

**“NIGHTS IN RODANTHE”: LITERARY DISCOURSE AND
CINEMATIC NARRATIVE**

With the emergence of cinematography art consumers have become very demanding in satisfying their literary needs. It is no longer enough just to read a book. They long for a movie adaptation which can either give fulfilment or disappoint badly and ruin the impression of the book altogether. This obsession started with the series of fantasy novels called “Harry Potter”, continued with vampire-romance set of books “Twilight” and dystopian novels “The Hunger Games”. American romance novelist Nicolas Sparks has risen to the top having created a number of international bestsellers, many of which have been adapted to successful films. The admirers of his literary works wait patiently for his novels to be adapted into movies. It can be put that they carry on with the book vs movie obsession which began with J. K. Rowling and her set of novels.

Statistic shows that the search for the source text significantly increases with the adaptations of novels. Taking into account the growing demand and enthusiasm for movie adaptations from the readers’ favourite books, “Nights in Rodanthe” by Nicolas Sparks and its big screen adaptation were chosen as the objects of the research.

The purpose of the research is to analyze literary discourse and cinematic narrative on the bases of the novel and the movie respectively.

Discourse analysis method was applied in the course of the research.

Research results. According to the article by L. C. Gualda, we should take the film as a literary translation, since both are entirely independent, but at the same time, are closely related [1, P. 203].

Indeed, novel and the film are basically equal in terms of ability to convey. Both use figurative or metaphorical language, the setting, the story, the channel. Both of them represent events, situations and actions with some setting at the background. Although having some similarities, they are different for the

most parts. Cinematic discourse is not language use in film (dramatic dialogue, fictional conversation, scripted interaction) but the audiovisual discourse of film narration itself: the discourse of cinematography, montage, and sound design used by filmmakers in narrating cinematic stories. Cinematic discourse is filmmakers' main expressive vehicle and primary form of communication with and influence over film viewers [1, P. 205].

We will proceed further in our research with the help of comparing literary discourse of the novel "Nights in Rodanthe" by Nicholas Sparks and cinematic narrative of the movie adaptation directed by George C. Wolfe.

1. Narrative. Both the novel and the movie share the same narrative code, which can also be called the narrative discourse. In the novel we can observe the narration coming from the author who mostly tells us the story. Meanwhile, the movie shows us a story without a teller with the help of media and visual channel of communication.

2. Reality vision. While the book shows verbal reality, the movie shows a visual one. The reader has to imply his own imagination in the first case. The film, on the other hand, reproduced the imaginary reality which may or may not coincide with the reader's imagination. The writer uses language techniques to show reality. He creates a narrative voice which represents him.

For instance, the description of the Inn at Rodanthe in the novel from Chapter 3: "He had no reason to ask for directions, and a minute later, he pulled off the highway onto a short gravel drive, thinking the Inn at Rodanthe was more charming than he'd imagined it would be. It was an aging white Victorian with black shutters and a welcoming front porch. On the railings were potted pansies in full bloom, and an American flag fluttered in the wind" [2, p. 28]. The house is one more character of the novel providing the setting and background for the main story. The movie goes on with it making the Inn the film star along with Richard Gere and Diane Lane. But the reality vision in the movie is different. When we first get acquainted with this house in the movie, we see it does not coincide with the reality of the book. Camera rolls around the entire

house so that we could get the first impression. What we see is that the house is dark grey with blue shutters instead of white with black shutters. For some readers the changes in reality do not matter but for some of them they do.

3. Literary and cinematographic language. In the book everything starts from the word to the visible image. The first couple of chapters introduce us Adrienne, one of the main characters. The reader reads and creates the image in his or her mind. In the movie, on the contrary, it starts from the visible image which moves forward to verbal expression. Firstly, we see the character and then we hear her speak.

4. Time. A key difference between literary discourse and film discourse is quantitative. What is small in the film (a single scene or shot) can be rather big in the book (a description for many pages). We understand that Adrienne is a divorced single parent living unhappy life with the first couple of scenes. Whilst in the novel it takes almost the whole chapter. It takes less time in the movie to understand the plot than in the book.

5. Space. Both the novel and the movie contain flashback techniques. Though the book is full of them, the movie uses it only once to explain Paul Flanner's death. We can observe some effect on the screen during the flashback scene – the change of colour. The memories appear to spectator in pale colours while in the novel these changes are easily represented using a time counter – adverbs or tenses. The space dominates the film. However, time dominates the novel.

6. Accuracy of adaptation. The issue of adapting a novel for the cinema has never been easy. The writers argue the lack of fidelity to the original or the distance between the two languages semiotics. Moviegoers, for their part, argue that there must be freedom in any creative work. The problem lies in the interchangeable connection between the novel and its adaptation. A bad movie can scare people off from reading the book and vice versa a good adaptation can lure people into reading it even if they have not planned to do it. Although, the frequency with which they adapt literary works to the screen makes the debate

about the quality. Not all filmmakers understand the beauty of literary word. Most of them just see the chance to make money on people's literary passion and turn it into big box offices.

Conclusions. By way of conclusion, both novels and their adaptations are important as they make us experience narrative transportation. They both engage the reader and the viewer into the story. This can even lead to obsession when it influences their attitudes and behavior in reality, even after they have finish watching a film or reading a story. We cannot deny that literature and cinematography go hand in hand in the 21st century. Every successful writer secretly hopes for his literary work to be picked up for a movie. The question is whether the story from pages will be conveyed into a big screen as best as it can be or ruin the impression from the book all in all.

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