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Arrival: From Book to Screen

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Abstract

This dissertation examines an adaptation of a short story to cinema based on an analytical and comparative approach. It defines the process of adapting from one medium to another and introduces the art of storytelling. The genre of the story adapted is science fiction, the present work gives an overview of the genre in literature and cinema by showing its important figures and representatives that permitted the genre's evolution, highlighting important moments in the history of science fiction literarily and cinematically, presenting its multiple definitions by different scholars and specialists. Then it presents the short story and its author Ted Chiang, the feature film, the screenwriter and the director of the film and finally the cast, elements that are contained in the first chapter. In the second chapter, this dissertation puts the focus on the similarities between the short story "The Story of Your Life" and its adaptation to screen *Arrival* at three different levels; the plot, the character and the themes. An adaptation which simply uses texts from the original source as dialogues and scenes without modifications is not an adaptation. In the case of *Arrival*, changes are presents and examined also at three levels; the plot and the characters, the Sapir Whorf hypothesis which plays a primordial role in the logic of the film and the story movement. Most stories tend to deliver a message, positive or negative, pessimistic or optimistic etc. So, in the last part of the second chapter, this work attempts to decipher the hidden meaning behind the story politically and philosophically based on several interpretations.

Dedication

To the memory of my Grandfathers.

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General Introduction

Cinema is an art that tries to reflect the society we live in, showing the best of it like the worst, expressing emotions, feelings and sentiments that mankind might have in certain situations. Watching films became part of our culture and the easiest way of entertainment. The industry of cinema has never been so good.

Often a movie adapted from a novel can give the audience the desire and the curiosity to discover the original work. With all the details of narration that the book medium can offer, the experience can be quite different and surprising from watching the movie adaptation.

The science fiction movie *Arrival* directed by Denis Villeneuve in 2016 is an interesting example among many others. The movie gave another breath to the original short story which was written by Ted Chiang as “The Story of Your Life” and first appeared in 1998. It was thanks to the film adaptation that the book was republished in 2016 using *Arrival* as a title for the whole collection of short stories. The process of adaptation is very important and considered by specialists as an art and a skill at the same time. In the case of *Arrival*, some changes were necessary, to make the story more cinematic.

The present work therefore examines those modifications to find what they add to the story and also what makes them necessary to the plot. It also tries to determine out the hidden message and the philosophy behind the film, by examining how mankind approach the unknown, the importance of communication through language and not action and the effects of perception on our communication.

Based on an analytical and comparative approach, the present study seeks to answer the following research questions:

What are the main similarities and differences between the short story and the film?

How can adaptation offer a new reading of the original medium?

In order to answer those questions, this work is divided into two chapters. The first chapter presents the genre of the film, “science fiction”, in cinema and literature, then introduces the cast, the director and the screenwriter and gives an overview about the process of adaptation.

The second chapter examines the similarities and the differences between the two mediums, literature and cinema to show what needed to be altered and what was conserved from the novella to keep the roots of the story intact. The second chapter also studies the hidden meaning of the story with its political and philosophical messages.

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1.1. Introduction

Watching a good movie, no matter its genre, a drama, a thriller or a comedy can be a fantastic experience. The majority of movies have been adapted from literary works such as novels or short stories. A good movie adaptation can incite the audience to read the original work and learn more about the story with all the details that the book can offer and the movie cannot due to the specific format of each genre.

1.2. Film Adaptation

Adapting a film from a novel, play, magazine article, newspaper story, or biography can sometimes be a challenge, to say the least. The first inspiration of films can be considered to be novels, even if nowadays comics are not far with the success of Marvel Universe and the DC Comics, yet, novels remain the first source for successful film stories. Huge successes at the box office like *The Godfather* (trilogy), *The Lord of the Rings* (trilogy) or *The Silence of the Lambs* are well-known examples. But of course, not all adaptations are successful although the material source (the novel) is well-written, like the saga *The Maze Runner* or *Divergent*.

The verb to adapt means "to transpose from one medium to another" (Field 259). Adaptation is defined as the ability "to make fit or suitable by changing or adjusting" (Field 259). The goal is to create something new based on the source material. The screenwriter has the obligation to respect certain aspects of the original work but also not doing the mistake of copying the dialogues to the letter because the formats of narration are not the same. Adding to all that the fans of the novel whom the screenwriter must satisfy even though screenwriters are not the only ones responsible of the failure or success of a movie adaptation, directors, producers, film companies and the casting also plays a major role in the process of making a good cinematic project. The focus is more on screenwriters because they are the starting point.

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Part of the trick of adaptation is trying to find a workable way of externalizing the book's interior monologues. Sometimes it came down to taking the thoughts and turning them into dialogue (Field 261).

That is one of the challenges that can face screenwriters. Their goal is to find the perfect line, the memorable moment when reading the novel for the first time. The moment or line that will give a good cinematic scene. The job of screenwriters consists also in picking the parts of the novel that can be adapted and the choice can sometimes be difficult, depending on the source material. Because some novels are simply not written to be adapted into movies even if this is extremely rare nowadays because authors know the benefits of having their books adapted to cinema so they write their stories keeping in mind the idea of an adaptation to screen.

1.2.1. Adapting to the Screen

What is first needed when working on a movie adaptation is a screenplay. The most basic definition of a screenplay is that it is a guideline for the movie makers to follow. A screenplay is full of images linked together with dialogues. It is “not a novel and certainly not a play” (Field 19). Its structure is much more different, in a novel for example everything is based on the main character, the readers are intrigued with all what happens to him because they build empathy towards him when reading the story, a story that is told through his eyes and his point of view. So, the readers are conditioned to care for him because his emotions, feelings, fears, hopes are communicative and influence our judgment, even if other characters appear in the story, the story follows their objectives and point of view but always comes back to the perspective of the main character who is the center of the story.

A screenplay is different. The film is a medium that requires our ocular vision, and one single scene can contain multiple pictures or pieces of film in the background. So, the screenplay uses these pictures to tell a story with dialogues and situations, within a context of a dramatic structure from a story to another but what all stories do have in common is the beginning, middle, and an end,

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sometimes in a different order like in the movie *Memento* by Christopher Nolan. Jean-Luc Godard says that “Screenplays have a basic linear structure that creates the form of the screenplay because it holds all the individual elements, or pieces, of the story line in place” (Field 20).

The story is the whole. The characters, the setting, the plot, the three acts, the music, the narration, all these elements are parts of the story. And a structure is what keeps the whole and the parts in place, the link or the relationship between the story and each element is essential to a good story.

1.2.2. Screenwriting

Screenwriting is a skill and an art at the same time, everyone can tell a story but not everyone can tell a good story, this process can be learned by practice, and mastering certain steps that are essential to the structure of the story like the characters, the setting or the plot. Each aspect must be studied carefully to build a story that makes sense. It is essential “to introduce the dramatic premise (what the story is about) and the dramatic situation (the circumstances surrounding the action), after that you must create obstacles for the characters to confront and overcome, and finally resolve the story” (Field 23).

With the rise of technology nowadays, like smartphones and computers, anyone can make his own film. A free video editing software and a smartphone’s camera and you have basically in possession all what is needed to make a film. Screenwriting and filmmaking became a part of the culture which made screenwriting evolve into a more visual medium. But the principals of screenwriting are unchangeable no matters the time or the era. Screenwriting is a craft, a craft that can be learned (Field 16).

The screenplay or script is the source of information used by the filmmakers to transform words on pages into visual scenes. The purpose of screenwriters is not to give instructions to the director or producers. They both already know their jobs, but to give a precise description of events that help them visualize the scene. A clock ticking, a broken window, a dog barking outside, a

baby crying upstairs, all this kind of small details must be described in the script to add more authenticity to the scene.

1.3. Science Fiction as a Genre

Science fiction has proved notoriously difficult to define. It has variously been explained as a combination of romance, science, and prophecy, “realistic speculation about future events” (quoted in Seed 1), and a genre based on an imagined alternative to the reader’s environment. It has been called a form of fantastic fiction and a historical literature. In that sense, as Joanna Russ has explained, it is a ‘What If Literature’ (Seed 2).

Science fiction is the way writers imagine the future. “It is a genre full of conventions and strict habits” (Clute and Nicholls 483). Everyone knows what to expect when reading or watching a science fiction work as if there was a contract between the audience and the writers, a contract that must be always honored. The flying cars, the androids and the aliens became classics that cannot be ignored in our culture. They became part of genre’s rules of storytelling. Science fiction is also considered by fans of the genre as part of the US history and literature (Clute and Nicholls 483).

The term science fiction came to general use in the 1930s. Hugo Gernsback a writer and a magazine publisher referred to the category as “scientifiction” in the first magazine about the genre titled *Amazing Stories* in April 1926 (Clute and Nicholls 311).

By 'scientifiction' I mean the Jules Verne, H.G. Wells and Edgar Allan Poe type of story - a charming romance intermingled with scientific fact and prophetic vision... Not only do these amazing tales make tremendously interesting reading - they are always instructive. They supply knowledge... in a very palatable form... New adventures pictured for us in the scientifiction of today are not at all impossible of realization tomorrow... Many great science stories destined to be of historical interest are still to be written... Posterity will point to them as having blazed a new trail, not only in literature and fiction, but progress as well (quoted in Clute and Nicholls 311).

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In the 1940s John W. Campbell Jr drew up a new manifesto in the magazine *Astounding Stories*. He proposed that science fiction should be regarded as a literary medium akin to science itself:

Scientific methodology involves the proposition that a well-constructed theory will not only explain away known phenomena but will also predict new and still undiscovered phenomena. Science fiction tries to do much the same - and write up, in story form, what the results look like when applied not only to machines, but to human society as well (quoted in Clute and Nicholls 311).

The academic J.O. Bailey in *Pilgrims through Space and Time* (1947) identified his material thus:

A piece of scientific fiction is a narrative of an imaginary invention or discovery in the natural sciences and consequent adventures and experiences... It must be a scientific discovery - something that the author at least rationalizes as possible to science (quoted in Clute and Nicholls 312).

Many science fiction writers and researchers tried to give definitions to the contemporary genre that can assimilate earlier work. Among them Judith Merril who replaced the term "science fiction" by "speculative fiction":

Speculative fiction: stories whose objective is to explore, to discover, to learn, by means of projection, extrapolation, analogue, hypothesis-and-paper- experimentation, something about the nature of the universe, of man, or 'reality'... I use the term 'speculative fiction' here specifically to describe the mode which makes use of the traditional 'scientific method' (observation, hypothesis, experiment) to examine some postulated approximation of reality, by introducing a given set of changes – imaginary or inventive - into the common background of 'known facts', creating an environment in which the responses and perceptions of the characters will reveal something about the inventions, the characters, or both (quoted in Clute and Nicholls 312).

Earlier definitions of science fiction all put the emphasis on science. However, Merril's definition is much wider including stories about society without necessarily focusing much on science (Clute and Nicholls 312).

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In the 1960s science fiction received a new wave of thought largely from the United Kingdom, changing its status from a typical US phenomenon to a global literary genre. In *Billion Year Spree* (1973) Brian W. Aldiss offered the remark - it seems more an observation describing a philosophical outlook than a definition that "Science fiction is the search for a definition of man and his status in the universe which will stand in our advanced but confused state of knowledge (science) and is characteristically cast in the Gothic or post-Gothic mode" (quoted in Clute and Nicholls 313).

In 1972 Darko Suvin defined science fiction as "a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment" (quoted in Clute and Nicholls 313).

Probably the most important aspect of Suvin's definition is the emphasis that he puts on the difference between the real world which he refers to as the empirical environment and the fictional world. This was something new at the time in the vast world of literature. Called by writers and researchers a "novum" (a new thing) (Clute and Nicholls 313).

Another debate also existed between scholars on what makes science fiction different from fantasy. Some researchers advanced the argument that science fiction must follow a natural law and give cognitive explanations whereas fantasy follows what they called a supernatural explanation, without boundaries mostly justified by magic. Even if science fiction sometimes follows both at once not making it a not homogeneous genre with the objective to comment on the real world through the use of metaphors and hidden messages or to create an alternative world to ours (Clute and Nicholls 313).

Alvin Toffler, author of *Future Shock* (1970), a study of the increasing rate of change in the real world, wrote in 1974 that science fiction, "by dealing with possibilities not ordinarily considered - alternative worlds, alternative

visions - widens our repertoire of possible responses to change" (quoted in Clute and Nicholls 314).

Toffler's definition of science fiction focuses more on the social impact of the genre on our society instead of its pure nature. More complex than Marshall McLuhan's earlier comment in *The Medium is the Massage* (1967) that "Science fiction writing today presents situations that enable us to perceive the potential of new technologies" (Clute and Nicholls 314).

In 1987 Kim Stanley Robinson wrote in *Foundation: The Review of Science Fiction* that science fiction was "an historical literature... In every science fiction narrative, there is an explicit or implicit fictional history that connects the period depicted to our present moment, or to some moment of our past" (quoted in Clute and Nicholls 314).

A proper definition to science fiction has not yet been found. There is always a huge disagreement between specialists of the genre about the real nature of science fiction. John Clute and Peter Nicholls in their book *The Encyclopedia of Science Fiction* concluded that it is impossible to describe science fiction as a homogeneous form of writing, adding that science fiction is arguably not a genre in the strict sense at all but a mix of distinct genres, from alien encounters to time travels. Always according to Clute and Nicholls it is the fluidity of the genre and its "sense of wonder" which makes it interesting and worth "fighting" over it.

1.3.1. In Literature

There is extensive debate over when science fiction began. Some histories have extended their reach back as far as Lucian of Samosata's *A True Story* from the 2nd century AD, which describes a voyage into space and a form of inter-planetary war. Other historians take their starting points in the Renaissance with works like Thomas More's *Utopia* (1516) and Francis Godwin's *The Man in the Moone* (1638), or in the Industrial Revolution with Mary Shelley's *Frankenstein* (1818). Two other starting points have been mooted: the late 19th century from around 1870, and the early 20th century when labels like 'science fiction' were first used (Seed 2).

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Science fiction developed as a series of schools of writing. Jules Verne, known for his series of novels about fantastic voyages, is often credited as the first major author of the science fiction adventure story. Stories in this tradition often focus on a marvelous invention or wondrous journey and generally have a less than serious tone and perhaps superficial characterization. H.G. Wells, who invented or at least popularized many of the major themes in the genre, is generally cited as the father of serious science fiction, novels that try to predict the future or that describe how people might react to speculative situation such as time travel, invaders from Mars, or the gift on invisibility. Wells and those who followed him were concerned with character, prose, and commentary (D'Ammassa 3).

During the 1920 and 1930s, pulp fiction magazines proliferated in the United States in particular; many of them were either exclusively or at least partially devoted to scientific romances. These magazines featured sinister covers, often incorporating bug-eyed monsters, stylized spaceships, and barely dressed women, and they obviously targeted adolescent males as their primary audience. Most of the stories published in them were crude, poorly plotted, badly written, and often contained questionable science, relying on strange settings and unbridled speculation to make up for any literary deficiencies. But something began to happen in the 1940s that would eventually change everything. A handful of writers with genuine ability wanted to write science fiction, and since the pulp magazines were the only game in town, that is where these writers submitted their stories. As a result, readers might find, in the same issue of a magazine, a finely crafted, thoughtfully rendered story alongside the latest marginally literate space adventure (D'Ammassa 4).

This uneasy balance began to shift in the 1950s with the advent of paperback books. Publishers of hardcover books were still generally suspicious of anything labeled as science fiction, but paperbacks were a different matter entirely. Many pulp writers made the transition to paperback some of them eminently forgettable, but some from among the ranks of the better writers. Then

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came the 1960s and the “New Wave,” a movement initially centered in England that sought to apply mainstream literary qualities to science fiction. A similar but less consolidated trend followed in the United States, exemplified by Harlan Ellison, Roger Zelazny, Samuel R. Delany, and Ursula K. Le Guin. The balance shifted dramatically over the next several years, and Science fiction writers such as Jack Vance, Philip K. Dick, and Ray Bradbury have now gained respect outside the field, while at the same time mainstream authors such as Margaret Atwood, Marge Piercy, Doris Lessing, and Anthony Burgess can borrow science fiction devices without being drummed out of the literary club (D'Amassa 4).

The 1970s witnessed a wave of feminist science fiction which was very beneficial for some writers like Charlotte Perkins Gilman (mostly known today for her 1892 short story “The Yellow Wallpaper”). Writers of the genre started changing status and obtained what they always claimed, which was occupying more the position previously occupied by realist fiction. They considered science fiction work more responsive and appropriate to an era full of modern technology (Seed 2).

The genre’s two major awards in literature are the Hugo Award, presented at the annual World Science Fiction Convention, and the Nebula Award, selected by the Science Fiction and Fantasy Writers of America (D'Amassa 4).

It might be considered that film is the perfect medium of science fiction, but this is not true. Science fiction literature is analytic and deals with ideas which film cannot achieve. The only thing film can do with ideas is to give them a visual representation carried with a metaphor which can sometimes be tricky to the audience and imprecise.

1.3.2. In Cinema

One word that goes well with cinema is illusion, cinema offers the capacity to trick the mind with special effects of aspects that do not exist. This ability unique to cinema is a very useful tool in science fiction films. Film makers have been using these tricks ever since the beginning of motion pictures.

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The very first film maker to use a special effect was George Méliès in *A Trip to the Moon* (1902). The film was silent, black and white, not very long but striking at the time. Méliès's second project was even more wonderful, titled *The Impossible Voyage* (1904) (Seed 118).

H. G. Wells's own 'film story' *Things to Come* (1935) is one of the first screenplays published in book form and direct evidence of his participation in making a 'spectacular film' from one of his own works (Seed 118).

The first science fiction boom was made in the 1930s in the United States of America, with influential movies such as: *Just Imagine* (1930), *Frankenstein* (1931), *Island of Lost Souls* (1932), *Dr. Jekyll and Mr. Hyde* (1932), *King Kong* (1933), *Deluge* (1933), *The Invisible Man* (1933), *The Bride of Frankenstein* (1935), *Mad Love* (1935) and *Lost Horizon* (1936) (Clute and Nicholls 220). What is interesting to point to, is that all the six movies above have a mad scientist in their stories. It may seem strange that a genre called science fiction gives a negative image about science and scientists who almost always end up destroyed by their own creation. This is called by some film professors the Promethean theme in reference to a Greek hero who stole fire from the gods (Clute and Nicholls 220). This theme is still very present in today's science fiction cinema.

The general idea of these films is that the brain is fragile and that over-using it would lead to madness. The result of all this is not just a science fiction movie but a horror-science fiction film. This cliché of the mad scientist disappeared for a while but reappeared after the bombing of Hiroshima and Nagasaki in 1950s especially in the Japanese cinema (Clute and Nicholls 220).

As a literary mode often finding expression in different media, especially the cinema. Science fiction works are often not single but situated within a series. For example, the novel *The War of the Worlds* (1898) by the English author and figure in the development of science fiction H.G. Wells which was adapted multiple times adjusting it to different national urgencies or the possibilities of

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different media (Seed 119). The latest film adaptation of the novel was directed by Steven Spielberg in 2005 starring Tom Cruise and Dakota Fanning.

After the 1970s, the special effects became more sophisticated and complex which strengthened the dominance of cinema on the field of science fiction. As an example, Ridley Scott's *Blade Runner* (1982) adapted from Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968) relies heavily on special effects (Seed 119). The movie is a classic neo-noir science fiction that left its audience with a lot of questions in mind. Some of those questions were answered in the sequel that appeared in 2017 titled *Blade Runner 2049* and was in fact directed by Denis Villeneuve starring Ryan Gosling and Harrison Ford. The film also got multiple nominations at the Oscars.

In the twenty-first century, science fiction stories are more in vogue than ever. Authors like Stephen King for example offered a lot of matter to the industry of cinema. He is probably the author with the biggest number of novels adapted to movies after William Shakespeare and Alexandre Dumas, many of them science fiction or horror. Just last year, four movies were inspired from his work; *It* (remake), *The Dark Tower*, *Gerald's Game* and *1922*.

Adaptation of science fiction stories can make unknown authors very famous. For Stephen King, it was the adaptation of his novel *The Shining* to a film of the same name directed by the great Stanley Kubrick and starring perhaps one the greatest living actor in Hollywood Jack Nicholson that made him more famous. Indeed, Stanley Kubrick's filmography is mostly inspired from novels or short stories.

1.4. The Short Story

"The Story of Your Life" first appeared in 1998 in the magazine *Starlight 2* and was first published in 2002 in Ted Chiang's debut collection of short fiction titled *Stories of Your Life and Others*. "The Story of Your Life" is the fourth story in Ted Chiang's book among eleven other short stories. According to Kent Palmer, this is a short story of true depth and profundity that

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lies beneath the dramatization and glitz of the movie that evolved out of the script that evolved out of this short story(62).

In the section “story notes” of the Collection, Ted Chiang stated that in “The Story of Your Life” he wanted to use variation principles to tell a story about a person’s response to the inevitable and by the inevitable he probably meant death. The death of a child.

1.4.1. The Author

Ted Chiang was born in Port Jefferson, New York, and currently lives outside Seattle, Washington. In 1990 he won the Nebula Award for his first published story, “Tower of Babylon”. Following this triumph, his stories have won him numerous other awards, making him one of the most honored writers in contemporary science fiction (Chiang 319).

Ted Chiang raised the bar with his story that became the basis of the movie *Arrival*. It is a story with actual intellectual content unlike so many which just rehash old tropes. It is a story that tells us something fundamental and new and different about our worldview (Palmer 56). That is extremely rare nowadays with the reign of mainstream and conventional pop culture. Ted Chiang was also included in the filmmaking process of *Arrival* to preserve his vision of the story.

1.4.2. "The Story of Your Life"

“The Story of Your Life” tells the story of a mother named Louise Banks who is narrating a story to her daughter. A daughter that she lost in an accident. At the beginning of the story the character of Louise Banks says that she knows how the story ends and keeps thinking a lot about how it began which can be seen as a hint from the author to the circular form of narration of the whole story, which is also the form of the aliens’ language and the way their vision of time works.

Louise Banks is contacted by Colonel Weber to help him communicate with the creatures inside the ships that appeared in orbit. The heptapods as they are called in the story wanted to communicate through looking glasses. Louise

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spent a lot of time with the aliens learning their language while trying to communicate with them. The language she learns is nonlinear and give her the ability to see the future and influence the present.

This short story has been adapted to the screen as *Arrival*.

1.5. The Film

Arrival is a 2016 science fiction and drama film directed by Denis Villeneuve and written by Eric Heisserer and distributed by Paramount Pictures. It is inspired from Ted Chiang's short story titled "The Story of your Life". The film received several nominations in film festivals and was even nominated for the academy award of best pictures at the Oscars.

It is probably the montage that makes the film original. It contains scenes of future events included in the narration that tricks the audience and looks at first view as memories from the past of the protagonist. All this accompanied with an unexpected twist at the end.

The film can be included in the subgenre section of alien encounter with a different approach to the category where the aliens are not necessary harmful or with bad intentions. The design of the creatures inspired from recently discovered aquatic species is also very different from what has been done before. The movie has multiple interpretations and can be intriguing at first watch and can easily be classified with the category of movies that needs to be watched at least twice. The film is also full of hidden messages about the society we live in and mankind's behavior toward the unknown.

1.5.1. Presentation of the Screenwriter

Eric Heisserer is a writer, director and producer, he worked on movies like *The Thing* (2011) and *Lights Out* (2016). He said in an interview that some film companies refused to finance the movie *Arrival* because the leading role is a woman. He did some changes to the short story to make it more cinematic like for example the way Louise's daughter died. Eric Heisserer is also the one who

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initiated the project of *Arrival* after reading the short story written by Ted Chiang.

In an interview given to Jeff Goldsmith he said that the first draft of the screenplay of *Arrival* was in the spring of the year 2011 and took him three months of process.

1.5.2. The Cast and Director

Arrival features a number of famous actors. It stars Amy Adams as Dr. Louise Banks, the protagonist of the film. Known for films like *American Hustle*(2013), *Her*(2013) or *Big Eyes*(2014). In some interviews she mentioned the fact that she met Jessica Coon a linguist from McGill university in Canada to help her build the character of Louise Bank.

Jeremy Renner plays Ian Donnelly, a theoretical physicist. He appeared in some huge productions like the Oscar winner film for best picture in 2009 *The Hurt Locker* or *American Hustle*(2013), his first work with his costar in *Arrival* Amy Adams. His last film *Wind River* is probably one of the most realistic films of 2017.

Forest Whitaker stars as Colonel Weber, a figure for black actors at the same level of a Samuel L. Jackson or a Denzel Washington. He got the leading role in the movie *Two Men in Town*(2015) directed by the Algerian Rachid Bouchareb. He worked also on some great movies with respected directors like *Platoon*(1986), *Good Morning, Vietnam*(1987) and *Panic Room*(2002).

Denis Villeneuve, the director of *Arrival* is a French-Canadian film director and writer. He is mostly known for films like *Prisoners*(2013), *Enemy*(2014), *Sicario*(2015), or more recently for the blockbuster *Blade Runner 2049*. He is considered by the industry as one of the new generation of directors. His entire filmography received positive reviews from cinema critics. His style of directing is very recognizable with specific angles of camera. In most of his movies is found the barrier of language and miscommunication which perhaps reflect his position of French-speaker director trying to have a carrier in an

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Anglophone country like the United States of America. His movies insist a lot on the brutality that humans can have towards each other with very long scenes of pure violence and rage.

Denis Villeneuve considers his movie *Arrival* as dirty science fiction which means science fiction that tries to be as realistic as possible, to go against the current of what is being done recently.

1.5.3. Synopsis of *Arrival*

The film begins with some touching scenes of the short life of Louise's daughter, Hannah from the day she was born to the day of her death. A death that affected a lot her mother. In the next scene, Louise Banks (Amy Adams) is in a university giving a course to her students, one of the students looks intrigued and scared by a notification that she has just received in her smartphone and asks her teacher to put on the news channel. A few seconds after, an alarm is heard; at this point, it is clear that something strange is happening outside. Louise goes to her office in a movement of panic and checks the news, she learns about twelve flying objects that appeared in some places around the world.

Louise receives the visit of a group of military men. The colonel, Weber (Forest Whitaker) exposes to her a recording tape of the creature inside the ships and asks her if she can decipher what she hears. She seems curious about the aliens but the colonel refuses to reveal more details to her and reminds her that she didn't need a lot of information in a previous case when they needed her skills. She argues that, this time it is completely different. In the last case she already knew the language, so it was easier for her to do what she was called for. The colonel ends up giving her a last chance to help him before leaving. The night after, Louise is woken up by the light of a military helicopter in front of her house. Colonel Weber at her door gives her some minutes to get ready and follow him. On board of the helicopter he introduces her to a scientist and a mathematician named Ian Donnelly (played by Jeremy Renner).

They are brought to Montana in the United States where the unidentified object landed among eleven others elsewhere in the world. Trying to avoid panic

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by not revealing much to the public, governments of the world kept most of the operations of communication secret.

Louise's job is to find the reason of their arrival. With the help of Ian, she tries at first to speak with the aliens but quickly realizes that it would be easier to communicate in written language (visual communication) although the way these creatures write is very complex.

Louise ends up learning the language of the Heptapods, as they are called, to a point that she starts dreaming in their language. Soon after, she discovers that this language gives her a supernatural ability. The closer she gets to answers, the more the anxiety of the world's leaders increases, some military men even try to explode the ship while Louise and Ian are in it. They are saved at the last minute by the sacrifice of one of the Heptapods.

1.6. Conclusion

The development of cinema as a medium is related to literature. Adaptation is before everything else a cooperative work between two major persons, the director and the screenwriter. A good structure of dialogues is also very important and necessary to have an interesting result, or at least a not bad result. The process can take sometimes several years if not all the good conditions are available.

The movie companies usually forget the fact that not all literary works are adaptable, some stories are just "unfilmable". This is due to a style of narration specific to literature that many other media can simply not offer, including the 7th art. But even in the case where the original work offers a story that can be cinematically adapted, some changes are always necessary.

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2.1. Introduction

Arrival is a fascinating science fiction film but it is not just a film about an aliens' visit to earth. The message behind the story is a lot deeper than that and needs to be studied. That is what this research attempts to achieve in this chapter.

The movie, like the short story, reminds the audience that humanity is in front of an urgent need of communication, mutual trust and complete clarity. To make the world a better place for everyone no matter the differences or the preconceptions that might exist.

2.2. Similarities

One aspect that is shared by both literature and cinema is the art of narration. They both aim to communicate a good story to their respective audience with the objective to entertain them. Although the structures of narration are not the same, the goal of telling a story is common. They also both aspire to get an emotive response from their "consumers" by making them laugh, cry or both at the same time, which is not always easy (Rahmoun38).

Each medium possesses its own structure and language of narration. One based on the succession of images and scenes and the other based on texts and words. But their main tool to attract the audience is the story.

The goal of literature and cinema is to evoke the emotions and the feelings of their audience and to do so writers and filmmakers must always come up with new techniques of narration (Rahmoun39). After all, entertainment is a market, and like any other market, it must adapt to its customers and satisfy their needs and create the demand, making sure they never get bored or weary.

So, like the short story, the film *Arrival* tries to narrate a great story using the techniques of storytelling that the medium offers and deliver with it powerful messages about what it means to be human.

2.2.1. The plot

The audience might notice that a lot of similarities can be found between the short story and the feature film. Although it is said that a good adaptation is a “treason”, which means that a good adaptation is not necessarily faithful to the original work, *Arrival* is probably in the middle. It cannot be said that the filmmakers deviated completely from the original source, but it can also not be said that the original story was adapted to screen to the letter.

The root of the story is basically the same in the two media, what was added or altered was done to satisfy the expectations of the audience towards the medium of cinema when it comes to storytelling structure. The story movement that is circular or spiral is an essential element that is found in both the short story and the film. The alternation between the future and the present in the narration is another common point between them.

What comes in mind first is perhaps the non-zero-sum game scene that reveals the twist of the story in the movie, where Hannah asks her mother about the technical term for a situation where both sides win. This scene among others is practically identical to the way it is narrated in the short story.

Another crucial element that overcame the process of adaptation and the merit comes entirely back to the screenwriter, is the gender of the leading role. As mentioned before, some film companies and producers refused to finance the project of the film because the leading role is a woman and not a man. Eric Heisserer held good to this important aspect of the story and time proved that he was not wrong.

The fact that Louise knew that she would end up alone at the end of the story is another common point between the short story and the adaptation. Louise decided to have her daughter even though she was completely aware of the consequences of her decision, i.e. the death of her child at a young age and the departure of Gary/Ian who perhaps did not comprehend her choice or was informed about the inevitable death of Hannah after she was born.

All the elements that were not revealed in the film deliberately to keep it mysterious and intriguing can awake the curiosity of the audience to read the short story hoping for more details.

2.2.2. The Characters

The protagonist (the person around whom the story revolves) Louise Banks is a very profound main character. Not much is known of her background in both the short story and the movie. The character interpreted by Amy Adams looks very detached from what surround her. Louise seems to be living in her bubble, stuck in a routine, doing a job that does not seem to excite her. Living alone in a house isolated from the rest of the world, she also does not seem to be a big fan of changes and having her daughter was perhaps the best thing that ever happened to her.

The name of Louise was kept from the short story but the name of Gary was changed to Ian by the screenwriter Eric Heisserer. Gary/Ian is the second most important character of the story although he does not impact that much the development of the events, especially in the movie. When asked by Jeff Goldsmith, the screenwriter answered about the lack of implication of Ian in the story: "This is Louise's story and you want to make it as aerodynamic as possible" (Hisserer).

Gary/Ian is with Louise during all the sessions with the Heptapods, but he never seems to learn their language. And even if he did learn it, apparently, it does not allow him to see time nonlinearly as Louise did, which can be perceived as a serious lack of coherence in the story because it can ruin the concept of the linguistic relativity hypothesis.

Colonel Weber is the classical military character. Rigid, impassioned and hardly flexible in his attitude as if he was surrounded by a carapace that never seems to break, he is also the first source of pressure on Louise's shoulders. Expressing constant impatience and lack of trust, not knowing the reason behind the aliens' arrival seems to be unbearable for him. Eric Heisserer said about colonel Weber in the *Arrival* Q&A with Jeff Goldsmith That:

...there were even a few colonel Weber scenes that were like really seminal in identifying who he was as a character and the fights that he was having that never ended up making it in the final cut (Hisserer).

Colonel Weber is a character that prioritizes actions over communication. Ready to unsheathe at any moment if needed and trying to keep everything that happens under his control and authority. These three main human characters are the most significant common elements between the short story and the film.

2.2.3. The Themes

The major theme of both the film and the short story is definitely communication. Every step Louise takes tends to go towards the aliens to exchange with them rather than fighting them. The story tries to demonstrate that communication before actions is necessary to know more about the other and his intentions. Louise seems to be the only person who knows that it needs a lot of passion, trust and mutual confidence.

The aliens never showed any sign of aggression or violence but the protective nature of mankind makes them react defensively towards the unknown. The film shows the audience that, paradoxically, with all the advance made in the domain of communication, we still communicate less. It refers to that aspect by showing multiple screens and computers that are supposed to reunite nations but instead seem to be doing the opposite.

It shows also that in an era where everyone seems to be connected to at least one social media if not all of them, people have never been that much disconnected from each other. The theme of communication is thus very present in the short story even though it was written in 1998. As mentioned before, science fiction is based on speculation, to project towards the future and examine human nature and aspects of life.

If there is communication or attempt of communication or even miscommunication, there must be a language of some sort. The theme of language

is also very present and can definitely not be missed with all the linguistic references like the Sapir Whorf theory and the nonlinear orthography.

2.3. Differences

A lot of elements needed to be altered for the short story to work as a cinematic project. The expectations of the audience when watching a movie are not the same as when reading a literary work. That is why it is called an adaptation.

The main change concerns the title. The short story's title is "The Story of Your Life", partially borrowed from the title of the entire collection of short stories which is *The Story of Your Life and Others*. Eric Heisserer revealed in interviews that it was the director Denis Villeneuve who decided to change the title to *Arrival*. According to Villeneuve, the original title sounded more as a title for a romantic story than an alien encounter film, which could have been misleading for the film goers.

2.3.1. Plot and Characters

The short story is very different from both the screenplay and the film versions. All the elements added by the screenwriter rely on the name of the daughter (Hannah), the ambigrams, the angst and eternal return. The screen is not in the alien ship. There are 112 of them instead of 12. The screen is on the earth in a tent, so that the presence of the aliens was remote, still in orbit. Aliens did not try to learn the human language. They engaged in random exchange with the humans.

The humans did not really get anything of import, and particularly no ship such as appears in the script. The language was not a gift to mankind. Louise does not claim sudden abilities to read the future but rather it is hinted at through paradox. Much less of a sense of the aliens as the unconscious. Rather the aliens were just another species with a very different language system. They do not write in circles necessarily, this was an addition by the screenwriter who attempted to dramatize the story. The linguists are left with the language but they do not become any better at speaking it after the aliens leave. Louise has a sense

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of glimpsing the future as her life as a whole but does not claim to actually see any future event (Palmer 48).

Another small detail that was altered from the original source is the aliens' name. In the short story they are dubbed Flapper and Raspberry by Louise and called Heptapods by Gary. Heptapods is the Greek word for seven limbs or seven feet also given by Ian in the movie. In the movie the aliens are dubbed Abbott and Costello by Ian not Louise.

When reading the short story, there is no tension or pressure on Louise while doing her job. The aliens did not even land on earth, they communicated through 112 looking glasses sent from their ships in orbit. But a film is a visual medium that demands attractive scenes and needs to have conflict and tension between characters. With the book version of the story the result would probably not be the same. Having the aliens landing on earth was primordial to the feature film. It added more action in some scenes and created an atmosphere of fear and anxiety among populations and leaders of the world. As Eric Hisserer said in the Q and A with Jeff Goldsmith:

Ted's story is elegant and evocative and very literary and has no drama there on that level... there is no film here... I can have them spend a year in a room skyping with some aliens, this is not a film... (Hisserer).

Film makers are trying to have the greatest possible effect on their audience. They will do whatever works to get a response from their audience. This causes a probing of the human condition, and what strikes deep into those conditions, tends to get the biggest response. Film makers know how to get a response by focusing on the human condition (Palmer 32).

Even the way "Hannah", Louise's daughter, died was changed to add more impact and drama to the story. In the short story, Louise cannot change an irreversible future but the screenwriter Eric Heisserer decided to give her this ability. Because if Hannah dies in the movie the same way she dies in the short story, which means from rock climbing accident, her mother would be able to save her by a simple phone call for example, to tell her not to go. But having her

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die at a young age from a degenerative illness means that the loss of her child is inevitable for Louise.

In his classic guide "Story", Robert McKee says: "We cannot ask which is more important, structure or character, because structure is character; character is structure. They are the same thing, and therefore one cannot be more important than the other" (quoted in Weiland 12).

Concerning the role played by Jeremy Renner in the film, except being the father of Hannah and giving the names Abbot and Costello to the creatures, he does not seem to add much to the story even though he is essential to it. It can be said that the character of Ian Donnelly is the stereotypical version of a female character in a movie where the leading role is a male character. But because the mediums differ from each other, this weak spot does not appear much in the short story, but in cinema the structure of each character is crucial.

Hannah is Louise's and Ian/Gary's daughter. She is not present that much but her character needs to be examined. In the short story, her name is not mentioned but in the movie the filmmakers did not pick Hannah randomly. The word Hannah is what is called a palindrome, a word that can be read from both sides, right to left and left to right. This is one of many other clues for the audience to figure out that the structure of the story is circular.

Not only does character directly influence story structure, it is also a direct influence on theme. In some respects, we might even go so far as to say that characters arc = theme (Weiland 12).

In the short story, Hannah dies at the age of 25 from a rock climbing accident but in the movie, she dies at a young age from a disease. In an interview, Eric Heisserer, the screenwriter, justified this change by the fact that the film is dealing with time, and keeping the version of the short story would mean an obligation to age the actress playing Louise (Amy Adams) which would ruin everything by spoiling the final twist. The viewers would be able to differentiate between the present scenes and the future scenes just by the traces of age on

Louise's face. This change made the film more profound and effective as did the linguistic aspect.

2.3.2. The Sapir Whorf Theory

One of the first features that the audience might notice about Denis Villeneuve's *Arrival* is its brave choice to teach linguistic lessons in the middle of a science fiction film. It turns out that basic linguistics can actually be interesting to the audience. The Sapir Whorf hypothesis used in the movie is a theory that demonstrates how the language we speak shapes the way we think in our reality.

The point is that just learning the other language does not change the thought processes unless one begins to think in the other language. And even then, one's native language may determine thought patterns despite knowing and thinking in the other language. But getting to the point where one is thinking in the other language is what is necessary before one's way of thinking can be transformed by the acquired language. The premise of the movie is to use the Sapir Whorf hypothesis to affect an existential transformation in the character of Louise (Palmer 41).

Louise is attempting to learn an alien language by trying different strategies. She tries to learn how to speak and how to write at the same time (supra rational approach) and finds out that the Aliens' speech and writing are unrelated, independent, orthogonal. Then there is 'learning to learn to learn'. This is a view that opens out on to Hyper Being which means finding new ways to learn, like in the movie *Arrival* dreaming in the language of the aliens, getting visions support learning the language. The film induces recognizing that the brain changes as we learn, and that the Sapir Whorf hypothesis may be true, i.e. as we learn new languages, we change the way we perceive the world and perhaps how we think. Thus, we find that knowledge becomes something that transforms as we learn to learn it and it transforms us and we cannot remain the same and actually learn (Palmer 62). The film calls for questioning several basic assumptions.

2.3.3. Nonlinear Time

In *Arrival* the film, aliens are used as the vehicle for humanity to become aware of their understanding of time. The vehicle for comprehending time differently is the learning of the Aliens' language, which is based on the Sapir Whorf hypothesis and which changes the understanding of the world. The linguist Louise seems to grasp the circularity of time when she comprehends the language of the aliens. The emphasis in the film seems to be on the way that Louise Banks sees the future and that it is this gift/tool/weapon that the Aliens give humans through their language (Palmer 11).

When watching the first half of *Arrival* for the first time, the audience gets the impression that the film's timeline is linear. This is not the case; it is only at the end of the film that it is revealed to them as a major twist. The two first scenes for example might look sequential at first watch. The first scene is a montage of the short life of Louise's daughter and her death of cancer at a young age. The second scene is Louise coming to teach at her school the day the aliens arrived with emptiness on her eyes or which might seem as sadness. Because of the tragic event of the first scene and the assumption of the audience that the film's timeline is linear, the audience might think that Louise's state is justifiable because of the loss of her child. But when the film ends they get to know that the events of the opening scene of Louise's daughter happen actually after the end of the movie and what seemed like flash backs were actually flash forwards. Paradoxically, the biggest hint to the final twist is literally studied under the eyes of the audience along the entire film. It is the nonlinear language of the Heptapods. The circular form of the Aliens' language is what makes them perceive time in a nonlinear way.

Andrei Tarkovsky, a Russian filmmaker, writer and film editor said in 1984 at a meeting in Italy: "No other art form is able to fix time as cinema does. Therefore, what is a film? It is a mosaic made with time" ("Meeting Mr. Andrey Tarkovsky: Cinema is a Mosaic Made of Time"). This actually could be the key to fully grasp the story because the entire film is based on this technique of

montage which consists in altering between future and present scenes to narrate a story whose events are connected over time in a spiral way.

Thrillers like *Vertigo*, *Blow-Up*, *The Conversation*, and *Memento* typically favor the spiral (story), in which a character keeps returning to a single event or memory and explores it at progressively deeper levels (Truby 9). The movie *Memento* for example, is entirely mounted to narrate a story backwards with black-and-white scenes to suggest the past and colored scenes to indicate the present.

This highlights the importance of the montage and the editing in the filmmaking process and the craft of storytelling. It also attracts attention to the way themes are conveyed in films.

2.4. The Hidden Meaning

The kind of films that resembles *Arrival* usually requires multiple viewings in order to understand their meanings. This sort of films are not the classic stereotypical blockbusters. They are more complex and each frame in them deserves an entire attention. Some of them are closer to art than entertainment and are studied years after their release. Palmer is right to affirm that "...the film is a lot clearer the second time around" (62).

These movies are probably not made for everyone, because they can be sometimes very challenging to understand. They might seem pretentious for some viewers; obviously no one wants to have his intelligence insulted by a movie. But they have a specific audience of film nerds and cinephiles that like to be challenged by a film and open discussions about the different theories and interpretations of each other to understand the meaning and the message of what they watched.

2.4.1. The Political Message

Films, like literature, can convey important political and social issues. Cinema has this specificity, unlike for example music, a non-figurative and non-narrative art, to present class, gender and race relations which is already a

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political and social act. For some scholars, all films can be political at two different levels. First, because they expose social relationships between individuals which necessarily describes a political, economic and social system. Second, even the way movies are edited and mounted can be political, especially American movies. It is also known that the lenses of a camera cannot be objective. *Arrival* does not escape this rule. The feature film at the opposite of the short story is full of political messages. For example, the divided reaction of populations towards the Aliens' arrival and the fear and anxiety that they caused can be interpreted as a reference to the way nations and some leaders of the world react towards immigrants and refugees.

The film exposes the difficulties that nations and their respective leaders have when it comes to communication. Especially that the gift/weapon/tool of the aliens was fragmented into twelve parts; meaning that nations are forced to collaborate to join the pieces of the puzzle. As if the aliens established a condition to have full access to the gift/weapon/tool. It can be thought that this was done deliberately by the filmmakers.

The film also tries to demonstrate to its audience that sometimes nations must work together to establish peace and that miscommunication can lead to conflicts and wars. The soldiers that attempted to explode the aliens' ship were led by a fear cultivated by TV news and perhaps preconceptions about the foreign and the unknown.

In a movement of panic the entire operations of communication ceased suddenly and Louise and her team got blacked out. The president of China even threatened to destroy the alien's shell in his territory and announced publicly that his country enters in war against the aliens. At that moment of the film communication had completely failed, but in what can be called a time paradox Louise gets the private phone number of the Chinese president to call him and tells him a sentence that she remembers him telling her in a future event. That sentence affected president Chang and changed his mind because they were

the words of his dying wife which translates from Mandarin to English as: "In war there are no winners, only widows".

All this presents a very negative image of the military institution which almost caused an Alien attack by its stubborn reaction. It points to the film's pacifist and anti-military position. On a deeper level, the film adaptation raises profound issues about humankind.

2.4.2. The Philosophical Message

The notion of sacrifice is present in both the movie and the short story which is expected in a story whose protagonist is able to see the future, a future that is not always joyful. In the movie, this notion can also be observed in the Heptapods. One of the Heptapods dies while saving Louise and Ian in a bombing caused by some soldiers, and if the logic of the film followed, i.e. the circular vision of time, that alien (Abbott) came to earth to offer a gift/weapon/tool to humans (that will save his race in the future) knowing how it will be the end for him.

Another philosophical interpretation of one aspect of the film is the fact that Louise's daughter "Hannah" dies from an illness that could have been caused by the exposure of both her parents to the aliens. This can also be seen as a sacrifice from Louise, always following the logic of the circular vision of time. Her courageous choice of having a baby although she knows the tragic and the irreversible future that she will have to face, is found in the film and in the short story. The message here is that the joy and the happiness of her daughter's arrival was more powerful than the pain of her departure.

The movie ends on a happy note with the romance between Louise and Ian. But in fact, *Arrival* is not supposed to be a happy ending film. As explained before, the ending of the film is actually the beginning of the story, and vice versa. The real ending of the film should be the dramatic first scene of Hannah's death. By this, the film perhaps demonstrates that knowing the future does not necessarily guarantee a joyful future, even if mankind had the power to change it. Not knowing what could happen in the future is in fact a grace from God.

Palmer's hope is that the *Arrival* movie with actual intellectual content as has been considered in this work is the beginning of a trend making movies that are conceptually rich and worth thinking about for the worth of their intellectual ideas and the way those exemplify what is going on within our worldview. Thinking about time and language and what is real beyond language, like the possibility of aliens, is about as good as you get in terms of intellectual content for a movie (Palmer 60). *Arrival* is not only a science-fiction exploit, it is full of deep political and philosophical issues.

2.5. Conclusion

"The Story of Your Life" is a poetic story about humanity. Though there is science fiction in it and aliens, it turns out that a story about how to communicate with an alien species says more about how humans communicate with each other. This is before all a story about communication that deserves an audience. It is ambitious, smart and profound at the same time and the success of the film is partially due to its originality. The story reveals a lot about mankind's reaction towards the unknown.

This chapter was mainly devoted to the analyzes of the adaptation. To examine the version of the story adopted by the feature film and see what was considered by the filmmakers as necessary to the plot and what was considered as changeable or completely removable from the original story to adapt to the medium of film and meet the expectations of the viewers.

General Conclusion

Arrival can be considered as an example of successful adaptation. It tries to be as much realistic as possible, very different from what is expected from a typical science fiction film. Especially in the science fiction or fantasy genre, most of the time the problem is in the abusive use of CGI (Computer Generated Imagery) in the film which can ruin the experience. The events happening in it are extremely plausible at a certain point which strengthens the message of the film. A message that is mainly optimistic for the future of mankind as the short story is.

The film shares several aspects with the short story. Probably the most important of them is the fact that it is a story about a mother who lost her beloved and unique child. Another shared element that embellishes both the short story and the movie is the alternation between present and future events in the narration. This adds a lot of suspense and mystery for the viewers and the readers. Moments from the short story that permitted a cinematic approach or were fundamental to its structure had made it to the final cut, like for example the non-zero-sum game scene. The themes of communication and language are the roots of the story so it not a surprise to find them in the film.

As mentioned before, a good adaptation is a treason for the original work; and *Arrival* is surely not a bad adaptation. So, it can be said that the film is very different from the original medium. The changes brought by the screenwriter added more drama, action and intensity to the story. He even succeeded to make linguistics interesting for the audience with the Sapir Whorf hypothesis and the nonlinear orthography of the aliens' language. He also altered the story movement by making the beginning of the short story the ending of the film. Most of the changes made to the story were necessary to fit with the expectations of the audience towards the medium of cinema.

Adaptations, when they are done well, can sometimes encourage people to read the original work by arousing their curiosity and giving them the envy and the desire to have another vision of a story that they appreciated, in another medium with a different language of narration and a completely different experience. This can increase the number of books sold worldwide, which helps the authors to continue to exist. That is why nowadays some authors try to write novels that can be adapted to cinema, to benefit from the flashlights that a possible adaptation of their books might have.

To have an objective opinion on the movie, I think that the audience must consider reading the original source because the success of an adaptation is after all the success of a story. It is very rare where an adaptation is better than the material source but it might be the case for *Arrival*. The feature film is well edited, the music in it is great and the acting of its actors is incredible. All these elements make the movie among the best science fiction films if not the best in the last decade, which is a good publicity for the novella and Chiang's work in general. The collection of short stories by Ted Chiang was even re-edited many years after its first publication and the screenwriter of *Arrival* is even working on another story from his work.

A question that comes back a lot among scholars asks; what would cinema be without literature? This question can also be asked in the other sense, when movies like *Arrival*, *The Shawshank Redemption* or *The Godfather* succeed to surpass the original work in term of success. Comparing the two mediums and considering that one of them depends on the other might be a false debate. Cinema would probably be as it is without literature and vice versa. Creativity and innovation cannot be exclusive to one medium, fortunately.

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