative exploration and script development.
- Sue on Theorising Creative Practice
- Involved identifying research outcomes embedded in:
 - a) The screenplays themselves (as creative artefacts), and
 - b) The process of writing them.
- Acknowledges her dual role as writer and researcher.
- The exegesis documents this embodied process of practice-led research.

- Embodiment is central – It was important in identifying themes woven through lived experience.
- Creative writing – Drew on affective (emotional) knowledge and personal scripts.
- Transformative learning – Personal experiences viewed through a comic lens led to transformation.
- Academic writing – Relied on critical reflection and rational analysis.
- Collision of writing forms – The meeting of creative and academic writing created a fundamental shift in understanding change management experiences.
- Self-disruption – This shift reflects a kind of personal disruption enabled by engaging in narrative comedy as research.
- Louise:
 - Research outcomes – Include both the screenplay and the process of writing.
 - Integration of form – Unlike Sue's separation of artefact and exegesis, Louise discovered scenes and critical reflections can work in parallel.
 - New methodology – Involves experimenting with form, formatting, and presentation.
 - Agency for screenplay and author – This method allows both to be treated with autonomy, beyond industrial norms (Baker, 2013).
 - Process-driven practice – Prioritising personal and developmental approaches makes the script "more than the proposed film" (Sawtell, 2019).
 - Knowledge through reflection – Craft insights emerge via reflective practice and experimentation with formatting.
 - Thematic exploration – The screenplay explores story themes through scenes and parallel narratives.
 - Current project – In *I Feel Like I'm the Only One*, Louise uses personal experience and self-reflexive practice to transform fact into fiction for greater dramatic effect.
- Sue (continued):
 - Transforming fact into fiction – Echoes Bolton's idea on using fictionalised accounts to process problematic experiences.
 - Purpose of fiction in research – Fiction can serve as an intelligible summary of extensive qualitative data (Bolton, 2018).
 - Data collection – Personal experiences and reflections were recorded in a journal.
 - Theorising Iterative Interaction Between Creative Writing and Research
 - Smith and Dean (2009) propose that practice-led research functions as an "iterative cyclic web":
 - Creative work itself is a form of research.
 - The process of creating generates insights that can be:
 - Documented,
 - Theorised,
 - Generalised.
- 2. Screenwriting as Research
 - Haseman and Mafe (2009) describe screenwriting within the academy as embodying "artist-like processes":

- The creative practitioner engages with research material to generate new content.
- This new material "acts back upon the practitioner", prompting further creative response.
- This process is cyclical and interactive.
- 3. Reflexivity Through Critical Reflection
- Critical reflection on screenplay development enhances reflexivity.
- The process forces the writer to become more self-aware and reflective in both creative and academic dimensions.
- 4. Embodied and Analytical Knowledge
- Gibson (2010) argues that artist-researchers must balance two types of knowledge:
 - Embodied know-how (insider perspective),
 - Analytical precepts (outsider perspective).
- These modes of knowing must be both:
 - Felt (through experience),
 - Spoken (through articulation and reflection).
- Writing scripts in an academic context repeatedly confronts the writer with this duality.
- 5. Confrontation and the Research Journey
- Sue describes the process as confrontational, echoing a common experience in creative research.
- A personal journal entry highlights:
 - A "loss of epistemological innocence" (Brookfield, 1994):
 - The assumption that academic research would nurture creative freedom was misplaced.
 - Instead, academic demands include:
 - Justifying every claim with evidence,
 - Using theoretical frameworks,
 - Applying methodological rigor.
 - This tension led to the feeling that the "heart of creative practice has stopped beating".
 - Let me know if you'd like this restructured into a presentation, mind map, or summary format.
 - This deeply unsettling experience is described by Haseman and Mafe as something that's essential to creative research — even though it can be difficult, messy, and frustrating (2009, 218). Still, the interaction between creative writing and academic research can lead to surprising and positive changes.
 - Louise: Since joining the academy, my creative practice has changed. Sullivan (2009, 50) talks about how practice-led research helps us make sense of our experiences by living, reinterpreting, and reshaping them. Being in the academy gives me a unique chance to try new approaches and challenge traditional ways of developing scripts, as I show in this poem from my PhD:
 - A form that is not broken.
 - I look at my history of cinema, viewing, then making.

- Within a tradition first:
- screenwriting and directing. Then I push a little harder.
- Boundaries are broken, blurred.
- Now, an experimental filmmaker.
- Experimenting. Challenging existing systems.
- New ways of seeing the story.
- A new form is created. (Sawtell 2019, 17)
- At the time, I created a fictocritical screenplay — a blend of creative, critical, and personal writing. My new project takes a different approach but still focuses on process and storytelling.
- In summary:
- Being part of the academic world isn't all bad. We believe that writing within the academy provides helpful creative boundaries.
- We've found that bringing academic thinking into our screenwriting has pushed us to reflect more deeply on how we write. This critical reflection has shaped how we now approach developing scripts.
- One big shift we've noticed is how our characters have started to challenge the usual ways of writing stories. By using character as a tool, we move away from standard or formulaic storytelling methods.
- As we've integrated research into our creative work, we've seen how much of ourselves shows up in what we write. Since joining academia, we've moved from writing scripts in a more "industry-style" way to a more thoughtful, personal process.
- But that raises a question: If we're always present in our writing, how much of us is actually in the characters we create?
- Writers may try to make their characters independent, but we naturally bring our own views, experiences, and feelings into the story. Jason Lee (2013) explains this well—writers blend their own lives and their imaginations when building characters.
- The challenge is to make each character feel like a real, distinct person—especially in complex stories with many voices or different points of view. Still, as Baker (2013) points out, screenplays written in academic settings often reflect the unique vision of the writer-researcher.
- Sometimes this vision is personal, like in *I feel like I'm the only one*, which draws on real life. Other times, it's more playful, like the fictional but humorous *Fighting Fit*.
- Sue:
- *Fighting Fit* has six main characters. They're shaped by my imagination and life experience, but they don't always share my opinions. In fact, I wrote in my journal that I sometimes feel distant from them. After getting feedback on episode one, someone in the Critical Community said: "It was surprisingly dirty."
- The words on the page say something about me. I connect with the writing as the author, but at the same time, there's a distance because my personal experiences, research, and observations mix together on the page. So, the writing is both me and not me — it becomes someone else.

- My fictional characters help me show the complicated and sometimes ironic relationships between different points of view. Bolton and Delderfield (2018) say that writing stories based on difficult experiences lets us explore different perspectives. For example, when medical workers write from a patient's viewpoint, it helps them understand their feelings better. When creating comic characters, each with their own unique viewpoint, this idea links creative writing with reflective writing.
- Louise: This idea of fictionalizing personal problems fits with how I work. When I start writing a script—often very personal and based on my own interests—I can break traditional writing rules by including myself as someone who reflects on the process. Early on, before the full story is finished, I explore which parts of my life connect to the feelings my main character, Audrey, will have as an asexual woman who feels alone. Although I don't identify as asexual (someone who doesn't feel sexual attraction), I've felt similar confusion and discomfort about sex, especially when I was younger. Audrey's awkwardness during talks about sex in school mirrors my own experiences.
- In one scene, a long ice block moves in and out of Kelly's mouth. She slurps, it melts. In and out.
- Sarah licks slowly around an ice cream cone, then sucks the ice cream into her mouth.
- Audrey, aged 14, uses a small spoon to stir a melting piece of ice cream. She can't help the slurps, licks, and sucking sounds.
- (From an unpublished script, 2023)
- While creating the character of Audrey at 14, I thought a lot about my own teenage years. At that time, other teens were exploring their sexuality, but I stayed silent, unsure and uninterested. I remember feeling out of place, like I was the only one who didn't feel what others did.
- This feeling helped shape the character of Audrey. Like me, she is trying to understand her identity at a time when everything around her is changing. Baker (2022) discusses how memory shapes identity, saying that how we remember things plays a key role in how we see ourselves. In my writing, I wanted to show a personal story that represents an asexual experience — something rarely seen in mainstream media. By focusing on five key moments in one woman's life, I hope to challenge typical stories about love and relationships, both before and after discovering asexuality.
- Sue: When I started writing *Fighting Fit*, I wanted to create a funny character who misuses business ideas in a gym setting. The basic idea was a gym close to shutting down, run by quirky and unhelpful staff. Then I developed the characters more. As Vorhaus (1994) explains, writing comedy often starts with a clear concept, and the humor grows from there.
- Each character in *Fighting Fit* has a clear comic perspective. They all believe strongly in their own abilities, even when they're clearly wrong. This overconfidence creates the show's comedy.
- I made sure that Tom, the boss, had no redeeming qualities. He was meant to be annoying and unlikeable—similar to characters like David Brent (*The Office*), Basil

Fawlty (Fawlty Towers), and Gordon Brittas (The Brittas Empire). But during a table read, the actor playing Tom changed how I saw him. His performance reminded me that my job is to show characters fully, including their flaws, without judging them. I also remembered that narcissists can be charming, which made Tom more fun and complex to write—especially when his charm doesn't work on Carol, the older woman he's trying to impress.

- The table read really helped bring out each character's comic point of view. It made writing and rewriting the episodes much easier. (See *Cake* 2021 for more on the table reading.)
- Louise: My background as an actor helps me write from a deep, emotional place. I use my own experiences to really feel what the character is feeling. As I explained in my PhD, actors draw on personal memories to bring their characters to life (Sawtell 2019, p. 250). For example, when Audrey goes through a failed IVF round at 44, I think back to how I felt in the recovery room after my own experience. That memory helps me write Audrey as a real, feeling person.
- In this scene, I wanted to create drama and leave some things unknown. Would there even be an egg to fertilize? (Three were retrieved.) I made changes to affect what happens to Audrey.
- Audrey's vision is blurry. She sees rows of beds. There's a sound next to her. She turns her heavy head. A young woman lies there, staring ahead. Her hand is open on her thigh. On it is a number: 8 inside a circle. Audrey checks her own hand. Nothing.
- This moment reflects my own perspective, told through Audrey. It's a way to share women's stories.
- Research shows women often tell stories with more emotional depth (Fivush & Grysman, 2019). Linda Seger (1996) says stories about women often focus on inner life, not action. When women's actions are not visible, they must rethink conflict by looking inward. Filmmaker Chantal Akerman also showed how small gestures matter. By focusing on them, we value things often ignored.
- By showing Audrey waking up, I focus on a quiet moment. That stillness speaks louder than big drama. It's in these small details that I feel I can break away from the usual way women are shown in stories

14. ILLUSTRATIVE READINGS

- **1.2001: A SPACE ODYSSEY BY ROGER EBERT**
- Ebert praises 2001 for being “magnificent on a cosmic scale,” even if it “fails on the human level.” He argues that Kubrick isn't trying to tell us a character-driven story in a conventional way, but to show humanity in relation to something far larger.
- One of the central motifs Ebert highlights is how the film shows human evolution through the use of tools—from bone clubs among apes, to spacecraft, to HAL the computer, and beyond. The tools become part of the story about how we extend our reach into space and consciousness.

- Minimalism & Contemplation
- Ebert admires how Kubrick often withholds things: dialogue is sparse, narrative is episodic, many shots are long, and many scenes are simply visual or musical experiences rather than plot-driven. The film invites contemplation rather than forcing understanding.
- Music and Image as Partners
- The use of classical pieces (like Also Sprach Zarathustra and Blue Danube) instead of a traditional original score is important to Ebert. He feels the music exists “outside the action,” not to tell us how to feel exactly, but to elevate us into awe. The visuals do much of the work; the music complements them without being overtly emotional.
- The Monoliths and the Ending
- Ebert treats the monoliths (the mysterious black objects that keep showing up) as symbols or “road-markers” rather than things to be fully explained. Their impact comes from being unknown. As for the ending — the “stargate” / Jupiter sequence, the strange bedroom, the Star Child — Ebert views them as Kubrick pushing beyond narrative into something more mystical, more metaphorical.
- Experiential Power
- He believes 2001 is best seen in a theater, on a big screen, that its impact depends a lot on scale and immersion. Watching it on video, especially for the first time, diminishes some of its power.
- Legacy & Why It Still Holds Up
- Ebert argues the film hasn’t “dated” badly in its effects and imagery. Many things that might have seemed speculative then feel prescient, or at least still striking. Even though technology has moved on, the sense of wonder, of the unknown, and Kubrick’s craftsmanship remain strong.
- Some Critiques / Limits According to Ebert
- Ebert notes that 2001 “fails on the human level” in that the characters are not deeply developed emotionally. We don’t get much of typical interpersonal.
- **2.NOLAN’S ATOM BOMB EPIC IS FLAWED BUT EXTRAORDINARY BY PETER BRADSHAW**
- Bradshaw describes Oppenheimer as “flawed but extraordinary.”
- He admires Nolan’s ambition: the film is a huge, sprawling, emotionally intense study that does justice to the “agonising success story” of J. Robert Oppenheimer.

- The Trinity test sequence is particularly highlighted as a moment of spectacle — overwhelming, monumental, and deeply affecting. Nolan handles it “without simply turning it into an action stunt.”
- Bradshaw praises Cillian Murphy’s performance: his likeness, his depiction of solitude, emotional imprisonment; how his portrayal captures the inner torment of the character.
- The film’s structure and focus are criticized. Bradshaw notes that though Nolan moves back and forth in time (between Oppenheimer’s early life, the Manhattan Project, and his later years), he sometimes privileges the internal torment of the protagonist over showing broader consequences. In particular, the Japanese experience (Hiroshima, Nagasaki) is mostly felt through Oppenheimer’s imagination rather than shown directly.
- He suggests there is a kind of obscureness to the storytelling — the film is long and dense; some parts are less immediately accessible or emotionally grounded because of the way Nolan shuffles timelines and ideas.
- Another criticism concerns casting: Bradshaw objects to the decision to cast “non-Jewish actors for Oppenheimer and Einstein,” and to what he sees as underplaying the anti-Semitism that Oppenheimer faced.
- My Thoughts: What Works vs. What Doesn’t
- What works What feels weaker or contested
- Spectacle + ambition — visually, emotionally, the movie delivers in a big way. The Trinity scene, use of scale and sound, moments of moral weight are powerful.
 - Because of the non-linear structure and density, some parts drag or feel overlong. The emotional resonance at times might be diluted by exposition or philosophical weight.
- Strong central performance: Murphy’s portrayal gives the character gravitas, conflict, inner life. The underrepresentation of perspectives beyond Oppenheimer’s — especially those most affected by the bomb — is a legitimate concern. It might leave the moral dimension feeling a bit one-sided or abstract.
- Raises important ethical questions and forces the viewer to wrestle with the horror and responsibility of scientific power. Some criticisms (casting, treatment of anti-Semitism) point to potential missed opportunities to explore the cultural / social dimensions more deeply. Also, show-don’t-tell isn’t always fully achieved.
- Bradshaw’s takeaway is that Oppenheimer is not a perfect film, but it is deeply impressive — sprawling, ambitious, emotionally and intellectually rich — perhaps one of Nolan’s most substantial works. The flaws don’t negate its power; they

complicate it, and in some ways, those complications are at least part of what makes the film worth seeing and thinking about.

15.MEDIA TRANSLATION AND ADAPTATION

- Storytelling
- Telling stories has always meant repeating old stories in new ways. Every story is a version of something told before. Long ago, people shared stories by speaking them. Today, we also use books, movies, and TV.
- Writers like Aeschylus and Sophocles used old myths to make plays. Shakespeare took real history and old tales to write his famous plays. This shows that people love hearing familiar stories told in new ways. Each time a story is retold, it can have a different meaning or message.
- 15.1 Media Translation
- Media translation means changing stories or content from one type of media or language to another. This includes movies, TV shows, video games, social media, ads, and news. It's not just about translating words — it also means changing jokes, culture, and values to fit the new audience.
- Today, media translation includes digital platforms and online content, too.
- It connects many fields, like film, language, and communication. This helps translators understand how to share meaning clearly in different kinds of media
- Types of Media Translation (Simplified)
- Subtitling: Shows translated text at the bottom of the screen.
- Dubbing: Replaces the original voices with translated speech.
- Voice-over: Adds a translated voice that plays over the original audio.
- Respeaking: Uses speech recognition to create live subtitles during broadcasts.
- Media translation covers more than just films and shows. It also includes things like social media, ads, and news, making it broader than traditional audiovisual translation.
- What Is Adaptation?
- Adaptation is changing a story to fit a new format while keeping its main idea.
- For example:
- Turning a book into a movie
- Changing a poem into a comic
- Making an old play into a modern web series
- It's not just about translating words—it's about reimagining the story for a new audience or medium.
- Literature vs. Film
- Literature: Uses words to let readers imagine the story.
- Film: Uses visuals and sound to show the story.
- Each tells stories in its own unique way.
- Seeing Stories: Books vs. Movies

- As Seymour Chatman points out, books give us some details but leave space for imagination — each reader pictures things differently. Movies, on the other hand, show everything with visuals, sound, and acting. Books suggest; movies show. Neither is better — they just tell stories in different ways.
- Indian Cinema and Book Adaptations
- Indian filmmakers have often turned books into movies. Satyajit Ray's *Pather Panchali* (1955) was based on a novel and became a classic. Vishal Bhardwaj's *Maqbool* (2003) turned Shakespeare's *Macbeth* into a gangster story set in Mumbai. The story of *Devdas* has been made into many films, each reflecting its time. Malayalam films like *Chemmeen* (1965) and *Joji* (2021) also come from literature. These films don't just copy the books — they adapt them to fit Indian culture and themes.
- Staying True or Being Creative?
- When books are made into movies, people often ask: should the movie follow the book exactly, or can the director change things? This debate between being faithful and being creative is common in adaptations.
- Tension Between Fidelity and Creativity in Adaptations
- When books are turned into movies or shows, there is often a tension between staying faithful to the original story (fidelity) and being creative in how it's told. This balance is at the heart of adaptation studies—how stories change when they move from one form to another.
- What Is Fidelity in Adaptation?
- Fidelity means how closely the movie or show follows the original book. Some people believe that sticking to the original is important to keep the story's meaning and value.
- 1. Plot Fidelity
- This is about how closely the film follows the events of the book. A faithful plot means the movie keeps the same main events and order.
- Example: The *Harry Potter* and *Lord of the Rings* movies are praised for keeping the major plot points from the books.
- 2. Character Fidelity
- This means keeping the characters' personalities, goals, and behavior the same as in the book.
- Example: Gregory Peck's version of Atticus Finch in *To Kill a Mockingbird* is a strong example of a faithful character portrayal.
- 3. Thematic Fidelity
- This is about keeping the same main ideas, messages, and mood as the original story. Even if some scenes change, the deeper meaning should stay the same.
- Adaptations: Staying True or Changing the Story
- A faithful adaptation tries to keep the main ideas and messages of the original work. It makes sure the same themes reach the audience. The look and feel of the adaptation

should also match the original story. For example, *The Grapes of Wrath* (1940) keeps the book's important social message, making the same points as the novel.

- But being too faithful can also cause problems. Books and movies are very different. What works in a book might not work well in a film. Some people think focusing too much on being faithful stops creativity and turns adaptations into simple copies instead of new art.
- Creative Changes
- Adaptations don't just copy the original; they also change and reinterpret the story. Filmmakers often adjust stories to fit new cultures, update ideas, or use movie tools like visuals and music to tell the story in fresh ways.
- Since the 1950s, experts like George Bluestone, Linda Hutcheon, and Thomas Leitch have said adaptations shouldn't be judged only by how faithful they are. Bluestone said films have special tools like images and sound that help create new meanings. Hutcheon said adaptation is like changing a story to fit a new form.
- For example, the Marvel Cinematic Universe (MCU) turns comic books into big films that change characters and stories while linking them all together. Also, *3 Idiots* (2009), based loosely on Chetan Bhagat's *Five Point Someone*, changes the book a lot to make a more exciting and emotional movie.
- . Adaptations can offer new ideas.
- Sometimes, filmmakers use a book or story as a starting point to explore different themes. For example, *Devdas* (2002) changes the original story to talk about emotional struggles and society in modern India. This shows the filmmaker's own vision.
- Creative changes can make adaptations stand out.
- Some of the best adaptations take risks and change the story to connect with new audiences.
- Transposition vs. Transformation: Some movies follow the original closely (like *Jane Eyre*), while others change a lot (like *The Shining* or *Blade Runner*).
- Cultural Recontextualization: Moving the story to a new setting can add meaning. For example, *Omkara* and *Maqbool* turn Shakespeare's plays into Indian crime dramas.
- Visual and Narrative Style: Directors like Baz Luhrmann (*The Great Gatsby*) use modern visuals and editing to bring new life to old stories.
- Good adaptations mix old and new:
- Stay True to the Theme: Even if the plot changes, the story should keep its emotional core (like *The Namesake*).
- Be Creative: Some films, like *3 Idiots*, change the story a lot but still capture its spirit.
- Know the Audience: Some people want the film to match the book exactly. Others like new versions. The best adaptations find a balance.
- Adaptation in Film: Simple Explanation
- When a book or play is turned into a movie, that's called an adaptation. Some movies follow the original very closely, using the same words and story structure. Others

change things—adding new ideas, settings, or styles—but still keep the main message or feeling of the original.

- The big debate in adaptation is about fidelity (how closely a film follows the original) vs. creativity (how much it changes or adds something new). But the truth is, great adaptations often do both: they stay true to the heart of the story while using film to tell it in a fresh way.
- There are different types of adaptations:
- Literal adaptations stick closely to the original, especially with plays. For example, Franco Zeffirelli's *Romeo and Juliet* (1968) uses Shakespeare's exact words and follows the original script. This works well for plays but can be hard with books that show characters' thoughts.
- Interpretive adaptations are more flexible. They may change parts of the story, setting, or characters to better fit the film format or appeal to modern audiences.
- In the end, adaptation is not just copying—it's a creative process that turns one type of art into another.
- Filmmakers adapt stories in different ways.
- Some make interpretive adaptations, changing the setting, time, or style to give a fresh take. For example, Baz Luhrmann's *Romeo + Juliet* (1996) uses Shakespeare's words but sets the story in a modern city with guns and gangs instead of swords and noble families.
- Others create faithful adaptations, keeping the story, characters, and main ideas the same. These films may change small things to fit the movie format, like adding new scenes or showing a character's thoughts. Examples include *Tom Jones* (1963) and *The Great Gatsby* (2013), which stay close to the original books.
- Finally, there are transformative adaptations, which change the story's style, setting, or culture, while keeping its core message. *Apocalypse Now* (1979) is based on *Heart of Darkness*, but moves the story to the Vietnam War. *Hamlet* (1954) by Kishore Sahu turns Shakespeare's play into an Indian film with music and local traditions.
- These types of adaptations show how films can retell old stories in new and creative ways.
- A loose adaptation changes a lot from the original story. It uses the original more as inspiration than a guide. The plot, characters, and setting can be very different, but the main themes usually stay the same. For example, Kurosawa's *Throne of Blood* and *Ran* retell Shakespeare's *Macbeth* and *King Lear* in feudal Japan, keeping the tragic feel but changing everything else.
- Linda Hutcheon says adaptation is like moving a story into a new form (like book to film). She compares it to a palimpsest—you can still see parts of the old story under the new one.
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- Dudley Andrew describes three types of adaptation:
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- Borrowing – Taking the main idea or theme but not copying the story exactly. Example: Omkara (2006), based on Othello but set in rural India.
- Intersection – Showing how the original and the film form interact, keeping the feel or style of the original. Example: Mouchette.
- Fidelity/Transformation – Trying to stay true to the original story. Example: The Namesake (2006).
- Geoffrey Wagner offers three more types:
- Transposition – A close copy of the original.
- Commentary – The film adds its own opinions or changes.
- Analogy – The story is changed a lot to fit a new context.
- Let me know if you want this even shorter or made into a visual summary.
- Types of Adaptation
- Transposition
- This is when a book is turned into a movie with very few changes. The story and characters stay mostly the same. Examples: Jane Eyre (1944), Wuthering Heights (1939), and Mathilukal (1989).
- Commentary
- The film changes parts of the story to highlight certain ideas or give a new message. Examples: Catch-22 (1970) and Devdas (2002).
- Analogy
- The movie is inspired by the book but becomes a completely new work. It keeps the main idea or feeling, but changes a lot. Examples: Death in Venice (1971) and 3 Idiots (2009).
- Narrative Shifts in Adaptation
- When a book is turned into a movie or show, the story has to change in some ways. This is because books and films tell stories differently. Books can describe thoughts and feelings in detail. Films show things through images, sound, and action. So, the story's structure, pace, point of view, and themes often change to fit the new medium. These changes are creative choices, not just technical ones, and they affect how the audience experiences the story.
- Films often simplify stories when adapting them from books. They might tell events in order or cut subplots to keep the movie clear and moving quickly. For example, a book might slowly reveal a character's past through their thoughts, but a film might show it all in a quick flashback or visual scene. This helps keep the film engaging and emotional within a shorter runtime.
- Another big change is how stories show a character's inner world. Books let readers hear thoughts and feelings directly. Films can't do that, so they use acting, camera angles, and music to show what a character is feeling. For example, a close-up or a certain color can express emotion. Sometimes, voice-over is used, like in Fight Club, to explain what's going on in a character's mind. Still, movies and books connect us to characters in different ways.

- Perspective also changes in adaptations. A novel might show many characters' thoughts and viewpoints. Films usually focus on one or two main characters to make the story tighter and more emotional. This can mean that side characters are left out or changed. Sometimes, characters are made simpler—like turning a complex person into a clear villain—to make the story easier to follow on screen.
- When a story is adapted from a book to a film, big changes often happen. These changes can make the story stronger or take away some of its depth.
- Books and movies move at different speeds. Books can take their time with descriptions or thoughts, but movies need to keep things moving visually. A scene that takes pages in a book might only last seconds in a film, or a short moment in a book might become a big scene in the movie. For example, *The Godfather* turns a few lines from the novel into a powerful opening scene that sets the tone for the whole film.
- The way a story is told also changes. Books can use things like irony or unreliable narrators, which are harder to show in a film. To get around this, filmmakers might use visual tricks or special styles. In *The Great Gatsby* (2013), the director uses flashy visuals to show how the American Dream can look exciting but feel empty. This shows how adapting a story means reimagining it, not just copying it.
- Sometimes, stories are also moved to new times or places. This helps them connect with new audiences. For example, the film *Omkara* takes Shakespeare's *Othello* and sets it in modern Indian politics, changing the focus from race to power struggles
- Adaptation as Transformation
- Adapting literature to film means more than changing the setting—it's about reshaping the story to reflect new cultural contexts. *Clueless*, for example, reimagines Jane Austen's *Emma* in 1990s Beverly Hills, swapping Regency social rules for teen cliques and consumerism. These changes update not just the world, but the themes and conflicts, showing how stories evolve over time and across media.
- Narrative Shifts: Fidelity vs. Innovation
- Adaptations walk the line between staying true to the source and reinterpreting it. Some preserve the core; others boldly reshape it. Shifts in structure, perspective, or culture breathe new life into familiar tales, making them relevant and resonant for new audiences. Adaptation isn't just retelling—it's reinvention.
- Adapting Text to Film: Key Concepts
- 1. Transformation, Not Replication
- Film adaptations aren't copies—they're creative translations. The heart of the story (its emotions, ideas, and conflicts) must be visually and emotionally compelling on screen. This often requires reworking the plot and characters to suit the film medium.
- 2. Choosing the Right Source
- A strong adaptation begins with material that has cinematic potential—stories that can be visually driven, emotionally powerful, and narratively clear within the time limits of a film.
- Pick stories with strong plots, clear conflicts, rich characters, vivid settings, and emotional impact. Thrillers, fantasy, and romance work well.

- 3. Analyzing the Original:
 - Understand themes, tone, structure, key moments, and narrative tools. Consult experts or authors for deeper insight.
- 4. Type of Adaptation:
 - Faithful: close to original
 - Interpretive: keeps main ideas, changes context
 - Loose: inspired by original but new story
 - Choose based on story complexity and audience.
- 5. Plot for Film:
 - Simplify and focus on main conflicts for clarity and pacing.
- 6. Developing the Screenplay
 - The screenplay turns the adapted story into a film-ready script, focusing on:
 - Three-act structure: Setup, conflict, resolution
 - Scenes: Visually and narratively organized events
 - Dialogue & directions: Show character, setting, and action
 - Visual storytelling: Use of montages, flashbacks, and cues instead of prose
- 7. Visualizing the Story
 - Film uses images and sound to tell the story. Key tools include:
 - Cinematography & lighting: Set mood and highlight focus
 - Production design: Build the story's world
 - Sound & music: Enhance themes and emotions
 - These help express inner thoughts or abstract ideas visually.
- 8. Adapting Characters for Screen
 - Characters are reshaped for film but must keep:
 - Core traits: Motivation, relationships, and growth
 - Show, Don't Tell: Visual storytelling uses gestures, expressions, and setting instead of inner monologue.
 - Character Through Action: Dialogue and interaction reveal growth and deepen engagement.
 - Performance Matters: Actors and directors shape characters through tone, movement, and delivery.
- 9. Strategic Choices in Adaptation:
 - Preserve: Core themes, main characters, iconic scenes.
 - Eliminate: Distracting subplots or excess detail.
 - Modify: Reorder events or update context for clarity and impact.
- 10. Collaboration is Key:
 - Writers, directors, actors, and editors work together to shape a cohesive film that honors the original while standing on its own.
 - Adaptation balances respect for the source with the demands of cinematic storytelling.

16. CULTURAL AND LINGUISTIC CONSIDERATIONS

- Adapting media across cultures involves more than translation—it requires understanding cultural context, values, and metaphors. Literal translations often fail, especially with idioms, humor, or cultural references. Effective adaptation balances staying true to the original while making content meaningful for new audiences.
- Cross-cultural adaptation of films or TV shows goes beyond language. Adapters must consider tone, body language, and social behavior, which vary across cultures. A character seen as funny in one culture might seem rude in another.
- To succeed, adapters must keep the spirit of the original while making it feel natural to a new audience. This involves understanding cultural values, communication styles, and translating idioms in a way that preserves meaning and emotion.
- Cultural Adaptation in Media
- Shared Faults – “The Donkey Talking About Ears”
- This refers to someone criticizing others for a flaw they also have. It shows how important it is to understand cultural symbols when translating or adapting stories.
- Cultural References
- Historical, religious, or literary references don’t always make sense in other cultures. For example, phrases like "meeting one's Waterloo" might confuse people who don't know the background. Adapters can either explain the meaning, use a local version, or show the idea visually. For instance, a Shakespeare quote in an English film could be replaced with a well-known Chinese poem in a Chinese version. The goal is to stay true to the original while making it understandable.
- Social Norms and Taboos
- What’s normal in one culture might be offensive in another. Jokes, gestures, or topics like religion and politics can be tricky. A hug might be fine in a Western movie but not in others. Making these changes requires sensitivity and good judgment.
- Turning Books into Visuals
- Adapting books into films or shows means changing written ideas into images and sounds. Thoughts and descriptions in a book become expressions, music, lighting, or camera work in a film. Good adaptations use all the tools of visual media to bring stories to life.
- Translating Is More Than Just Language
- Translators don’t just switch words from one language to another. They also need to understand two cultures deeply. That means knowing not just what words mean, but how people feel and think in each culture.
- For example, a phrase that’s polite or funny in one language might sound rude in another. A good translator knows this and adjusts the message so it makes sense emotionally and socially in the new language.
- Three Important Skills for Translators:
 - Cultural Knowledge – Knowing the history, traditions, and art of both cultures.
 - Intercultural Awareness – Understanding how people in the new culture will react.
 - Creative Judgment – Choosing when to keep something the same, change it, or leave it out.

- A translator must stay true to the original meaning and make it feel natural to new readers or viewers.
- Types of Cultural Translation
- Literal Translation – This sticks closely to the original words and structure. It works well when exact wording is important, like in technical writing or poetry.
- Literal Translation: Staying Close to the Original
- Literal translation sticks closely to the original text. But even then, some changes are needed—like fixing punctuation or converting measurements. The goal is to keep the "foreign" feel of the original, even if it sounds a bit strange to the new audience.
- Free Translation: Focus on Meaning
- Free translation focuses on making the text clear and natural in the new language. The translator's job is to help the audience understand and enjoy the content. This works well for things like marketing or children's books. Translators might change jokes, metaphors, or examples so they make sense in the new culture. The words may change, but the message and feeling stay the same.
- Transcreation: Adapting for a New Culture
- Transcreation is the most creative kind of translation. It rewrites the content to fully fit a different culture. This is often used in ads, poems, or emotional stories. The translator becomes more like a co-author, changing cultural references, tone, or even parts of the story. For example, a Japanese saying might turn into a country music lyric in English. A good example is the U.S. version of *The Office*, which changed British humor into something that fits American culture, but kept the heart of the show.
- The Challenge of Cultural Translation
- Some Meaning Gets Lost
- When translating culture, it's easy to lose small but important meanings. Some words, like *saudade* in Portuguese (a deep emotional longing) or *toska* in Russian (a kind of spiritual sadness), don't exist in other languages. Translators must either explain them in many words or accept that some of the meaning will be lost.
- Translation isn't only about changing words. Tone, gestures, and social rules—like Japanese honorifics or Italian hand movements—also matter. Translators must protect the meaning of the original, even if some things can't be fully kept.
- The Risk of Changing Too Much
- If a translation changes too much to fit another culture, it can lose its original style. Sometimes, to make stories more appealing globally, important cultural details are removed. This can make them feel flat or less real. Translator Antoine Berman said it's important to keep a sense of the original culture, even if it feels unfamiliar.
- Finding the Right Mix
- Translators must balance staying true to the original with making it clear to new readers. Too exact can be confusing; too free can lose the original feel. Good translators know what to keep and what to change. It depends on the type of text—

history needs accuracy, ads can be more flexible. At its best, translation is an art, not just a skill.

- Why Good Translation Matters
- When done well, cultural adaptation helps stories succeed. Research shows well-adapted translations win more awards and connect better with readers. When people recognize familiar values in foreign stories, they feel closer to them. For example, the Japanese movie *Departures* helped global viewers understand funeral traditions by focusing on shared values like respect.
- Translation as Cultural Diplomacy
- Translation helps people from different cultures understand each other. For example, Coleman Barks made Rumi's Persian poetry popular in the West by keeping its spiritual meaning. The subtitles in the Taiwanese film *A Sun* didn't just translate words—they shared the film's message about family and Confucian values. This shows how translation can build empathy and cultural connections.
- Expanding Global Reach
- Good translation also helps more people enjoy foreign art. When works are carefully adapted, more audiences are willing to watch or read them. The global success of South Korea's *Parasite* showed that stories with a strong local identity can still connect with everyone. Its subtitles helped share not just the words but also deep ideas about class. With thoughtful translation, a work can have even more global impact.

17. ILLUSTRATIVE READINGS

1. HAIDER (2014) - VISHAL BHARDWAJ

- *Haider* (2014), directed by Vishal Bhardwaj, is a powerful remake of Shakespeare's *Hamlet*, set in 1990s Kashmir during a time of conflict and unrest. By moving the story from Denmark to Kashmir, the film adds new depth, showing how war, loss, and violence affect people's lives. While it keeps the main themes of *Hamlet*—like grief, betrayal, and revenge—*Haider* also focuses on political issues and personal pain. It respects the original play but also updates it to make it meaningful for today's audience.
- *Hamlet* by Shakespeare is set in Denmark. It's about a young prince who feels sad and confused after his father dies. He wants to get revenge. The gloomy castle shows how lost and upset Hamlet feels inside.
- *Haider* by Vishal Bhardwaj tells the same story, but in 1990s Kashmir, a place with political fights and military control. This makes the story feel more real and urgent because the characters' pain connects to bigger problems around them.
- In *Hamlet*, the story is about kings and nobles fighting for power. In *Haider*, it shows how normal people suffer during violence and war. The idea of "half-widows" — women whose husbands disappeared — adds sadness and shows personal loss as part of a bigger social issue.

- Haider, like Hamlet, thinks deeply and feels strong emotions. But Haider's problems aren't just personal — his father is missing, and his whole community faces violence. He struggles to know what's right in a scary, unfair world. Even his famous speech is about whether to act or stay silent when facing cruelty.
- Haider's mother, Ghazala, is strong and complicated. Unlike Hamlet's mother, Gertrude, who seems quiet, Ghazala makes tough choices to survive. In the end, she takes control and shows she's not just a victim.
- Khurram, Haider's version of Claudius, is also more complex. He's not just a bad guy — he works with those in power to protect himself.
- Haider finds it harder to take revenge because the situation isn't just about good versus evil.
- Arshia, who is like Ophelia, is more than just a love interest. She is a journalist and a deep character. Her sad death shows the pain of living in a dangerous and divided place.
- In Haider, the ghost of the father is replaced by Roohdaar, a man who tells Haider what really happened to his father. Instead of a ghost, the story uses real people and memories, which makes it feel more real. But it's unclear if Roohdaar is telling the truth.
- Unlike Hamlet, where almost everyone dies, Haider ends with Haider choosing not to kill Khurram. This shows Haider wants to stop the cycle of violence and choose mercy instead of revenge. It gives the story a more hopeful ending.
- Haider keeps the main ideas of loss, betrayal, and searching for truth but adds new meaning by setting it in today's political world. Bhardwaj's film shows how a classic story like Hamlet can still be important today.

2.THE GODFATHER(1972)-FRANCIS FORD COPPOLA

- Fidelity vs. Reinvention
- Francis Ford Coppola's 1972 movie The Godfather is often seen as one of the best book-to-film adaptations ever. It's based on Mario Puzo's 1969 novel. The movie stays true to the main story and themes of the book, like family, loyalty, power, and corruption. But Coppola also made some changes to make the story work better on screen and feel more emotional.
- Staying True to the Book
- The film follows the book's main plot closely. It especially shows how Michael Corleone changes from someone who wants to stay out of the family business to a powerful mafia leader. Important scenes from the novel, like the attack on Vito Corleone, Michael's revenge on Sollozzo and McCluskey, and Sonny's violent death, are all in the movie.
- Climactic Baptism Scene
- Michael uses violence to take full control of the family. The famous line, "I'm gonna make him an offer he can't refuse," stays in the film, linking it to the book and making it culturally powerful.

- Changes for the Movie
- The movie keeps the main story but leaves out some side plots to keep things clear and focused on the Corleone family. For example, Lucy Mancini's health issues and Johnny Fontane's backstory are shortened or removed. This helps the story focus on Michael's mental changes.
- Coppola adds visual symbols not in the book, like oranges that hint at danger or death. Shadows are used to show characters' moral confusion. These effects make the movie more than just a crime story—it becomes symbolic and unique.
- Different Opening and Themes
- The movie starts differently than the book. Instead of a big wedding, it opens with Bonasera, an undertaker, asking Don Vito for justice. His first words, "I believe in America," set a serious tone and introduce ideas about justice, respect, and immigrant struggles. This change adds depth and prepares viewers for a story about loyalty and society.
- More Emotional and Thematic Depth
- The film slows down the fast, exciting pace of the book to focus on characters and tragedy, showing Michael's dark journey into crime.
- The story unfolds slowly and focuses on the character's inner struggles. His nervous expressions, slow pace, and moments of silence, like during the restaurant shooting, help the audience feel for him and make his change feel more sad and real.
- Marlon Brando's performance as Don Vito Corleone adds deep emotions. Unlike the book's colder version, Brando's Don is a tired but loving father. His conversations with Michael, especially in the garden, show his efforts to protect his family from violence, which eventually fail. These scenes are filled with regret and quiet sadness, giving the movie a mournful feel that the book doesn't have.
- Cinematic Storytelling: Visuals and Sound
- Cinematographer Gordon Willis uses warm but dim lighting and shadows to create a secretive and morally complex atmosphere. Characters often appear half-hidden in darkness, showing their inner struggles and the dangerous world they live in. These visuals add meaning beyond what the characters say.
- The music and sounds are important too. Nino Rota's sad music supports the film's themes of loss and memory. The soundtrack isn't just background—it makes the emotions stronger. For example, during the restaurant shooting, the sound of a screeching train reflects Michael's inner turmoil, turning outside noise into a feeling of crisis.
- Intertextuality and Coppola's Vision
- Coppola carefully adapted the novel using a detailed notebook called The Godfather Notebook. He marked the book page by page to decide which emotions to keep and how to show them on screen. One famous scene is the baptism montage, which mixes a holy ceremony with violent killings. While the book shows these events separately, the film combines them for a stronger impact.
- Events and Character Changes

- Coppola cuts between scenes to show how Michael's rise to power is full of hypocrisy and cold planning.
- The movie changes how characters are shown. Michael seems colder and more controlled in the film, unlike the book where he sometimes acts on emotion. This makes his change feel more believable and scary. Kay Adams also has a stronger role in the movie. Her growing worry and the moment she realizes Michael lied to her, especially at the end, make her more important and show the cost of Michael's choices.
- The Godfather as an Adaptation
- The Godfather works well because it stays true to the book but also adds new ideas. Coppola keeps Puzo's main themes but makes the story deeper with film techniques like lighting, music, acting, and visuals. The movie is not just about a mafia family but also about power, identity, and losing personal morals.
- It also changed gangster movies. By showing criminals as complex people, Coppola influenced later works like Goodfellas and The Sopranos, mixing crime with family drama. The Godfather became more than a movie adaptation—it became an important part of American film culture.
- Limitations and Criticisms
- Even though the film is great, some people say it loses the book's exciting and lively style. The novel has more sensational parts and many colorful characters, which the movie cuts out to keep a more serious tone.
- One big criticism is about gender roles. Female characters like Kay and Connie mostly stay in the background and are shown as passive or emotionally unstable. Kay's final scene, where she finds out Michael lied, is powerful, but overall, her role is smaller than the men's. This shows both Coppola's choices and common storytelling in 1970s Hollywood.
- These issues show how hard it is to adapt a detailed novel into a two-to-three-hour film. Still, The Godfather works well because it focuses on emotions, important themes, and artistic style. This makes it a good example of how adaptations can respect the original while also making something new.

THE END