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Veröffentlichungsversion / Published Version

Zeitschriftenartikel / journal article

Empfohlene Zitierung / Suggested Citation:

Alinezhadi, E., & Anushirvani, A. (2016). An analytical study of 2013 cinematic adaptation of The great gatsby. *International Letters of Social and Humanistic Sciences*, 68, 73-85. <https://doi.org/10.18052/www.scipress.com/ILSHS.68.73>

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An Analytical Study of 2013 Cinematic Adaptation of *The Great Gatsby*

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Keywords: Comparative Literature, Adaptation, Interdisciplinary Studies, *The Great Gatsby*

Abstract Comparative Literature is categorized among interdisciplinary studies and tries to bridge a gap between different and separated spheres of human studies. Adaptation studies is a subdivision of Comparative Literature that makes a bond between Literature and Cinema. Both Literature and Cinema are two different mediums or different means of expression. Each has its own language to convey meaning. While novel uses words, cinema uses visual and aural images to convey meaning. Linda Hutcheon is a famous adaptation theorist and her theories are used by many critics. She categorizes four different parts for her theory. What? Who and Why? How? When and Where? Through these four main parts, she scrutinizes adaptation process. What, refers to the form, changes, gains and losses, using different tools to convey meaning. Who, refers to the adapter. She poses this question that in adaptation process who is the real adapter? Director, composer, screenplay writer or editor? Why, refers to the motivation of the adapter. She tries to find out different motivation of an adapter to adapt a work. When and Where, refers to the time and place of the adaptation process and its influence both during creation and reception process. In this article all of these four main parts of Hutcheon's theory are scrutinized over 2013 adaptation of *The Great Gatsby* by Baz Luhrmann. Similarities and differences between a novel and film are illuminated through this research. By determining differences between a film and a novel, hidden and unhidden aspects of the novel will be illuminated and this is a pleasure that a comparatist seeks.

1. Introduction

In 1961, Henry Remak suggested a new definition for comparative literature. In his article "Comparative Literature: Its Definition and Function" he articulates that:

Comparative Literature is the study of literature beyond the confines on one particular country, and the study of the relationship between literature on the one hand and other areas of knowledge and belief, such as the arts (e.g. painting, sculpture, architecture, music), philosophy, history, the social sciences (e.g. politics, economy, sociology), the sciences, religion, etc., on the other. In brief, it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression (1).

Today adaptations are considered to be rhetorically and aesthetically autonomous products that show their creators unique perspective. From the beginning of film adaptations emergence there were words to attack film adaptations of literature like "betrayal, deformation, infidelity, perversion" (Stam 54). Virginia Wolf considered film a "parasite" and literature its "prey and victim" (309). Yet she also praised those aspects of film that cannot be found in words. If adaptations are so secondary and derivative and inferior, why then they are so vast and widespread in today's world and they are so multifarious in number.

According to 1992 statistics 85 percent of all Oscar-winning best pictures are adaptations. (Hutcheon 4). Linda Hutcheon says "adaptations are everywhere today: on the television and movie screen, on the musicals and dramatic stage, on the internet, in novels and comic books, in your

nearest theme park and video arcade” (Hutcheon 2). So, the appeal for adaptation should lie somewhere precious which will be discussed later.

Comparative literature is adapting itself to the fluid, dynamic and evolving ideologies of human sciences and is a bridge that fills a gap between separate and diverse branches of humanities. Adaptation is considered to be a subdivision of interdisciplinary studies which is one of the branches of investigation in comparative literature that is gaining momentum in ever changing world of ours. Adaptation studies involve and cover a wide space in film history. In another word, the relationship between film and literature is vast and has caused many developments in both domains.

A researcher of comparative literature tries to study different aspect of new interpretation of novel in the form of film and sees what happens when a story transforms from one medium to another. According to Hutcheon, telling a story is different from showing and “in the process of dramatization there is inevitably a certain amount of re-accentuation and refocusing of themes, characters, and plot” (40). A novel, in order to be dramatized, has to be distilled, reduced in size and thus inevitably complexity” (36). In 2013 cinematic adaptation of *The Great Gatsby* by Baz Luhrmann, this theory comes through when an audience who, has read a book before, finds out changes in theme, plot and characterization of the movie. What comes to the knowing audience at first is distillation of novel which has been reduced in size and complexity.

Stam says: “transposition to another medium, or moving within the same one, always means change or in the language of the new media *reformatting*, and there will always be both gains and losses” (61-62). Cinematic adaptation of *The Great Gatsby*, which is the focus of this article, manifestly shows these gains and losses which is systematic and gives the director an ability to incarnate his new interpretation of novel via different means of expression which is film.

Through these gains and losses, a film can provide a specific interpretation of the novel. In analyzing differences in the two diverse interpretation of the same story (film and novel), a researcher in comparative literature becomes acquainted with the visible and invisible aspects and dimension of the novel and film that may have remained unknown if this comparison between them were not made.

2. The Objectives of the Study

Linda Hutcheon says in her book *A Theory of Adaptation*: “adaptation is repetition, but repetition without replication” (7). Thus any adaptation is different from the original text and is autonomous while there are some similarities and echoes from the original one. The main aim of this research is to analyze Luhrmann’s interpretation from the novel *The Great Gatsby* by F. Scott Fitzgerald which is in the form of cinematic adaptation. The researcher will concentrate on the similarities and differences between two different media, novel and film and also on the process of adaptation to embark upon inter semiotic translocation between different sign systems. Film and novel are different sign systems with different semiotics. While film uses techniques like editing, voice over, different angle of camera to convey different signs, novel uses words to convey its meaning. What makes film a special medium for conveying meaning is that it is a multitrack medium. According to Robert Stam film is:

A composite language by virtue of its diverse matters of expression, sequential photography, music, phonetic sound and noise the cinema inherits all the art forms associated with these matters of expression the visual of photography and painting, the movement of dance, the décor of architecture, and the performance of theatre. (61)

Thus the main focus of this article is how similarly meaning is conveyed through two different mediums of novel and film. How these differences create director’s special interpretation of novel and his autonomous work.

3. Theoretical Framework and Methodology

Theoretical framework of this study is Comparative Literature. This field of study is renewing its assumption to be able to respond to multifarious demands of pluralism and multiculturalism of today's modern world. It has opened up new horizons to the students of literature to blur the distinction between separate fields of human studies. Comparative Literature is a bridge that connects literature with other spheres of human studies and art form like architecture, sculpture and cinema. Accordingly, adaptation studies are a subdivision of Comparative Literature. It tries to justify relationship between two means of expression which are (in this study) novel and film. Linda Hutcheon is a pioneer in adaptation studies and her theories in this field are being used in vast scale. Through this research, Hutcheon's theory which constitutes four main parts: What? Who and why? How? When and where. They will be discussed in the 2013 adaptation of *The Great Gatsby* directed by Baz Luhrmann.

3.1 What?

What Hutcheon means by "What" is that during the process of adaptation, what gets adapted. Which elements of the story can be transposed from one medium to another medium? A novel uses words and film uses visual and aural material to convey meaning. Each medium has got its own unique language for expressing meaning. When a novel is dramatized, "description, narration, and represented thoughts must be transcoded into speech, action, sounds, and visual images. Conflicts and ideological differences between characters must be made visible and audible" (qtd. in Hutcheon 40). Film uses camera angle, lighting, different shots (close or long), editing, sound track, voice over and other techniques to make those narration and descriptions in the novel visible and audible. If adapters want to adapt a novel to a film, it takes more than seven hours to show it in film medium. Thus, there is definitely some losses in the process of adaptation. Depends on adapter personal, political and cultural motives to adapt a work, some gains may be involved in the process, like adding some characters or giving them new motivations.

3.2 Who? Why?

Another category in Hutcheon's theory is "Who and Why". She poses the question of who the real adapter is. As film is constructed through collaborative process during which many people (screenwriter, director, editor, composer, actors, cinematograph) are involved, who is the real adapter? At first a novel goes through screenwriter hand to be transformed and dramatized. Then it goes to director and other cast and crew of film to be created as a film. Minor people like composer and actors and editor are also influential in this process but director is a chief inspector to control them. Thus, a director is the most influential adapter of the novel. After identifying adapter, Hutcheon goes on to look for the motives of an adapter and asks "Why".

Economical lures: She believes that economical lures are one motivation behind adaptation. Adapters try to find subjects that can repay their investment. This process is important both in selection of the work and in different levels of its production.

Cultural capital: when adapters adapt a novel which is so famous, they gain respectability. This is one of the most important motivation behind adapting Dante or Shakespeare works.

Personal and political motives: There should definitely be personal and political motive behind every adaptation. Every adaptation is a new and unique artistic work with large cultural and social influence. Some adapters want to pay homage to the original work by keeping most elements of the story intact in their adaptation. Some other adapters may want to subvert the whole original work and create something different based on their own social, cultural and political desired position

3.3 How?

In this category Hutcheon talks about importance of the audience. What constitutes their reaction to the film is a major concern to the adapters. In every part of filmmaking process, possible reaction of

audiences should be taken into consideration. Hutcheon believes that, repetition and difference along with familiarity and novelty, creates motivation for the audiences to see an adapted work. She says:

Adaptation as repetition is arguably not a postponement of pleasure; it is in itself a pleasure. Think of a child's delight in hearing the same nursery rhymes or reading the same books over and over. Like rituals, this kind of repetition brings comfort, a fuller understanding, and the confidence that comes with the sense of knowing what is about to happen next (Hutcheon 114).

This is the pleasure that attract audiences to the adapted work and filmmakers should take this as their fundamental motives. They should include some scene from the original work along with new scenes, in order to satisfy the audiences. The amount of this repetition with novelty is based on adapters' other motives like personal and political one. That depends on their ultimate aim of adaptation, for example pay homage to the original work or change and usurp its canonical cultural artistic political validity. Here, Hutcheon introduces two different groups of audience: knowing and unknowing. Each has their own expectations from the work. Knowing audiences have already read a book and are familiar with the work. Unknowing audience are unaware of the original work's content. Terrence McNally says: "it is probably easier for an adaptor to forge a relationship with an audience that is not overly burdened with affection or nostalgia for the adapted text. Without foreknowledge, we are more likely to greet a film version simply as a new film, not as an adaptation at all. The director, therefore, will have greater freedom and control" (qtd. in Hutcheon 121). Then Hutcheon deduces that "for an adaptation to be successful in its own right, it must be so for both knowing and unknowing audiences" (121). Audience's reception of the adapted work is different from place to place and time to time which will be discussed in next part.

3.4 Where? When?

This part of Hutcheon's theory is related to time and place. Both in the process of creation and reception of the adaptation, context plays an important role, because an adaptation does not exist in the vacuum. As adaptation is reinterpretation of original work, demands of the context should be taken into consideration. Hutcheon says: "context can modify meaning, no matter where or when" (147). She means that context conditions meaning. In the process of creation, adapters are product of their society as well as a combination of different discourses via society. Discourses like, literature, history, literary criticism, anthropology, art are all influential in creating one's interpretation of the work. New historicism critics view an aesthetic work "as a social production" and they view text's meaning in "the cultural system composed of the interlocking discourses of its author, the text and its reader" (Bressler 224). Accordingly, adaptors view the original work through conflicting beliefs and ideology which constitute their fluid interpretation of meaning at a certain time in certain place. Thus, to answer to the demands of context "sometimes adapters purge an earlier text of elements that their particular cultures in time or place might find difficult or controversial; at other times, the adaptation de-represses an earlier adapted text's politics" (qtd. in Hutcheon 147). A feminist adapter re-accentuates themes that were silenced earlier by men, themes like sexual abuse or abortion. And when it comes to the process of reception, audiences judge the adapted work based on their current version of reality, created in certain time and place as Hutcheon says: "contemporary events or dominant images condition our perception as well as interpretation, as they do those of the adapter. There is a kind of dialogue between the society in which the works, both the adapted text and adaptation, are produced and that in which they are received, and both are in the dialogue with the works themselves" (149). Here I should add that celebrity status of the director and stars is a crucial factor in the film reception context. The more famous actors and directors are; the more rate of acceptance will be.

Another issue which needs to be discussed here is the readiness to reception and production. An adaptation of war which depicts its brutality will not be accepted by people after war, because

they are sick and tired of such scenes. Accordingly, adaptations must follow the rightness of the historical moment.

4. Literature Review

There is a history between film and literature which starts at eighteenth century at the dawn of industrialized revolution. With the advancement of new technologies such as iron press in 1798, literature reached many more people who read it (Davis 7). Timothy Corrigan states that: Throughout this period, from roughly 1750-1825, western culture grew increasingly fascinated by visual images and spectacles that drew on but transformed the traditional pictorial arts, as well as by the similarities and differences in images and words as separate means of communication (qtd. in Davis 7).

This newly shaped technology- based culture of film caused debates over the superiority and inferiority of new and old ways of narration which were film and literature. Before the advancement of film and motion picture, literature had no equal counterpart to compete with. However new discussions began to be heard in societies which experienced the new form of story narration like film and these discussions continue to be heard even today. Industrial revolution in eighteenth century helped literature to reach more people, however nineteenth century provided a better milieu for literature and film to be seen as two different but connected Medias for narrating a story. Corrigan believes that by the advancement in photography industry with the invention of motion picture camera, images could reach the screen (qtd. in Davis16). When filmic images reached the public, people could see real life images like someone talking and walking or an animal pulling a cart or a machine like train moving. This newly found technology had at first great appeal to people who had not seen or experienced new form of entertainment which was film. Little by little people got used to this technology and craved something new to capture their attention and touch them in special way. At this time filmmaker tried to have their audiences and they looked for literature as a great source for their films in order to remain in film business. (Davis 8). Fitzgerald (September 24, 1896 – December 21, 1940) was an American author of novels and short stories, whose works are the typical writings of the Jazz Age, a term he coined. Major themes of his work includes: prospecting the ideas of American dream, seeking self-determination, portraying the influence of class on money and people and their interconnected relationship with each other and also the fading values of 1920s (Curnutt 53). Accordingly, *The Great Gatsby* which is the focus of this article explores themes such as struggle between different class of society, old and new money people, possibility and price of American Dream along with morality in Jazz age or roaring twenties.

Fitzgerald's work has been adapted into films many times. His short story, *The Curious Case of Benjamin Button*, was also the basis for a 2008 film. *Tender is the Night* was filmed in 1962, and made into a television miniseries in 1985. *The Beautiful and Damned* was filmed in 1922 and 2010. *The Great Gatsby* has been the basis for numerous films of the same name, spanning nearly 90 years; 1926, 1949, 1974, 2000, and 2013 adaptations.

5. Discussion

5.1. Music and Camera Movement

Although Luhrmann has tried to reveal the novel as much as he can, he has used modern music for the film. He has updated the tone of the novel by modernizing its music. In order to reach his own interpretation of the novel, he has chosen hip hop music which is highly modern. Music can direct or intensifies audience's emotion. The era-appropriate music of Fitzgerald's time was Jazz music which has been replaced by a blend of jazz, hip Hop and electronic music to reach his desired effect on audiences.

In the party scenes, rapid camera movement and fast sequence of shots helps to the vividness of the parties. In the second half of the film when the narrative becomes more melancholic and sad and thoughtful, the color becomes darker and camera movement slows down and shots become less busy.

5.2. Reduction or Adding in Size and Complexity of the Novel

At the beginning of the movie, we see Nick in the sanitarium. He is suffering from something and as the movie goes on we find out that he is suffering from a past memory or event. He is talking to his doctor about his past and introduces Gatsby for the first time there. The doctor wants him to write whatever he can about his past and he uses this strategy as a cure for Nick's depression. But, there is no such a scene in the novel and readers are presented with some lines that connotes his gloomy depression due to past experiences "when I came back from the east last autumn I felt that I wanted the world to be in uniform and at a sort of moral attention for ever; I wanted no more riotous excursion with privileged glimpses into the human heart" (Fitzgerald 5, 6). But in the film Nick wants to express his boredom of life and his past experiences by saying that "back then, all of us drink too much, the more in tunes with the time we were, the more we drank and none of us contributed anything new" (00.01.42). These lines that have been added to the screenplay is the screen writer interpretation of Nick's depression after returning from west egg and make the audiences more curious about the cause of his depression. Moreover, the doctor who is talking to Nick at the sanitarium reads Nick's illness descriptions which contain the fact that he is morbidly alcoholic. Thus the screen writer has added something new to his script which considers the process of cause and effect in the next shot.

When it comes to Gatsby's parties, illuminating conversation have been deleted due to the shortage of time. When Nick is at the party for the first time, he hears a woman talking about her gown. The woman had torn her gown in previous party at Gatsby's mansion and was asked her address and telephone to be indemnified by Gatsby. Mean time the other girl besides her says: "he doesn't want any trouble with anyone" (Fitzgerald 40). These lines shows that Gatsby convenes these parties for certain purpose and heightens the readers and audiences' suspension about Gatsby's character and his intention of making these large parties. These lines have been omitted in film the notion of Gatsby's intention conveys to another scene. When Jordan, Nick and old owl eyed man are in the library and are looking at people who are dancing from above, Nick asks "what all this for" the old man answers "my dear fellow, that is the question" (00.28.22). The director or screenwriter has preferred to have the cause of Gatsby's parties expressed directly from characters' mouth. These dialogues are not in the novel and are added in the movie.

In my opinion, besides vivid, dynamic and showy depiction of party in the movie, some revealing scenes are needed to unfold the nature of people who attends in that party. Although audiences are confronted to their actions in the movie, their action is just limited to dancing and drinking and having fun. In these scenes a conversation is needed to reveal their thoughts through their words for the audiences. The main focus of the party is on Gatsby and Nick and the other people are left out to be interpreted by audiences via no clues.

After the party, Nick sees a car accident on his way home: "in the ditch beside the road, right side up, but violently shorn of one wheel, rested a new coupe which has left Gatsby's drive not two minutes before" (Fitzgerald 48). A man was heavenly drunk and could not control the car. These lines and many more about this scene have been deleted. Filmmakers could have included this scene in a single shot if they had wanted to depict Party's attendants more in detail of manner.

In another case when Daisy is in Gatsby's mansion and they have had a good time with each other and the first dazzling moments of their first encounter after five years have been diminished, Nick is looking at Gatsby's face and finds out that: "I saw that the expression of bewilderment had come back to Gatsby's face.... almost five years! There must have been moments even that afternoon when Daisy tumbled short of his dreams not through her own fault, but because of the colossal vitality of his illusion. It had gone beyond her, beyond everything.... No amount of fire or passion can challenge what a man store up in his ghostly heart" (Fitzgerald 83). These lines are enormously important because it shows the essence of Gatsby's hope. His hope is not reaching Daisy but something beyond it. What constitute Gatsby's greatness is pursuing his hope despite the fact that it is impossible. These lines have been omitted in the film and its consequence is that audiences are left in dark about the real nature of Gatsby's dream. Besides, this omission would

render an unreal image of Daisy to audiences and makes her something worth perusing for under any circumstances.

5.3. Changing the Pace of Plot or its Order

The idea of Green light has been introduced to the readers at the last lines of chapter one of the book when Gatsby tries to reach a Green light at the end of daisy's home duck. But in the film it has been introduced from the first seconds of the film. In the novel the representation of the baby is when Nick is at Tom's house and is talking to Daisy and Jordan before dinner time: "then she added irrelevantly: you ought to see the baby" (Fitzgerald 12). But in the movie, the first representation of baby is after the dinner is finished and Nick and Daisy are talking about Tom (00.11.28). Another difference is that in novel Daisy starts to talk about baby while in the movie Nick starts talking about that.

Another change in the order of the plot occurs when Daisy mentions something about the rumor that she has heard about Nick's marriage. In the novel it has been mentioned after dinner table and everything when Nick wants to leave the house but in the film it has been mentioned in dinner eating scene when everybody is eating their dinner. The telephone or what Fitzgerald calls as "metallic urgency" is presented in the novel when everyone is at diner's table. But in the movie it rings when Tom is introduced to the audiences when Nick visits him. This change in order of the plot dives Tom a more decadent appearance.

When Nick is in Gatsby's car for the first time and they are going to New York, Gatsby says: "I am going to make a big request from you today" (Fitzgerald 59). Gatsby wants Jordan to tell Nick about it. Nick thinks with himself that: "I was sure the request would be something utterly fantastic, and for a moment I was sorry I had ever set foot upon his overpopulated lawn" (59). Nick is furious and suspicious about the possibility of request till he meets Jordan and she tells him. In the movie these lines are omitted and we see Nick so furious when he meets Jordan at tea garden in plaza hotel.

In order to heighten the pace of plot, some scenes have been missed in the movie. When Gatsby and Daisy leaves Nick's house, Daisy lingers behind for a few minutes. Meanwhile Nick and Gatsby talk about the origin of Gatsby's money. Gatsby says about his mansion: "it took me just three years to earn the money that bought it" and Nick answers: "I thought you inherited the money" (Fitzgerald 78). Little by little Fitzgerald tries to catch reader's attention to the origin of Gatsby's money. Every now and then the writer mentions something about his past in order to make the readers ready for the climax in Plaza hotel. These lines have been omitted in the movie to change the pace of the film and make the plot move faster.

5.4. Compressing or Expanding Time

In the representation of Gatsby at the beginning of the novel there is some changes that compress the time. Gatsby has not been introduced to the movie watchers as meticulously as in to the novel readers. There are some changes like adding the scene of sanatorium to make the film run faster and in less detail as what it is in the novel. The same is true about the representation of Nick. Many details like his relatives and parent's confirmation of job or his neighbor or the guy he meets when he has just moved to the west egg and is asked an address, all has been deleted to compress the time in the movie. When after valley of ashes scene, Tom, Nick and Myrtle goes to the apartment they stop for a while and bye a dog. This scene is deleted in the movie to compress time. In the novel Tom and Myrtle wants Nick to join them in the apartment while in the movie this request is asked when they are already in the apartment.

When they are in the apartment, Catherine express her opinion about the inappropriateness of the couples: "neither of them can stand the person they are married to" (Fitzgerald 31). This line has been mentioned in the movie but its cause has not. Tom has told Myrtle that Daisy is catholic and they don't believe I divorce. And here is Nick's wonder about this comment: "daisy was not a Catholic and I was a little shocked about the elaborateness of the lie" (32). This lie is deleted in the

film and audiences will not know Tom in the way that they should. I think this lie had been mentioned in a film, it would have caused more illumination context to reveal Tom's real character.

When it comes to Gatsby's party in the movie, there are some conversations that have been deleted in order to save time. These conversations are illuminating and necessary so that audiences can understand the characters more fully. Like for example a conversation between Jordan and a girl besides her: "do you come to these parties often? Inquired Jordan of the girl beside her." And the girl answers that "the last one was the one I met you at.....I never care what I do, so I always have a good time" (Fitzgerald 39). These conversations show how void and pleasure seeking people are Gatsby's party guests.

At the beginning of chapter four in the novel, Nick describes people who attends in Gatsby's parties. All of these people have been omitted in the movie in order to save time. When Daisy is about to go to Nick's house, Nick drove to west egg to buy some cups and lemons and flowers. This event has been omitted in the movie to save time. In chapter six, Nick goes to Gatsby's mansion and to his bewilderment he sees Tom with Mr.Sloane and his wife in Gatsby's house. This was the first time that Tom set foot in Gatsby's house and Gatsby tells him that he knows his wife. Tom says: "I wonder where in the devil he met Daisy" (90). In these lines Tom tries to separate himself and Daisy from Gatsby's class. These lines have been omitted in the movie in order to compress time.

5.5. Refocusing or Re-accentuation of Themes

At the beginning of the novel there are some passages that show the idleness or futility of Buchanan's life. When Nick decides to go to his cousin's let's say mansion these lines are introduced to the reader: "when they came east I don't know. They had spent a year in France for no particular reason, and then drifted here and there restlessly wherever people played polo and were rich together" (Fitzgerald 9). These lines show how idle and aimless their life is. They do not do anything special in their life. They just try to spend their life as much joyfully as they can and resort to their money whenever they feel a danger or threat. These lines have not been in the movie in any possible manner. Thus the movie audiences are confronted with no enough material or information to feel the absurdity of Buchanan's life.

In another point in the novel Nick reacts to Daisy's double standard in manner and belief. He says these lines about Daisy after the conversation that he has had with her after dinner: "I felt the basic insincerity of what she had said....in a moment she looked at me with an absolute smirk on her lovely face, as if she had asserted her membership in a rather distinguished secret society to which she and Tom belonged" (19). But in the movie there is no hint which shows this secret society to which both Tom and Daisy belong. In the movie Tom is somehow shown as being a member of that society through his secret affair with Myrtle or his presence in Wolfsheim's party but for Daisy this is not true. She has been shown as someone innocent and romantic who has been submersed by her husband.

Another embodiment of Daisy's appeal to belong to that secret society is when Nick leaves their house and thinks with himself that: "it seemed to me that the thing for Daisy to do was to rush out of the house, child in arms but apparently there were no such intentions in her head" (21). These lines shows that despite her husband's infidelity she is inclined to live with him and she is not bothered by this fact as long as the membership to that secret society is preserved.

The relationship between Jordan and Nick has been totally submerged in the film. Nick describes Jordan as a woman who "instinctively avoided clever, shrewd man.....she was incurably dishonest" (Fitzgerald 52). And when they go for driving Nick finds out that she is too careless. Jordan means that there are two people needed for an accident. If one is careful and the other one is careless then the accident will not happen. She says to nick: "I hate careless people, that's why I like you" (52). These lines are so illuminating for Jordan's morality and her relationship with Nick which is omitted in the movie. In my opinion, these lines set the ground for final scene in which Gatsby is dead and everyone except Nick returns to their vast carelessness. By deleting these lines, Gatsby will not play a role of victim as much as he does in the novel and the audiences of the film does not have enough clues to interpret the real theme of the film similar to the novel. Gatsby is a

unique character but this uniqueness takes vantage point when it is depicted among other characters' manners and thoughts.

When Tom and Daisy goes to Gatsby's party for the first time, Nick feels a difference because of Tom's presence: "there were the same people, or at least the same sort of people, the same profusion of champagne, the same many colored, many keyed commotion, but I felt an unpleasantness in the air, a pervading harshness that hadn't been there before" (91). This harshness which is due to Tom's presence cannot be felt in the movie.

5.6. Who is the Real Adaptor? What is his/her Motivation?

As the main object of this article is cinematic adaptation of a famous novel, this question arises that who is the real adapter? As it was mentioned before, a film is a multitrack medium and there are lots of people engaged in its creation. Two main persons are involved in its creation more than anybody else. These two people are screenwriter and director. As other cast and crew in the film are under direct supervision of director, their influence will be added to director's decision.

As in 2013 cinematic adaptation of *The Great Gatsby*, Baz Luhrmann is the director and shared screen writer with Craig Pearce and also producer, his influence on the film is much more emphasized. As the centrality of Gatsby's character is mostly felt by audiences, this theory grabs more validity. When it comes to the character selection for this film, the director is the chief decision maker. Needless to say is that the director is in charge for the ultimate decision about characters' gestures and facial expression during their performance to transcode conceptual meaning of the novel into perceptual meaning of film through audio and visual perception. When the adaptor is identified, the question of his or her motivation comes to surface. Why to adapt? There can be many answers to this question but three main ones are discussed in Hutcheon's theory. The first one is "economical lures" and the second one is "cultural capital" and the last one is "personal and political motives".

When it comes to economical lures, every filmmaker should take this factor into consideration and Luhrmann as the director and his colleagues are not exempt from this fact. Economical motivation is an important factor in choosing one literary work for adaptation. As film is an expensive and collaborative art, it should select those works of literature which are tried and tested before. Choosing a famous classical work like *The Great Gatsby* can ensure its creators that the invested money would be returned back. This movie has cost its creators about 105 million dollars and has sold about 351 million dollars worldwide which shows that it has been a successful selection to be adapted (boxofficemojo.com). Furthermore, economical lures are present in every level of filmmaking, character selection, setting, costume designing and also in adaptors decision about which part of the book is more convenient to be adapted and which parts are not. When in the film, Gatsby's parties are shown with flamboyant and exotic, passionate scenes, the idea of selling a film better and better comes to mind. In another scene, in Myrtle's apartment, there are some sensuous scenes that do not exist in the novel and has been added to the movie so that it can sell more and more.

Another motive in Hutcheon's theory is Cultural Capital which was discussed in details in methodology. Choosing *The Great Gatsby* has definitely had some cultural commemoration. Because many more people can get acquainted from watching a movie than reading a novel. The director has got some respectability and also increased cultural capital of west by choosing this novel for his adaptation. For many people who have not read a book but heard something about it, the novel is "a generally circulated cultural memory" (qtd. in Hutcheon 122) and by watching a movie more people will see Gatsby and the notion of American Dream will reach million more people.

Another motive in Hutcheon's theory is personal and political motives. The director of this movie, Baz Luhrmann, was raised in Herons Creek, a tiny rural settlement in northern New South Wales, Australia. He was about twelve years old that his parents' marriage broke up and he selected to stay with his father. Three years later, he escaped from his stepmother and moved to Sydney to follow his dreams. There are some affinities between Luhrmann's life and Gatsby's life. They both

grew up in harsh circumstances and followed their dream somewhere else. They are both self-made man. In his interview with a journalist who calls his hometown as “arse-end of nowhere” Luhrmann states that

Fair comment... maybe it wasn't the arse-end of nowhere, but you are right, it was a tiny little town. Eleven houses. But it was an unusual upbringing...we lived on a gas station....and yes, if you are going to ask if I was that little boy in the cottage reaching out to the castle on the hill, then yes, yes..... I changed my name by deep-poll when I was still at school.so I obviously had grandiose plan, even then (The Guardian, Web).

This congruity may have caused Baz Luhrmann to identify his character with Gatsby and choose this novel for his adaptation. Luhrmann continues to comment about his fascination about the novel and says: “after Australia I wanted to do something smaller and more manageable...and so I chose Gatsby...I love large parties. They're so intimate” (The Guardian, Web). His interest in large parties may justify his decision to choose *The Great Gatsby* and this fact may also justify colorful, flamboyant, wild parties with fast cuts that he depicts in his film.

When I watched the movie, no political motives on behalf of the filmmakers touched my sensitivity except the idea of Gatsby's colossal hope embodied in green light and the notion of American dream. By choosing *The Great Gatsby*, director and filmmakers have intensified the impact of American Dream which is one of the cornerstone of American society. The idea of showing this notion to numerous people has in its own influence on people, no matter which destination American Dream moves to.

5.7. How Is the Film Received by Audiences?

How is Luhrmann's adaptation shaped to satisfy audiences? Hutcheon considers two major categories of audiences which are knowing and unknowing. There are enough motivation or pleasure that satisfy both groups of film audiences. For knowing audiences, Luhrmann's adaptation is mostly faithful to the major points of the plot. The director who is also a screen writer of this film, has put many lines of the original novel into character's dialogues. He has changed some description, but dialogues are nearly the same. What I mean by description is both verbally through Nick's voice over or those visual descriptions designed by the cinematographer at first and confirmed by the director. The idea of having Nick in the sanatorium is influential in keeping the knowing audiences satisfied. Throughout the film, there are many flash backs that shows Nick narrating a story or judging other characters. Maintaining the linear plot of the film exactly based on novel is another point that has been observed, having audiences in mind at the time of film production. It is proper to mention that the film is more Gatsby centered than it is in the novel. I think, Luhrmann as a director has tried to pay his debt to Fitzgerald by intensifying Gatsby's role in the film. Other characters in the movie have been marginalized or less revealed. In the film, Gatsby is a romantic figure that follow his destiny by perusing Daisy. Other themes like class difference, decadence of American Dream, social Hypocrisy are overshadowed by Gatsby's romantic pursuit of Daisy. Being a romantic film will satisfy those unknowing audiences who watches the film for the first time and have not read the book before. A film is full of spectacle to satisfy these kind of audiences. Even when Tom and Nick goes to Myrtle's apartment, the scene changes to a modern party in which people drink alcohol and use drugs. Even the music of the film changes to a modern rapper and the song changes to “life is a drug” song. In the novel, Nick does not flirt with Myrtle's sister and goes to a neighbor house. These spectacles and flamboyant parties are more like musicals rather than real party with real, live, good and bad people in it. Unknowing audiences will mourn for a Gatsby who has been killed by Tom's deceitful trick that put the gun in Wilson's hand. In the novel, Tom does not give Wilson a gun and just tell him that car belonged to Gatsby. Gatsby should die because of his persistence on corrupted dream that has lost touch with reality. This is the Gatsby

who move towards doom faith by endangering American Dream. This Gatsby will not make knowing audience happy, he just plays a role of romantic hero for unknowing audiences.

Daisy in the novel is different from Daisy in the book. In the book she is as corrupt as Tom and does not create a romantic counterpart for Gatsby's love. She is as shallow as Jordan and is aware of her social class and the comfort and security that it brings to her life. If in the film she is depicted as what she is in the novel, she would become a lot harder person to fall in love. Then Gatsby would lose his romantic motivation in the film. In the novel when Gatsby goes to Tom's house for lunch, Daisy is playing with her child and remarks how beautiful she is and then ends her away with her nanny. She is not a devoted mother. The child is not a part of her soul. This scene has been deleted from the novel, because it presents a real shallow image of Daisy. When a director wants to satisfy unknowing audience with a romantic Gatsby, Daisy's character should be shown accordingly. Had the director had a real Gatsby in mind, he would have become more dismaying Gatsby but more faithful one. Fitzgerald's Gatsby will not satisfy all of the audiences that sees Gatsby for the first time and director should have both category of audiences in mind.

5.8. The Context of the Film and Novel

The Great Gatsby was published in 1925 in the roaring twenties when previous norms of the society were being shattered by post-war modernity. This novel is the criticism of that era and somehow predicts the downfall of American society in 1929. Before 1929 everything was going up. Morality became looser, people got richer, economy boomed and buildings grew higher. In this society there was distinction between different classes of the society. Moral hypocrisy was dominant. One day people put ban on alcohol and other day they sought it. Fitzgerald's *The Great Gatsby* is a criticism of American Dream in this society. It is a reconsideration of this basic notion in American society that it might deviate from its main path. After the economic recession of 1929, Fitzgerald's theory came true.

What can a 1920s novel have for people in 21st century? How can they identify themselves with it? In one of his interviews, Luhrmann answers this question: "since 9/11 there has been an added slight moral rubberiness in our world, and we all know that things came crushing down. And it is this that makes *The Great Gatsby* story especially relevant today" (Life and Times. Web). People can feel affinity between their time and 1920's. There is some similarities between what America Dream meant at 1920s and what it means now. As in time of creation and reception both novel and film were in America, the question of where cannot be scrutinized in this adaptation.

6. Conclusion

Nowadays, narration is not bound to written form as it was in the past. New kinds of narrative such as visual and interactive have come to the center of modern academic atmosphere. Visual narration came to existence by the invention of cinema industry at the beginning of the twentieth century. Interactive narration is specified for video games in the late twentieth century. There is a relationship between all types of media and art forms. Human studies has found new form of expression like film. Under such circumstances, the need for comparative literature is felt more than before to bond separate branches of human studies with each other. Adaptation is one of the new branches in human studies that has found new significance as new art forms come to existence. In this research, the relationship between literature and film as two different forms of human expression went under scrutiny. By probing different aspects of novel being transferred into film, numerous aspects of the novel reveal themselves. Adaptation provides more general appreciation of literature as well because it makes some works of literature known to many other people by providing them a new interpretation of it as a film. Adaptation provides a secure choice for those who wants to create a film. Adaptation is already tried and tested and more likely reduces the risk of not being accepted by people.

Some critics believe that an adaptation must be faithful to the essence or spirit of the novel and can change other things. These words like spirit and essence are totally subjective and may

differ from one person to another. What certain director or screen writer feels appropriate to be included in the film may vary from person to person. Here comes the notion of re-accentuation. Each one of the major element in filmmaking like director or editor may find one aspect of the novel more appealing and focus on other elements of the narration like characterization and point of view to reach desirable effect.

In the novel *The Great Gatsby*, the notion of American Dream plays an important role in the advancement of plot. This idea of American dream is embodied in symbolic meaning of green light. As an audiences of the film of 2013 *The Great Gatsby* can see, this notion is manifested through different shots in the film. The starting scene and the ending scene involves this green light in addition to its numerous depiction via the duration of film. In the film this green light is mostly associated with Daisy. Daisy is shown as a romantic figure who suites Gatsby's colossal hope. Gatsby is shown as a romantic figure who is passionately in love with Daisy and other aspects of his character are marginalized to reach a desirable effect of having him as romantic character in the film. Daisy and Tom are part of upper class and they are in sheer opposition with newly rich people like Gatsby. This antithesis between Gatsby's class and Tom's class is not shown in the film as it is described in the novel.

Accordingly, film makers have decided to focus on a plot in a way that Gatsby is shown as romantic figure and Daisy his suitable object of dream. They acquire their desirable effect by deleting some conversations that are illuminating for Daisy's real character or Gatsby's antithesis both in character and social Class with Tom. Besides, by choosing Leonardo Dicaprio who became famous and was introduced to professional acting in Holly wood by *Titanic*, this element of Gatsby's romantic dimension is intensified as Dicaprio was playing a romantic figure in *Titanic*. Moreover, is his and other actors' performance in the movie that creates director's unique interpretation of the novel. Besides, editing plays a great role in arranging the sequence of plot in a way that Gatsby's life is depicted in a way that connotes meanings desirable to director's motives. One of the major attributes of Hollywood films is pleasure and entertainment. Party scenes in the film have been mostly focused upon in the film to reach this purpose. Besides, setting, costume design and music all reinforce this impact of the film.

Although major parts of the novel have been tried to be shown in the film, but different ways of its expression in different medium and different interpretation of screenwriter and director has caused differences in the plot, theme, characterization and overall conclusion of the novel. The sense that one gets after watching a movie is different from a sense which he or she gets after reading a novel despite their numerous similarities. Through the comparison between film and the novel real intention of Fitzgerald unfolds itself. Similarities and differences helps us to get more comprehensive understanding of the work and this is the function of comparative literature.

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