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# ***Under The Dome, From Paper to Screen***

*A Dissertation Submitted to the Department of English as a Partial Fulfilment of the  
Master Degree in English Literary and Cultural Studies*

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*In Memory Of My Late Grandmother, May She Rest In Peace*

## **Dedication**

I dedicate this work to my dear parents, who give me unconditional love and support, especially my dear mother who was always behind to push me always to push me forward, to the success, whom I hope I have made proud and happy, and aspire to someday be like them.

To my sister, my best friend, my twin, my everything, who supported me, and also my dear grandmother who always had my back and support me in all of my endeavors.

To all my delightful friends and closest teachers, who helped me until the last minute.

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## Abstract

This dissertation is an analysis of film adaptation. The main discussion consists of two parts. The first part focuses on the theoretical research, where it will be contributed to defining modernism and sciences in general and their characteristics, leading to the characterization and themes conveyed in science fiction, in the final part, there is the most important element in this research, film adaptation. The second part examines in which film adaptation is reviewed as a process done and the relationship between the author and the executive producers of the show and the novel. Cinema has become the most popular and appreciated art of narration in the contemporary period, as it is very similar to literature, however adding the audio-visual aspect that makes all its allure. Transforming a written text to a visual moving motion makes the whole process different and new, during the process there can be some changes and some other elements that the executive producers stick to it, which is the dome. The basic element that the process of film adaptation is based on is the amazing and unique *Under the Dome*.

# Table of Contents

Dedication .....	i
Acknowledgment .....	ii
Abstract .....	iii
Table of Contents .....	iv
General Introduction .....	1
Chapter One Modernism and Science Fiction .....	4
1.1 Introduction.....	5
1.2 Modernism.....	5
1.2.1 Modernism Defined.....	5
1.2.2 Characteristics of Modernism .....	7
1.3 Science Fiction.....	8
1.3.1 Definition.....	8
1.3.2 Characteristics of Science Fiction .....	11
1.3.3 Types of Science Fiction: .....	13
1.4 Characterization in Science Fiction .....	16
1.4.1 Definition of Characterization .....	16
1.5 Themes conveyed through Science Fiction in Literature: .....	17
1.6 Film Adaptation .....	19
1.6.1 Definition of Film Adaptation .....	19
1.6.2 The process of Film Adaptation: .....	21
1.6.3 Reasons of Film Adaptation: .....	23
1.7 Between Literature and Cinema.....	23
1.7.1 Definition of Literature and Cinema .....	24
1.7.2 Comparison between Literature and cinema: .....	26
1.7.3 Similarities between Literature and Cinema:.....	27
1.7.4 Differences between Cinema and Literature: .....	28

1.8 Conclusion .....	29
Chapter Two: From Paper to Screen.....	31
2.1. Introduction: .....	32
2.2 The Novel summary:.....	32
2.3 Synopsis of the show:.....	33
2.4 Film Adaptation process from Paper to Screen: .....	38
2.4.1 <i>Under the Dome's</i> Adaptation from author and producers' point of view:.....	40
2.4.2 Context of the Production.....	44
2.4.3 Personality of Stephen King .....	45
2.4.4 Impact of Stephen King on the Adaptation .....	46
2.5 Characterization .....	49
2.5.1 Changes of Dale Barbara .....	52
2.5.2 Story and impact of Dale Barbara on the story .....	54
2.5.3 The reason of choosing Big Jim in both the Adaptation and the Novel.....	56
2.5.4 The best character .....	58
2.6 Audience.....	59
2.7 Comparison between the Adaptation and the Novel.....	61
2.7.1 Similarities between the Adaptation and the Novel.....	62
2.7.2 Differencesbetween the Adaptation and the Novel.....	63
2.8 Themes .....	66
2.8.1 Ecological problems .....	66
2.8.2 Politics in the Adaptation .....	68
2.8.3 Social aspect .....	69
2.9 Conclusion .....	69
General Conclusion.....	70
Works cited.....	70



# General Introduction

## General Introduction

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During the nineteenth and the twentieth century, literature used to be considered as the major art expression, whereas actually cinema is considered the universal art, however, at the end of the nineteenth century, this era witnessed the emergence of cinema, a new art form which also came to be known as film, moving pictures, or movies. In the recent decades cinema has been dynamically interfacing with literature and life in a rapidly changing cultural context. Cinema is also the medium with immense mass appeal. From the emergence of modernism and science fiction, they have both changed the world by creating a new one but in a modern way, science fiction is a genre that develops the fantastic world and imaginative elements of the future and inexistent societies and creatures, this genre what pushed the emergence of film adaptation. By the end of the 70s, entering in the contemporary period, motion picture witnessed an invasion of its studios by a particular narrative genre which is science-fiction, producing and releasing a tremendous number of Sci-Fi movies, gaining in the process more and more popularity with the audience who appreciates the genre as it enables them to not only detach from their life routine, but even from reality itself. Science fiction as a narrative genre had seen its start in the film industry since the beginning of the 20th century. Yet, Sci-Fi's —booming era is undoubtedly the contemporary period where hit movies were released. Indeed, it has always been the case that new technologies are greeted with suspicion. Literature has always been on the scene in contrast to nowadays where cinema is considered as the prominent element that people and the world of entertainment are counting on and everything became cinematographic just as book becoming from the written to film, this process is called film adaptation.

This particular element is characterised a process of film adaptation from the novel to the show, it raises some questions that the following research attempts to answer, which are:

Which way was the show made in term of science fiction?

How was the show developed taking into consideration the original script?

To answer these research questions, this work is divided into two chapters, pairing in a complementary way to tackle the main interests of this research both theoretically and practically.

Writing and reading became threatened by the presence of film; in particular, film adaptation has been a topic of debate for over 100 years, indeed since the beginning of cinema. It has seen a tremendous shift from experimental film to big budget blockbusters

## General Introduction

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since the new generation turned to the visual version that is the reason why reading a book became non-existent. Based on this process, the first chapter touches upon an analogy between the two disciplines of film and literature. It attempts to create a theoretical background for the analysis needs by highlighting some elements found in both the novel and the show, tackling at first the two era that influences the both scripts modernism and science fiction, going through characterization to end with the process of film adaptation and comparing between them including the target of the present research, namely *Under The Dome*.

The second chapter will be dedicated to the process and the definitions given to film adaptation, after over 100 years, the jury is still out as to whether film adaptation, which arguably inflicts some costs on both literary and film studies, insofar as its inclusion usually results in the exclusion of something else, is, in fact, a price worth paying. Since the beginning of cinema, adaptations have been a staple of the business of film. Among the earliest films were adaptations of literary works. If we take the year, 1900, for instance, we find titles such as *Romeo and Juliet*, *Aladdin and the Wonderful Lamp*, *The Stocking Scene* from “*Naughty Anthony*,” and a series of films entitled *Living Pictures* (1900), described on the Internet Movie Database (IMDb) as “faithfully representing well-known art masterpieces”. Moreover, during the process of adaptation, the adaptation of the novel can be the same or different. Some producers copy exactly the book and remaking the film the exact copy as the original novel, in contrary to other who will use their imagination and mix to the basic elements found in original book; these producers think that the best way to make a buck buster film, they need to put their personal print, so that the film can be successful as the book was. in this respect, in the first part of the chapter will be dedicated to the point of view of the producers and the author of under the dome and their investment in the show. After that, the author Stephen king has an important role, it will be shown in his personality and the impact he has on the story.

The use of characters is a prominent element that the both the novel and the show are based on, due to the fact that the author is so obsessed with them which means that he will use more than a thousand character in the novel, in that respect the questions of if the producers will use the same characters or not, if they leave the same story or the same themes, all these questions lead the research to the comparison between the two elements which they will be analysed around the last part of the second chapter, this part will witness if the two are the

## General Introduction

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same or not in all their different aspects. Furthermore, we have the differences and similarities of film adaptation, of *Under The Dome*.

Chapter One  
Modernism and  
Science Fiction

## 1.1 Introduction

In an attempt to bridge, the gap between what is considered as modernism, mainly the science fiction, and a medium seemingly different; film adaptation. Modernism has been related to Science Fiction in some way. The first chapter will serve as a theoretical ground underlying the present research. It touches upon the main issues related to both Science Fiction and Modernism. Science fiction is, a literary genre that makes imaginative use of scientific knowledge or conjecture, and it is the branch of literature that deals with the real world as it can be projected into the past and the future. Modernism in other way is defined as a movement in the arts in the first half of the 20<sup>th</sup> century that rejected traditional values, and emphasized the importance of individual experience.

Besides, a review of the literature on Film adaptation will be the concern of this chapter; the transfer of a written work to a feature film and its common form is the use of a novel as the basis of a feature film and this will be shown in the process and reasons of film adaptation later on. In the last part of the chapter is special to the comparison between the novel and the adaptation will be discussed.

## 1.2 Modernism

The literary movement, modernism is defined afterwards and will be characterized in all different elements.

### 1.2.1 Modernism Defined

The word “modern” finds its root in the Latin word “modernus” which means “just now” (Hand, 3). He continued defining the word modern and fixing exactly the period by saying, “Suddenly “Modern” becomes a fixed label for the period from the early twentieth century until soon after 1945 or even more precisely the inter-war period.” (Ibid) In this period, cultural works began to show up and this was regarded as examples of Modernism.

In general, the term “Modernism” refers to a movement, which commenced in the late 1800s, just after World War I, and stayed influential after World War II into the late 1940s. According to Kirsten, this movement is defined as follows:

Modernism is notoriously difficult to define clearly, because the term encompasses a variety of specific artistic and philosophical movements

## Chapter One: Modernism and Science Fiction

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including symbolism, futurism, surrealism, expressionism, imagism, vorticism, dada, and others. (Qtd in Naikokara, paragraph 1)

T.S. Eliot viewed Modernism in his book *The Wasteland* as a rejection of traditional 19th-century norms, in that period, artists, architects, poets and thinkers either altered or abandoned earlier conventions in an attempt to re-envision a society in flux. ??? In any case, the true birth of Modernism in poetry is frequently dated to the publication of his *The Love Song of J. Alfred Prufrock* in 1917. This book shows the modern items of disintegration of life and mental stability.

Literary modernism, or modernist literature, has its origins in the late 19th and early 20th centuries, mainly in Europe and North America. Modernism is characterized by a self-conscious break with traditional styles of poetry, verse, and prose writing.... Modernists experienced with literary form an expression, adhering to Ezra Pound's maxim to "make it new"

Modernism was considered as a movement in art and literature, and was marked by break with traditional styles and closely linked to Realism. It is expressed in painting, sculpture, music, theater, etc., as well as in literature, and also, it was defined as a diverse art and cultural movement. A senior lecturer Daniel Palmer from Monash University talks about Modernism as "whose common thread was a break with tradition, epitomised by poet Ezra Pound's 1934 injunction to "make it new!" (What is postmodernism?)

Modernist writers has gone through many experiences with diverse literary forms and styles, this is thanks to the influence coming from American modernists, which involves national identity, suffrage, immigration and race relations. Earnest Hemingway was an American novelist. Who lived in Paris in the 1920s and modernist movement influenced him. In his famous book *The Old Man and the Sea*, published in 1952. Modernism was reflected in so many themes, and in its experimental way that can be considered as realism.

Of all the Western modernists, T.S. Eliot was considered as one of the most important modernist poets. His poems, also his poetic writing style shows some elements of modernism that was famous in that period. AFARPAJIAN said that T.S. Elliot as "influential both as a poet and as a literary critic during the first half of the twentieth-century"(What impact did T. S. Eliot have in the modernist movement?, )

## Chapter One: Modernism and Science Fiction

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According to the Encyclopaedia Britannica Editor Kathleen Kuiper (2009), Modernism is an era that has been nourished in literature by “industrialization, rapid social change, and advances in science and the social sciences”. She emphasises on how modernism has fuelled literature, she says “industrialization and urbanization and by the search for an authentic response to a much-changed world. Although prewar works by Henry James, Joseph Conrad, and other writers are considered Modernist” (Modernism)

Therefore, Modernist poets were concerned with breaking established rules, forgetting traditions and conventions, and finding a distinctly contemporary way of expression, through countless experiments in form and style. The main concern was the complexities of language and how to use it, as well as with writing as an end in itself (TheCriticalPoet). The world seemed to be breaking apart, the meaning of everything was being questioned, modernism has struggled with the fragmentation and complexity caused by such a state.

### 1.2.2 Characteristics of Modernism

M.A.R. Habib an Indian-born Muslim poet and scholar of literature has written several books of literary criticism, among them *A History of Literary Criticism: From Plato to the Present*. In this book, he discussed the history of Modernism, as well as, a number of its features. First, “the affirmation of a continuity, rather than a separation, between the worlds of subject and object, the self and the world”. This quote means that the human being is not seen as stable entity but changed and continued one, in which he interacts with the external world of objects.

The second feature consists of “a perception of the complex roles of time, memory, and history in the mutual construction of self and world”. This quote demonstrates that Time is not viewed as a stable model that separates past, present, and future as discrete elements in linear relation, but as a dynamic with these elements influencing and changing one another, Language is not “fixed”: It’s complex and nuanced.

Thirdly, Modernism is also about “a breakdown of any linear narrative structure following the conventional Aristotelian model which prescribes beginning, middle, and end”. Modernist poetry usually it is fragmented, making a new way of its own internal “logic” of emotion, image, sound, symbol, and mood.



## Chapter One: Modernism and Science Fiction

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Modernist poetry tends to veer away from any purported literal use of language, which might presume a one-to-one correspondence between words and things. In this respect, the fourth characteristic is, the “acknowledgment of the complexity of experience: any given experience is vastly more complex than can be rendered in literal language”.

The following quote is another feature that M.A.R. Habib criticized, this quote means that self-consciousness embraces the two of them; an awareness of how one’s own work relates to the literary tradition as a whole, and also an ironic stance toward the content of one’s own work “(5) a self-consciousness regarding the process of literary composition”.

Finally, M.A.R. Habib reckons that Modernism is “(6) an awareness of the problematic nature of language”. T.S. Eliot once said that the poet must “distort” language in order to create his meaning. (M.A.R. Habib, 2005, p 628).

The characteristics above shaped the movement Modernism, and gave it a great role in history, and people used to focus on them and apply them in their everyday life. This literary movement pushed and improved a new literature that was approximately the same as modernism but it had its own definition and characteristics.

### 1.3 Science Fiction

Before talking about Science Fiction, we should know what is all about, what does sci-fi really mean and its characteristics, which shape it and make it a great genre.

#### 1.3.1 Definition

James Gunn, in his book *The Origins of Science Fiction (2000)* says that Science fiction “is about new situations, which is why I call it “the literature of discontinuity” (p12)

“Science Fiction” is the fictional exploration of the unknown; the “science” part refers to the nature of the exploration. Gunn wrote, “it asks the reader only to assume that the world has been changed by an unusual but natural event. The reader must suspend disbelief only to extent of granting the writer a plausible assumption”. Sci-fi we call it “the literature of change”. (p 66) He gave the reason of the emergence of Science Fiction, which is “humanity has long believed in the existence of man-made change since the Industrial and Scientific Revolutions”. (ibid)

## Chapter One: Modernism and Science Fiction

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In the book (*Characterization in Science Fiction: Two Approaches, I The Disappearance of Character*) David Ketterer (qtd in Scott Sanders) gave a definition, he said “that SF involves a certain magnitude or breadth of vision which militates against an interest in detailed characterization”. (1) And another author who is Kingsley Amis argues in *New Maps Of Hell* (1961) that “SF must deal in stock figures because it ponders our general condition rather than in the intricacies of personality”

Joanna claims that “the protagonist of science fiction are always collective, never individual persons (although individuals often appear as exemplary or representative figures). This shows that it is about types and not individuals, this lead to critics such as Robert Schols and Darko Survin to claim for SF a cognition function analogous to that of science (critical guide, p1)

Through time, Sci-fi has been one of the favourite genres for people around the world, especially who are aficionados of film and literature. Science Fiction means many things to many people. It is at the intersection of different fields. It is a literature, which draws on famous culture, engages to science, history and all types of social relations. D’Ammassa in his book *Encyclopaedia of Science Fiction* (2013) defines Science fiction as one of the three subdivisions of fantastic literature. He states, «Sci-Fi, which is generally considered to be pejorative by aficionados of the genre, and more appropriate for films than literature.” (Mentioned in the Introduction of the book) Moreover, he adds that Science Fiction “is one of the three subdivisions of fantastic literature, the other two being fantasy fiction and supernatural horror.” (Introduction)

According to Edward James and Farah Mendlesohn, they explained in their book named *The Cambridge Companion to Science Fiction* that “Science fiction is at the intersection of numerous fields. It is a literature which draws on popular culture, and which engages in speculation about science, history and all types of social relations.” (Mentioned in the introduction of the book)

This modern literature nowadays appears in all media, including motion pictures, staged dramas, television programs, and videogames, as well as short stories and book-length works. Specifically the term ‘Science Fiction’, which was coined in 1851 by an English author, William Wilson, presented as a literary genre in books, magazines and later on in comic books. Actually, many aspects of Sci-Fi were applied and used in literature way before

## Chapter One: Modernism and Science Fiction

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the 20th century. Science Fiction has been “only since the early to mid-nineteenth century”.  
(*The origins of science fiction*)

Science Fiction, according to the Oxford English Dictionary, refers to “imaginative fiction based on postulated scientific discoveries or spectacular environmental changes, frequently set in the future or on other planets and involving space or time travel.” To define it more precisely, the writer Robert A. Heinlein (1959) in his book "Science Fiction: Its Nature, *Faults and Virtues*." *The Science Fiction Novel: Imagination and Social Criticism*. *University of Chicago: Advent Publishers* finds it "...almost all Science Fiction might read: realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method" (15)

In any one world, in any one century, relatively few creative figures may be called great such as Isaac Asimov, who defined Science Fiction as "that branch of literature which is concerned with the impact of scientific advance upon human beings" (Modern Science Fiction, 10). Moreover, Science Fiction literature is described as the literature of ideas and philosophy, answering such questions as, "What if? Which means for Chris McKitterick “ a potential changes to historical events, as do many time-travel stories” and "If this goes on...”. Science Fiction is also the literature of the human species encountering change, a multi- and interdisciplinary, concerned not only with literary qualities but also exploring core values of diverse fields. It embraces and serves every field of study, and provides a method for creative speculation in non-literary fields, and at its heart is a community of thinkers and creators.

Common subjects for Science Fiction include the future, near and far, especially future societies better or worse than our own; travel through space or time; life on other planets; crises created by technology, or by alien creatures and environments; and the creation or destruction of worlds.

Another aspect of science fiction is the "Realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and significance of the scientific method." Robert A. Heinlein

Thanks to Science and Technology that began to appear as a subject of fiction in the 19th century. In *The Cambridge Companion to Science Fiction*, it was said that Modern

## Chapter One: Modernism and Science Fiction

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historians of Science Fiction often locate the origins of British scientific romance in the works of Mary Shelley (James et. al 2003:19) making a reference to the 1818 gothic novel *Frankenstein*, it emphasized on horror and mystery. Most people agree that her novel is, according to Chris McKitterick “the first true SF novel. It asks the question, if we develop technology to reanimate the dead, how should we use it-if at all?” University of Kansas

Arthur C. Clarke Regarded as one of the fathers of science fiction, Arthur C. Clarke's *Childhood's End* is one of the classics in the field, and his short story *2001: A Space Odyssey*, which was developed into a full-length film, is perhaps the most widely cited of any work in science fiction.

Herbert George Wells is another prominent English sci-fi writer. He was celebrated in many genres, producing exceptional works of literature such as the much known fiction stories of his are *The Time Machine* (1895), *The Invisible man* (1897), and *The First Men in the Moon* (1901). Derbyshire asserts that the writing process of this latter that “He [Wells] grasped the imaginative power of this notion and used it to produce one of the greatest of all Science Fiction stories ”*The Time Machine* (2006:81), making him the first, and maybe the most prominent Science Fiction writer of all times.

### 1.3.2 Characteristics of Science Fiction

There are definite characteristics that identify Science Fiction. In a 1960 survey of the field, *New Maps of Hell*, British author Kingsley Amis wrote “Science Fiction deals with events that could not happen in the world we know but are presented on the basis of some innovation in science or technology.” These works are most often affected by the impact of these innovations on humanity. In general, Writers and readers agree that a works of Science Fiction should not change the image of what is really science, even if it changes some areas of Science Fiction. Although Science-Fiction stories, especially those that are on television or movies, sometimes disregard this rule, they should present events in a way that can be seen as rational for everyone.

Radical changes from the present, long space distances or long spans of time generally characterize stories in Science Fiction. Common characteristics of Science Fiction are shown in literary history. First of all, we have time travel, it “has been a theme in science fiction since H. G. Wells's *The Time Machine*, while in many other books authors work with the

## Chapter One: Modernism and Science Fiction

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wonder and danger of space travel.” Don D ’AMMASSA agrees with this idea in his book *Encyclopaedia of Science Fiction*, when he said:

...that Science Fiction embraces such a wide variety of themes and story types—space operas, military adventures, utopias and dystopias, time travel, alternate universes, alien creatures and civilizations, mysteries, and rationalized psychic powers (Introduction v)

However, they were separated from literature until 18th century. Systematically, it introduced the subjects and themes of what was the basis of Science Fiction Genre; he characterized them, Imwummel in his book (*The Characteristics and History of Science Fiction*) (Jan 05, 2010) states, “imagined civilizations, travel in space, the future as a place different from the present, marvelous beings and inventions”.

After that, there were the use of science and its knowledge to “increase plausibility and to predict or prophesy”, and different imaginary trips and tales of strange people, which were common in Greek and roman literature. Moving to 17th century writings of British historian as Francis Godwin, French writer Cyrano de Bergerac, and German astronomer Johannes Kepler, among others. One of the finest tales of an imaginary voyage is *Gulliver's Travels* (1726) by Anglo Irish writer Jonathan Swift. Its original title was *Travels into Several Remote Nations of the World*, the book shows how 18th-century society and political government was, and gave birth to literary imitations in different languages. These types of books represent a significant try to define this genre. The series later on gave inspiration and a literary category for French writer Jules Verne, who is regarded as the Father of Science Fiction, which also was mentioned by Don D ’Ammassa, he states that,

Science Fiction developed as a series of intertwined 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.

His work has had a tremendous impact on the genre. However, when we analyse and see “his writing in the last half of the 19th century was not the first author to create work identifiable as Science Fiction”. He made a great contribution to the genre by making real scientific principles and experimentation believable in a fictional context, since he has written scientific novels from 1863 to 1905, which were published under the standard of *Voyages extraordinaires* (*Extraordinary Voyages*).

## Chapter One: Modernism and Science Fiction

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Since Verne, Science Fiction is based on what people can do and what do they want, which means science and inventions, they are typically romanticized. Romanticization is one of the characteristics of Science Fiction; it makes things look more attractive and interesting than they are originally.

From E.T. to Vulcans, we got used to Science Fiction extra-terrestrials or beings from other worlds other than Earth. It can be robot armies, monsters, or aliens. Its writers want to challenge human species by introducing a foreign species. This leads to see how do they interacts in order to give us a better perspective on what makes us united. The author Chris McKitterick states (*Science Fiction: Stories for a Changing World*)

alien planets help us better see our world through contrast, stories about aliens allow us to examine what it means to be human, free of racial blinders or cultural expectations and on and on

Examples of the invasion of space aliens into Science Fiction can include the aliens coming to earth, visiting it, or alternatively the human race invading or visiting their planet.

In literature, Science Fiction was known by the previous features that made it famous, this lead to put other points or parts of Sci-fi in literature under the spotlights, which are some themes that were conveyed through it. “Science fiction in cinema as portrayed using the technique of simple moving photography, and it was a real success in the world of film as Dixon and Foster said that it combined spectacle, sensation, and technical wizardry to create a cosmic fantasy that was an international sensation” (2008:12)

### 1.3.3 Types of Science Fiction:

Since Science fiction describes futuristic settings, settings based in outer space, different worlds or dimensions that are often based upon existing or fictionalized scientific principles. it has many types that characterize it, it implies first of all, **Hard science fiction**, the most science-oriented sf, enjoys greater popularity with readers and writers than with critics,

Hard Science Fiction is a subgenre of Sci-fi, accordingly to Kathryn Cramer, Hard Science Fiction is

a descriptive term. Stories in this broad subgenre depict technology that conforms to actual scientific knowledge and physical laws, or extentions of them that scientists consider plausible. Arguably, certain exceptions include

## Chapter One: Modernism and Science Fiction

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avored 'tropes' such as antigravity and FTL travel. The works of A.C. Clarke and Isaac Asimov stand out among numerous examples. (One SF genre publication that maintains this 'hard' standard is *Analog* magazine.) (*13 Hard science fiction*) Hard sf derives virtues from its unique relationship with science.

After this definition, another author gave his own definition of Hard science fiction, Christian Weisgerber (2015) said:

Written to a high degree of conformance with current scientific knowledge, where all extrapolation of new phenomena is plausible, self consistent, and limited in number and/or scope as to not reduce its effects to arbitrariness. The plot should center around the exploration of a scientific phenomenon, its applications, or generally the application of science and engineering to the solution of problems.

Moreover, the most obvious type, and probably the first to be read by many later fans of science fiction, is “the simpleminded but effective story of wild adventure, usually with a touch of sociological or environmental concerns.” (CHAPTER 7 Fantasy, Science Fiction, Utopias, and Dystopias)

According to Gary Westfahl who mentioned the definition of Space opera in *The Cambridge Companion To Science Fiction Edited By Edward James And Farah Mendlesohn* where he said that it “is the most common, and least respected, form of science fiction Its popularity in magazines of the 1920s and 1930s helped establish science fiction as a genre,” (14)

Tucker suggests that three characteristics define Space Opera, First of all, ”space opera involves a ‘space-ship’: like the nautical fiction from which it borrows terminology and tropes” (p197) Secondly, “space opera is a ‘yarn’ – an exciting adventure story. Typically positing a universe filled with human or alien spacefarers – some hostile, some friendly – space opera is a literature of conflicts, usually with violent resolutions.” (p 197-198) Finally “space opera tends to become ‘hacky, grinding, stinking, outworn’; like westerns and domestic dramas, it often succumbs to formulaic plots and mediocrity” (p198). After, we have the famous books that talked about Space opera *Garrett P. Serviss’s Edison’s Conquest of*

## Chapter One: Modernism and Science Fiction

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*Mars* (1898), Robert W. Cole's *The Struggle for Empire* (1900) and George Griffith's *A Honeymoon in Space* (1901).

Cyberpunk is one of the wildest, rampaging kinds of science fiction today. Gene LaFaille defines cyberpunk in the book *CHAPTER 7 Fantasy, Science Fiction, Utopias, and Dystopias* as

A subgenre of science fiction that incorporates our concern about the future impact of advanced technologies, especially cybernetics, bionics, genetic engineering, and the designer drug culture, upon the individual, who is competing with the increasing power and control of the multinational corporations that are extending their stranglehold on the world's supply of information.

Beside Cyberpunk is all about technology and power of communication that is related to digital and electronic elements of the world.

We continue with subgenres of Sci-fi, Allen Pace Nilsen and Kenneth L. Donelson write in their text *Literature For Today's Young Adults* about the attraction of Fantasy writing;

Fantasy allows us\_ or even forces us \_ to become greater than we are, greater than we could hope to be. It confronts us with the major ambiguities and dualities of life \_ good and evil, light and dark, innocence and guilt, reality and appearance, heroism and cowardice, hard work and indolence, determination and vacillation, and order and anarchy. Fantasy presents all these, and it provides the means through which readers can consider both the polarities and the many shadings in between. (211)

However, Ray Bradbury gave a more detailed definition about Fantasy, he wrote that fantasy is vital, it gives "The ability to "fantasize" is the ability to survive...we survive by fantasizing. Take that away from us and the whole damned human race goes down the drain" (qtd. in Nilsen 211)

In the book *Fantasy in Literature* written by Aquino John, the author said "Jerome Bruner wrote that fantasy/play is a precursor of adult competence, providing the basis for useful problem solving and for language development" (Aquino 11) (. Washington, D. C: NEA, 1977)



## Chapter One: Modernism and Science Fiction

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For Julie E. Czerneda in her workshop notes called *Science Fiction and Fantasy: Explore the Genre That Expands the Mind* (2006), Space Opera's definition consist of, as she states:

This has become a less useful term. Originally, it was somewhat derogatory and referred to implausible adventure stories that involved travelling between stars. Space westerns, in a sense. Older readers may still use the term that way. Now, however, you'll also find it used in the sense of "far future adventure" and no longer derogatory. As a reference from a reader, keep in mind the ideas of adventure and many worlds. (p1)

We have Military SF, it is another and one of science fiction's subgenres and it is defined as "One of the more recognizable categories, typically with book covers showing weapons and uniforms." Ibid

Finally, we find Utopia and dystopia, "As with science fiction, utopian and dystopian books are usually set in the future, with technology having played a role in establishing the conditions out of which the story grows".

### 1.4 Characterization in Science Fiction

There is an important element in science fiction as well as in the world of novels and literature, characterization is the best component in the components of an analysis.

Indeed, when a character is well written with enough depth and consistency to him/her, the readers and viewers will have no choice but to put them forward in their analysis and reaction to what they have been experienced during the narrative journey that the writer attempted to embark them on.

#### 1.4.1 Definition of Characterization

The element characterization is presented in this paragraph by Djamila Belkhatir, she says " Characterization is more than just impersonation; it is an intensive look into self-knowledge and the core of human nature as it gives the audience the ability to explore the true meaning behind what and who the writer is putting forward in his work" (p 13)

While looking for characterization in SF or having in interest to make researches on it, we will find only one version of the same circular argument that Scott Sanders found

## Chapter One: Modernism and Science Fiction

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“character of neglected because something else - such ideas or situations or plots – commands the writer’s attention”.

Scott Sanders talked about characterization in the part *Characterization In Science Fiction: Two Approaches* from the book of Patrick Parrinder *Science–Fiction a Critical Guide* (2014) “the situation dictates the characters – just as the characters, by what they are, create the situation...if the story is to come alive, the characters must assume a life of their own and begin to shape or reshape events (plot) around them” (p 114)

The character “is recognized [by the novelist] by the science he or she gives of unique capacity to act in a certain way “fulfils a need for the plot”. Gunn said “and since pre-existing characters, once recognized, have lives that extend both before and after the incident of the story itself” IBID

“the science fiction tendency is to make the characters the creatures of the plot; in mainstream fiction, characters tend to create their plots. Science fiction has a manner to “making the characters as round as they can be without detracting from the actions they must make” Ibid “ the characters in science fiction need to be as flat as they have been”

### **1.5 Themes conveyed through Science Fiction in Literature:**

Science Fictionis consisted of so many different themes, which are conveyed in literature, Gunn says, “SF is described as the literature of change, because its themes concern future transformations and their consequence on humanity” (Gunn, 2005) (mentioned in the book *Human Evolution as a Framework for the Themes of Science Fiction* By Jean Asselin). This quote shows that Science Fiction’s themes are specialized in future transformation on society, it depends on these transformations from where they are coming, it can be from outside.

One of the most important parts that make Science Fiction effective and strong is different themes that characterizes it. They are conveyed in literature, Gunn says “SF is described as the literature of change, because its themes concern future transformations and their consequence on humanity” (Gunn, 2005). This quote shows that Science Fiction’s

## Chapter One: Modernism and Science Fiction

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themes are specialized in future transformation on society, it depends on these transformations from where they are coming, it can be from outside.

In a book-length analysis, Gary K. Wolfe presents Science Fiction as the means by which a technological society deals with the tension between the known and the unknown. To explain this conflict Wolfe (1979) summarizes it with five icons: the Spaceship, the City, the Wasteland, the Robot, and the Monster. (taken from *Human Evolution as a Framework for the Themes of Science Fiction*, Jean Asselin) This conflict is considered as the main theme.

When writing a Science Fiction Genre, we do not need to be an expert but we need just to know what to deal with, Marg Gilks, Paula Fleming, and Moira Allen, relate in their analysis text named *Science Fiction: The Literature of Ideas* that

Good science fiction, like all other forms of fiction, is about people. It examines the human condition, perhaps in a whole new landscape, perhaps from an "alien" perspective. But it has to be about people, or readers will have no frame of reference, nothing to relate to. Even if there isn't a human anywhere in your story, you're human, and your readers are human. To create that all-important empathy between reader and character, you'll be describing your aliens (or robots, or artificial intelligences) through human perceptions.

This quote describes the way Science Fiction deals with people and exactly from a foreign point of view "alien" and this lead us to the themes, in which, science fiction deals with and what this show tackles specifically.

That goes to the building of a better and different world by its creators. Sci-fi producers and filmmakers of especial effects do this because there is a reason behind this and it pushed for example James Cameron. and pushing back to the first idea mentioned above, which is that good Science Fiction should be an exercise in world building. However, an extra-terrestrial world, alien one, where everything from the build landscape to social mores are different. Journalist Annalee Newitz (2011) showed an example, she states

One of the pleasures of watching *Boardwalk Empire* or *Mad Men* comes from trying to wrap our minds around the idea that just a few decades ago, it never would have occurred to people that it's a *crime* to abuse women

## Chapter One: Modernism and Science Fiction

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Sci-fi is popularly related to the evolution of technology, in the book *Science Fiction: A Very Short Introduction* of David Seed, Roger Luckhurst defines the Fiction as “literature of technologically saturated societies”

In *Boardwalk Empire*, the show pushes us to imagine what the world was like when alcohol was illegal, and technology was well advanced such as Telephones and radios, which was called, then “wireless”. It is a known world yet completely opposite from our own.

One of the persistent concerns of Science Fiction is the idea of scientific progress. It often features an inventor or group of scientists, and through the progress of their work we watch as history itself progresses. This is in some sense the general theme found in the series *Foundation* of Isaac Asimov and shown in Neal Stephenson's *Baroque Cycle*.

When going beyond reality and getting to Science Fiction, there are the amazing costumes, which excites the audience, for example *Sherlock Holmes*, and the entire reason you went to see *Marie Antoinette* was for the dresses. This shows that fashion can take a Sci-Fi story from excellent to fabulously excellent.

Sci-fi literature has long been fertile ground for Hollywood, this lead to the phenomenal success of the highest grossing films such as *Star Wars*, *Independence Day*, *Jurassic Park*, *ET*, *Close Encounters*, *The Matrix* and many more attest to the success of not only its value as entertainment, but also its ability to excite, fascinate and encompass human values. The light is spot on one of the most popular cinematic genre, namely, the Film Adaptation.

### 1.6 Film Adaptation

Studies in Adaptation are primarily concerned with examining the transformation of a text from one medium to another, particularly in the case of literary text to film and vice versa. Among the earliest films were adaptations of literary works, this process refers to Film Adaptation.

#### 1.6.1 Definition of Film Adaptation

“The book was better than the movie” is a common phrase every moviegoer has heard when viewing book to film adaptations. However, sometimes it is not the case. Usually, when a book is converted to the screen, the moments you have been using your imagination are brought alive right before your eyes. Those creatures, characters and heroic action scenes are

## Chapter One: Modernism and Science Fiction

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even more intense and entertaining. Sci-fi novel to film adaptations are a popular evolution in the genre and allows the fans of the greatest authors to make their favourite literature moments come alive as some of the most well known directors bring them to life.

Film was initially regarded by some as sucking the life out of a literary text, a view forcefully articulated by Theodore Dreiser in 1932:

[Film adaptation of novels] is not so much a belittling as a debauching process, which works harm to the mind of the entire world. For the debauching of any good piece of literature is – well, what? Criminal? Ignorant? Or both? I leave it to the reader (Dreiser, 1972: 211)

Rahmoun and Radia BENYELLES state, “Literature and cinema are arts that utilize different ways of transmission. The first is based on the written mode while the second relies on the visual. Yet, the meeting ground wherein both arts converge is the issue of adaptation.

Dr. Khalid Alqadi defines Adaptation, he says that it “is the translation of a novel so that it fits a new destination, a new target or a new audience. (Literature and Cinema, p43)

Film adaptation was referred to, by Belen Vidal Villasur, as “a memory-object of its source; herein literature” (*Textures of the Image: Rewriting the American Novel in the Contemporary Film*, p 146) Adaptation studies today owes a big deal to Deborah Cartmell for its establishment as a recognizable domain. Emily Kubincanek acknowledges that in her article:

Filmmakers have been borrowing stories from prose forever, but why cut a story meant for 300 pages to 120 minutes when there is a better medium for adaptations out there? Before selling the rights of a story to be made into a movie, writers should consider adapting for television. (Why TV is the Best Place to Adapt a Novel)

In other words, in making movies, the filmmakers make the story shorter; they takes only the most important events and themes in opposite to writing a book, which can take 300 pages, but in movie only 120 minutes of this adapted film.

Nowadays, many people around the world uses which is known as film. Film is defined by the word web dictionary as “a form of entertainment that enacts a story by a sequence of images giving the illusion of continuous movement”. Rahmoun and Radia Benyelles added

## Chapter One: Modernism and Science Fiction

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that “movies are generally sorted by different genres: Action, comedy, crime, romance, historical, fantasy and educational short film movies, in addition to contemporary films, classical films, documentaries, and film adaptations” (Champoux 1999). In addition to these definitions, Adaptation was viewed by Linda Hutcheon, *A Theory Of Adaptation* as “as a process that depends on those involved in their making” (Hutcheon, 84)

Danny Manus in his article dedicates a large division to defining adaptation as “A pre-existing work, often literary or theatrical, that has been made into a film... are also regularly adapted for the cinema”.

Any complete account of Film Adaptations must start with the definition of the term adaptation. The *Oxford English Dictionary* explains that to adapt is to “make suitable for a new use or purpose, to alter or modify, adjust one thing to another or, to become adjusted to new conditions.” Besides, it is also to express “a work in one medium that derives its impulse as well as varying number of its elements from a work in different medium” (Konigsberg 1998:6).

In addition to this, Katerina Perdikaki, Associate Teaching Fellow gave another definition, in her book *Film Adaptation As Translation: An Analysis Of Adaptation* shifts in silver linings playbook, She states “Film adaptation, more specifically, can be considered as an “inter-system” between the literary system and the film industry, influencing creative production at both ends.” (252)

Adding to that, Emily Kubincanek in her article defines it as “Elongating the story just as chapters in a book do, episodes offer a pause for the audience that longer stories need. Episodes end with a hint of something exciting to come in order to convince audiences to continue watching”. (Why TV is the Best Place to Adapt a Novel)

### 1.6.2 The process of Film Adaptation:

Putting together a film based on a highly acclaimed literary work full of phrasings and lines of dialogue that have forever been burned into readers' minds is largely a thankless task. Creating a film that maintains the heart and soul of such a literary work and even many of its most graceful lines is nearly impossible to accomplish.” (Jessica Rawden, cinema blogger – CinemaBlend.com)

## Chapter One: Modernism and Science Fiction

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In studies on film adaptations screenplays are mostly ignored, although, when making researches based on them, it can show many things about the transformation process. Indeed, in terms of translation studies, the screenplay is no longer the source text, but not yet the target text either. First, there are of for sure many differences. The screenplay is a written text, on TV screen all events of a show has to be found on screen. There is no expression of characters' feelings or thinking, but it needs to be shown on the visual effect, acting, and dialogues.

When adapting Novels into movies, they can explore the backstories and histories of your character and take 20 pages to do so. In a screenplay, your backstory has to be woven into the current story or shown in a flashback that's less than four pages.

In the book, Linda Hutcheon *A Theory of Adaptation* (2006) explains how "Storytelling allows for the sharing of ideas and the teaching of ideals across cultures". She shows the way adaptation can be made, she states

Common themes can be communicated to a number of audiences through cultural traditions that both show—through theatre, film, television—and tell—through novels, books, radio – human values. Many of these stories and lessons have been told and told again, yet they continue to find a place in our cultural landscape. This occurs through the unique process of adaptation. (p 7)

Hutcheon discusses adaptation in two ways: as a product and as a process. As a product, adaptation cannot remain entirely faithful to its original text

..... and all genres reveal information about how adaptation functions....which involves "[identifying] a textbased issue that extends across a variety of media, [finding] ways to study it comparatively, and then [teasing] out the theoretical implications from multiple textual examples. (p 7)

In the twentieth century, there are two culturally dominant ways of experiencing fiction available to us: the visual forms of film and the prose forms of novel (Montgomery, et al., 1992, p. 191). Indeed, these two different media have gained millions of fans all over the world. Many literary masterpieces have been represented through films.

## Chapter One: Modernism and Science Fiction

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### 1.6.3 Reasons of Film Adaptation:

When creating adaptations of books there are always some reasons in the background, they are so diverse and it can add as it is mentioned by Tyler Vendetti that “economics, the building of culture, personal interests, homage, sheer entertainment, and social commentary”. adding to Linda Hutcheon who also states, “[The reasons behind adaptation] should be considered seriously by adaptation theory, even if this means rethinking the role of intentionality in our critical thinking about art in general”(95).

Film adaptations generate sometimes new readers by pushing them to read the book when they can have an image of this book in general for example of the hunger games, the sale of its book raised like a rocker , everyone was looking for the book since they saw a whole story of the book under moving motion. Tyler Vendetti supported this idea when she says, “Not only can adaptations spur the popularity of such books but they can also help modernize them and make them appear more relevant to readers today, which might increase their appeal”. In this respect, film adaptations show that the world is modernizing and making novels appear more successful and giving them a great importance for the audience.

Furthermore, another reason of film adaptation, stated by Vendetti (2013)

If movies are good for anything, they are good for showcasing the power of the imagination. When paired with books, movies can make a story trully come alive and remind people how easy it is to turn a blank page into a phenomenon.

This quotation talks about the fact that they demonstrate the power of imagination and make the audience go beyond the reality of the book and it gives a makeup of the book.

It is easy to get ahead of the curve when it comes to sci-fi movies or shows. In that vein, you may not reckon the number of great films, which were adapted from books, from literature classics like, one of the most viewed, and known TV show of Science Fiction is “Under the Dome”.

## 1.7 Between Literature and Cinema

Nowadays, Literature and Cinema are two media forms very famous and popular; they have gained a good interest to fans all around the world. In the twentieth century, there are two culturally dominant ways of experiencing fiction available to us: the visual forms of film



## Chapter One: Modernism and Science Fiction

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and the prose forms of novel (Montgomery, et al., 1992, p. 191). Many literary masterpieces have been represented through films; it became a tendency to adapt a novel to film.

Through time, these two concepts have been bound with each other, the relationship between literature and film in their mutual visual, dialogical, and narrative aspects is remarkable.

### 1.7.1 Definition of Literature and Cinema

A lot of authors and critics have so many different definitions of Literature, it existed for a long time ago, and Omar Rahmoun (2013) gave his own definition in saying:

Literature is considered as those writings that carry people's voice, expressing their emotional as well as their intellectual pleasure. In addition to its artistic aspect, literature holds a social role shown in the different walks of life. (p. 9)

Another author, Culler (2000) *Literary Theory: A Very Short Introduction* suggests that literature is "language decontextualized, cut off from other functions and purposes". In this respect, Literature is "the use of well-chosen words to tell a story through narrative, involving characters in conflict, or to express an emotion or idea through artfully arranged images" (Encyclopedia Encarta, 2009) Furthermore, Robert Richardson claims that literature is also a visual art.

Quite often, people like to compare the novel with the film that tells the same story since they believe what they see. In other words, in his novel BAO Bo *The differences between novels and films—Enhance literature teaching by using films the images in the film* demonstrates that "the images in the film have more direct and immediate relationship to what it describes, while the words seldom do. Additionally, the sound in the film could greatly enhance the audiences' understanding." (p 58)

Continuing with the definitions of Literature, It is mentioned in the book *Literature and Film: A Brief Overview of Theory and Criticism* "Besides narrating, literature creates mental images in the readers' minds" ( p 39). Finally, According to Djamila Belkhatir literature "relies on verbal communication through the form and structure of the written word and the decoding of the text by the reader" (p 6)

## Chapter One: Modernism and Science Fiction

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The theorist and filmmaker Deren gives credit to cinema as a unique and very realistic means of expression that has a lot in common with the "classical" arts of expression as it gives the process an audible and graphic aspect that literature and poetry cannot offer.

Nowadays, one of the most popular and widely used multimedia materials is Film, in the recent decades cinema has been dynamically interfacing with literature and life in a rapidly changing cultural context. (*Chapter 3 Comparison of the Two Media 'Cinema and Literature'*)

In this concept, cinema has a role that consist of "supplying the viewer with rich visual material and details." (Khalid Alqadi, 2015), with this idea in the book *Novels to film* written by George Bluestone where he agreed that "a film is not thought; it is perceived" (141). The end of the nineteenth century witnessed the emergence of cinema, a new art form which also came to be known as film, moving pictures, or movies (Gibson 5). In this concern, In Khalid's presentation, he gave definition of film, he demonstrates it when saying, and "Movies are an adaptation of a piece of work that, in a matter of fact, does not have to be that faithful to the original version of it."

Virginia Woolf, in her essay "The Cinema", she described cinema as a "parasite" which had fallen "upon its prey [literature] with immense rapacity" (350) and also, she thinks that "Indeed film's attempt to "re-create" literature, according to Woolf, not only is a disservice to literature but also to film." Moreover, in the presentation during awards presented by John Midega, he argued that "By and large, therefore, film is considered as a branch of literature". (life. <http://blog.jaluo.com/?p=11700>)

According to Brian McFarlane (1996), films "have been greatly inspired by the Victorian era and the classics of that period. Cinema seems to be more influenced by literature from an earlier period, as if it were perceived to be more prestigious and high-minded". In addition to this, María José Fresnadillo Martínez (2005) states that "Cinema is ... an authentic "empire of senses, Cinema agglutinates space and time, image and word, reality and fiction, knowledge and feelings" (57-59)

Another author gave cinema's qualities; Robert Stam (2005) says that cinema has literary qualities so that it is as inspiring and distinguished as literature. Also, in Khalid's presentation, he declares in details that cinema it "is used to capture perspective, a sort of a shorthand way of describing". (Khalid.47); then, Magny added when she said "cinema is a

## Chapter One: Modernism and Science Fiction

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source of inspiration, either conscious or unconscious, for modern novelists. They are influenced by its techniques, which they incorporate in their literary work”.(quoted in the presentation of Khalid in his presentation literature and cinema, 2005)

Finally, Virginia Woolf, in her essay “The Cinema” has perceived the alliance of the two media as “disastrous” and “unnatural”, this explains well that these two media arts have some kind of alliance, it will be shown when analysing their relationship and exactly the similarities and differences.

### 1.7.2 Comparison between Literature and cinema:

Rahmoun said, “The comparison between film and literature has yielded two stances”. For the first one, it was mentioned that “a considerable number of critics have claimed that film shares a close relationship with prose fiction, particularly the novel” (Nikoleishvili 2007). On the other hand, others consider that books and movies are as far apart as cave painting and a song (Mayer 2002).

John Midega states in his presentation during awards that “The creative exchange between literature and film was initiated in the last decade of the 19<sup>th</sup> Century. Initially, film was most related to photography and painting. Décio Torres Cruz agrees with this idea, in his book *Literature and Film: A Brief Overview of Theory and Criticism* (2014) he says, “the close relationship between literature and film has existed since the advent of cinema due to the strong visual characteristics of both media”. (quoted in the Abstract of the book) his saying means that literature and film were really closed and related to each other thanks to many aspects that made them closed one of them as Dr. Alqadi says in the international Journal of Language and Literature, he states “There is a mutual influence mainly justified by the chief factor they both have in common: narrative and story-telling”. (p. ) Going from the relationship they have due to the “innumerable comparative studies between literature and film, dating back to the beginning of the 20th century”(Décio Torres Cruz, p. 392). it was the period when they have been both made to the study, this lead to the point of view that Bluestone had, which was a very pessimistic one of the intersection between the two media. He concludes his chapter by stating that “what is peculiarly filmic and what is peculiarly novelistic cannot be converted without destroying an integral part of each.” (Novels to Film, p.150). However, Décio Torres Cruz in his book *Literature and Film: A Brief Overview of Theory and Criticism* (2014) saw that their relationship was really drawn and shown , he said,

## Chapter One: Modernism and Science Fiction

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“the relationship between literature and film in their mutual visual, dialogical, and narrative aspects is remarkable” (p 39)

To continue deeper with the relationship of literature and film, in the presentation during awards by John Midega, he adds “Since literature is a narrative art intent upon creating images and sounds in the reader’s mind, then film is obviously literary- an extension of the older narrative arts” (Relationship Between Film And Literature)

According to Linda Catarina Gualda, where she talked in her book *Literature and Cinema: link and confrontation* (2010) cinema is “the art that unites the biggest number of interested people. Just the way literature used to inspire films, literature tends to be itself inspired by movies” (201-220), in this quotation, it is shown that their relationship was interrelated, it shows as a whole that there are some similarities.

### 1.7.3 Similarities between Literature and Cinema:

One of the outstanding points of comparison is related to their narrative aspect. In fact literature and cinema are “narrative arts, and consequently, a pretext to tell stories from the first oral transmissions” (Martínez 2005:57). Brian McFarlane argues in his book *Novel to film: an introduction to the theory of adaptation* that “If film did not grow out of literature, it grew towards it; and what novels and films most strikingly have in common is the potential and propensity for narrative” (1996, Oxford). Mr Rahmoun thinks about another treat that makes their relationship strong, he says “Albeit the literary language and the cinematographic language are distinct, they have convergence zones” (p 38), this shows that they, Literature and Film have this common point in narrative aspect “telling stories”, one with literary language and the other, with cinematographic language. In this respect, John Midega in his presentation during awards, was concerned with the use of language in both literature and film, he states, “Despite different degrees of explication, both writers and filmmakers use language or languages”(Relationship Between Film And Literature). In addition, using language for both of them, it provides a source of emotions and feelings. Rosenblatt (1985 cited in Many and Wiseman 1992) considers literature as an experience that provides a versatility of emotions to be lived. In this respect, cinema is considered as a source of an amalgam of senses (Rahmoun Omar, Ibid) While watching a film ,we are focused on a screen ... and we feel, we hear, we see in an all-encompassing tangle of emotions and senses which no other art form demands.” (Stern 1968:646).In another way to see things, emotions that are

## Chapter One: Modernism and Science Fiction

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shown in literary texts, provides the reader the same feelings, satisfaction that of both literary texts and visual version gives to him.

Film can be linked to Literature (novels, short stories and plays) in some way, according to Boyum (1985), people read or watch for the same motives, viz, to get “the opportunity to identify with other human beings for awhile and vicariously participate in their lives” (1985:39). Same alike, they have the same feature; the reader or the viewer can see them as a medium of entertainment and escape. Hence, film gives the character true and real images of characters, Dr. Khalid Alqadi said “That’s what cinema also does, supplying the viewer with rich visual material and details.” (*Literature and Cinema*, 42)

In fact, in cinema, all kind of emotions are brought up to the characters. Like literary texts, films are designed to attract the audience by the story, to identify strongly with, or to develop empathy towards the central characters ( Rahmoun Omar, p38) In addition to this, cinema provides a way of how to escape from reality and virtual experience from a different world in via the spectacle of film. (Ibid) Since they have been in an emotional response, they have another way to convey images of time and place initially left to the imagination of the reader, which is through the power of words. The ambition of Joseph Conrad (1897) is the same as a novelist; it is not much different from the one of any film director. In fact, he said that “My task ... is by the power of the written word, to make you hear, to make you feel - it is before all, to make you see” (cited in McFarlane 1996:3). Likewise, the legend of cinematic adaptations D. W. Griffith (1899) said that “the task I'm trying to achieve above all is to make you see” (cited in McFarlane 1996:4). This demonstrates that they have the same task, these two authors think the same say about the role of cinema and cinema, in other word ““making the unseen visible” (Flavin 2004:5).

In the same line of thought, John Midega in his presentation during awards, discussed that “Films, just like in literature, present i) action ii) images iii) words replicating.

Accordingly, film and literature can have a similar narrative structure and the same emotional effect; however, they still have some differences that put them apart.

### **1.7.4 Differences between Cinema and Literature:**

On the other hand, scholars have mentioned some differences between the two media, yet some points of difference between film and literature make them points of convergence.

## Chapter One: Modernism and Science Fiction

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In an International Journal of Language and Literature, Dr. Khalid Alqadi named it *Literature and Cinema* (2015); he shows one of the differences between film and literature. He states, “in literature the reader fills in the blanks himself, imagining the space and the characters, cinema provides the audience with ready-made characters, in blood and flesh, and a definite outline of space.” (Vol. 3, No. 1, p 42) As it has been said before, literature relies on the written word and film lies in the vivid image (Rahmoun Omar). In this vein, George Bluestone’s highly influential 2003 study *Novels into Film* originally published in 1957, gives the root difference between the two media, it “lies between the percept of the visual image and the concept of the mental image” (cited in McFarlane 1996:4, p. 137)

In addition, MacFarlane (1996) argues that the extent and freedom of imagination is more confined with regard to film than to literature, and he added, “While cinema has more difficulties to suggest things and feelings than to show them, literature tries to make you catch things through words according to your own imagination and background.” (p45)

Nikoleishvili (2007) compares between reading a literary work and watching a film by arguing that while reading a book a reader can create a picture of the events in his/her mind , and imagine what the characters look like. Reader's imagination is free, even within the limits determined by the author’s descriptions. In the presentation during awards by John Midega, he said that “the film is multi-sensory communal experience emphasizing immediacy, literature is a monosensory private experience that is more conducive to reflection.” (*Relationship between Film And Literature*)

In the light of what has been already mentioned, literature and cinema have much in common, According to Dr. Khaldi “Cinema needs words to express and literature needs physical space, or at least a reference to it.”. He argued more about the fact that the film “make you see visually through the eye and literature makes you see mentally through the mind” (p43).

Although film and literature have a lot in common, they still have some different points at the level of some domains and areas.

### 1.8 Conclusion

This chapter was devoted to the theoretical ground of this research work, An overview about modernism was provided encompassing the various definitions held among scholars

## Chapter One: Modernism and Science Fiction

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and authors from the different studies they made about the definition and its characteristics. Additionally, the overview of science fiction, as a modern literature in which its characters will be analysed and the way they react facing the different obstacles of the new world. Furthermore, this first chapter highlighted the relevance of film as an art expression just as Literature, in this respect, Film adaptation will be the concern of the empirical part of the present research work.

After dealing with the theoretical ground of this research, the last part will expose the dynamic relationship between literature and cinema, demonstrating that the two art expressions have convergences and divergences. The creation of cinema has brought new considerations as well as new techniques and approaches of the literary text leading to the understanding that films have been greatly influenced by literature, and vice versa. To sum up, the analogy that was drawn between literature and cinema brought as a result Adaptations of classics confirm the fact that novels have widely inspired film-makers.

One pertinent question about adaptation is not the degree to which a film is faithful to its literary reference but the possibilities offered by cinema to treat a literary work. Both cinema and novels have the narrative in common, even if stories may be told differently, this will be before being involved in such endeavour, it is of utmost importance to spot light the film adaptation, and it will be discussed in the second chapter.

# Chapter Two:

## From Paper to Screen



## Chapter Two: From Paper to Screen

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### 2.1. Introduction:

The process of adaptation of a novel can be faithful or not, sometimes we would like to see their favourite book into screen adaptations, but we're often confused by the results because they use their imagination into real images, also, the way characters are described and detailed and their impacts on the story. In this chapter, we will analyse the comparison between the adaptation and the novel. To finish with the themes, which makes *Under the Dome* successful. *Under the Dome* is the fifth TV series based on something written by Stephen King. This number does not include the many miniseries.

### 2.2 The Novel summary:

Stephen King started writing the book *Under the Dome* in his young age, when he was a teacher in high school in Hampden, Me. The motivation to apply the idea of making a city sealed off came as Amy Chozyck said "he wrote the first chapter about the woodchuck then shelved the idea for more than three decades until he finally felt confident he could tackle the logistics of an entire town trapped, as if in a snow globe". He wrote the original draft, around 1,500 pages, "in just 15 months, completing it in March 2009" (11)

It was adapted into a TV show over three seasons on CBS. The idea for this story had its genesis in an unpublished novel titled *The Cannibals*, which was about apartment dwellers who find themselves trapped in their apartment building. To get to know about the film adaptation of *Under the Dome*, we need to have an idea about the story of the novel named the same thing *Under the Dome*. It is a story of a town in Maine in Chester's Mill where an inexplicably and suddenly the town is sealed off from the rest of the world by an invisible force field. Planes crash into it and fall from the sky in flaming wreckage, a gardener's hand is severed as "the dome" comes down on it, people running errands in the neighbouring town are divided from their families, and cars explode on impact. No one can explain from where it is come from and what this barrier is, and when - or if - it will go away some day and who will save them.

*Under the Dome* was published in 2009 and became Stephen King's second-longest novel after *It*. Dale Barbara, an Iraq veteran and after he became a short-order cook, finding himself teamed with a few courageous citizens and a town newspaper owner Julia Shumway, a physician's assistant at the hospital, a select-woman, and three brave kids. Against them, we

## Chapter Two: From Paper to Screen

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have Big Jim Rennie, a politician who nothing stops him - even murdering - to hold the reins of power, and his son, who is keeping a horrible secret in a dark pantry. However, their main adversary is the Dome itself.

The novel under the dome was adapted in 2013, their stories can be similar or different; however, they can keep the original and the most important common element between them, the dome.

### 2.3 Synopsis of the show:

Under the Dome, an American mystery science fictiondrama television series, It premiered on CBS on June 24th, 2013 and concluded on September 10th, 2015. It is based on the novel of the same name by Stephen King. It tells the story of the residents of the small town of Chester's Mill in Maine; where a massive, transparent, indestructible dome suddenly



"No one is safe." - Stephen on set for Season 2 Posted: 3.4.14

Production on season 2 of UTD is officially underway and Stephen is on set to make sure all cast members know the hard truth "No one is safe."

cuts them off from the rest of the world. it was about two weeks since the Dome collapsed on the town, where its citizen are still struggling to survive with resources running low and strange things continuing to happen. With no Internet, no mobile signals and limited radio communication. While military forces, the government and the media positioned outside of this surrounding barrier try to break it down, at the same time a small group of people inside

## Chapter Two: From Paper to Screen

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attempt to figure out what the dome is. With King's blessing, **Brian K. Vaughan** serves as an executive producer alongside **Steven Spielberg** and **Baer** are extending *UTD*'s timeframe beyond where the novel ends. Each episode will loosely represent a day under the dome for the unlucky denizens of Chester's Mill.

For some reason, there is a mini-dome with an egg inside, and only four specific people can touch the mini-dome without getting shocked, and a butterfly makes the entire dome turn black, and pink stars shoot out of the ground when Julia throws the egg in the water, and why is any of this happening? The finale offered no answers. In that matter, Joanna Parypinski acknowledges, "Stephen king has stated that the show is not a direct adaptation from the book, but rather a parallel story in which the dome has a different explanation" (1). Still, there is a strong reflection of the novel throughout, from the main characters to that strange repeated line, "Pink stars are falling in lines. »

The First Season of *Under the Dome* consists of thirteen episodes as it is mentioned in the website Wikia (*Under the Dome (TV Series)*). It was filmed on locations in North Carolina, USA, and had a budget of \$40 million." In June 30, 2014, the network has renewed the summer drama about a town doomed by a mysterious dome for a Second Season, "CBS announced Monday at the Television Critics Association's summer press tour. The drama will return with another batch of 13 episodes in summer 2014". (Lesley Goldberg)

In the first episode, in Chester's Mill, Maine, a strange occurrence locks the town in an invisible dome-like surface, following Duke's death, his house catches fire, forcing the town to rally together to form a bucket brigade. Elsewhere, Junior ambushes Barbie, while Dodee and Phil pick up a military frequency. After a Deputy is killed, Big Jim organizes a search party to hunt down the culprit. Meanwhile, Joe and Norrie continue to experience strange seizures. The town suffers from an outbreak of meningitis. Julia learns that Phil and Barbie are connected to her missing husband. Angie struggles to escape the bomb shelter. When friends and family from outside the Dome come to visit, Barbie learns that the military plans to destroy the dome with a missile. After Julia and Dodee speculate that the source of the radio signal jam could be the answer to the Dome's origin, they are led to Joe and Norrie. Meanwhile, Angie seeks help after escaping from Junior, then, a friend of Julia's goes into labour after touching the Dome. Big Jim kicks out Junior. Linda seeks out the Dundee brothers after Rose's murder. Joe and Norrie find a second mini-dome that holds a mysterious egg inside it. The following episode demonstrates that Norrie grieves over

## Chapter Two: From Paper to Screen

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her mom's death. Joe shows Julia the mini-dome. Big Jim makes a plan of action when Ollie takes control of food and water. Julia takes Barbie to see the mini-dome and the egg, but they have both disappeared. A former acquaintance of Big Jim and Barbie makes a re-appearance. Meanwhile, Angie starts to have seizures, just like Joe and Norrie. Maxine continues to manipulate Barbie and Big Jim. Linda and Julia investigate Duke's involvement with previous criminal activity in Chester's Mill. Meanwhile, Angie realizes Junior is the "fourth hand", it pushes Junior to abandon Angie, Joe and Norrie, the weather turns nasty. Julia is shot by Maxine. Big Jim convinces Linda his stash of propane is what's saving the town and the biggest threat they face is from Barbie. After Barbie was framed by Big Jim, he rallies the town against him for the murders and the shooting of Julia. Joe and Norrie move the mini-dome to Ben's house but it soon begins to act strangely. The final episode shows that Big Jim seals Barbie's fate, the Dome blackens and the mysterious Monarch is revealed.

The second season of the show under the dome was premiered on CBS on June 30, 2014 and concluded on September 22, 2014. Filming of Season 2 again took place in North Carolina, USA. It starts with when Barbie's fate lies in Big Jim's hands, the dome presents a new threat when it becomes magnetized. Meanwhile, Julia seeks out the help of a stranger to save the life of a mysterious girl. Just as the news of Angie's murder spreads, Rebecca warns Big Jim of a caterpillar infestation that could infect the town's remaining crops.

As resources dwindle, Big Jim holds a census in order to forecast how long Chester's Mill can continue to exist under the dome, while chaos ensues when a rainstorm turns into acid rain. Next to the following episode, as conditions in Chester's Mill worsen, Big Jim and Rebecca consider resorting to population control, which drives a wedge between Barbie and Julia. Meanwhile, clues to Melanie's past and her connection to the Dome are revealed.

Julia takes over as leader of Chester's Mill after the town becomes divided in the wake of Big Jim and Rebecca's plans for population control. Meanwhile, Joe and Norrie help Melanie search for more clues about her identity at the Dome wall. When Barbie and Sam set out to investigate a mysterious tunnel, a cave-in severs their path back to Chester's Mill. Meanwhile, Julia and Big Jim face off in a struggle for power as a dust storm rages in the town.

When Barbie descends into the unknown abyss in the mysterious tunnel to look for Sam, he discovers a world that is familiar but filled with unanswered questions. When Barbie

## Chapter Two: From Paper to Screen

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enlists his father's help to reach out to Julia, he realizes that Don may know more about The Dome than he is letting on. Meanwhile, Big Jim appoints himself sheriff of Chester's Mill.

The succeeding episode of under the dome, we find Barbie is apprehended by a group of mysterious men, he is relentlessly interrogated about his connection to the Dome. Meanwhile, Big Jim makes a deal that could seal the fate of the residents of Chester's Mill forever. Big Jim finally learns the shocking truth about what really happened to his wife, Pauline, when they are reunited. Meanwhile, climate change poses a new threat to Chester's Mill.

When temperatures begin to plunge, Sam and Rebecca spring into action to try to save the residents of Chester's Mill. Meanwhile, Barbie risks his own life in order to save Julia after a terrible accident. When a new threat from the Dome intensifies, the residents of Chester's Mill find themselves at risk of being crushed to death. Meanwhile, Melanie's health continues to deteriorate as the fate of the egg remains unknown. Suddenly, a potential exit from the Dome is revealed just as the walls begin closing in on those trapped in Chester's Mill.

The last but the revealed Third season is renewed, it's first episode is named "Move On" & "But I'm Not", The residents of Chester's Mill appear both inside and outside the Dome following their mysterious encounter in the tunnels beneath the town. As the Dome begins to reveal its ultimate agenda, the townspeople are forced to question what and whom they can trust as fresh threats appear, new residents emerge and surprising alliances form,

Second episode's name "Redux", the residents of Chester's Mill try to move on with their lives in the aftermath of their mysterious experience in the tunnels beneath town. Meanwhile, Big Jim suspects new residents Christine and Eva are keeping secrets concerning the Dome. Under the guise of helping Chester's Mill rebuild, Christine urges the townspeople towards specific individuals and projects that remind them of their experience in the tunnels. In addition, Julia and Big Jim make shocking discoveries that reveal a new threat within the Dome.

Then, Big Jim and Julia form a tentative alliance to search for proof that will discredit Christine, which leads them to new information about the Dome's capabilities. Meanwhile, when tensions run high in town and threaten Christine's leadership, she puts a plan in play that has deadly consequences.

## Chapter Two: From Paper to Screen

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The dangerous private corporation that is descended on Chester's Mill to harness the Dome's energy capabilities captures Gib Jim by Aktaion, he's forced to manipulate Christine for information about her agenda. further, when Joe and Norrie question the town's new rules, they find themselves in a dangerous face-off with the increasingly unstable residents.

As the world outside the Dome is rocked by a catastrophic meteor shower, unexpected alliances form inside the barrier. Eva tries to indoctrinate Barbie deeper into The Kinship and Big Jim and Julia turn to one another while isolated on Bird Island outside of town. Also, Joe is forced to accept help from Sam, the man who killed his sister.

Big Jim, Julia, Joe, Norrie and Hunter join together to form a resistance against Christine, who is mobilizing residents to work on a massive excavation project in the caves underneath the town. In addition, Hunter uses his tech skills to contact the outside world.

Big Jim and Julia devise plans to end Christine's control over the town by initiating a life-or-death plot involving Barbie and Eva, while Joe and Norrie conduct research of a better understanding of the Dome's ultimate agenda. Meanwhile, Hunter finds more information about the true head of Aktaion, the nefarious private corporation that wants to harness the Dome's energy.

The Resistance, the citizens not under Christine's control, join forces with an unexpected ally: Hektor Martin, the nefarious head of Aktaion. Despite Hektor revealing more about the Dome's origins and helping to strike back at it, Big Jim and Julia still worry he will betray them. Meanwhile, Hunter receives encrypted files that give disturbing insights into the final effect the Dome will have on the infected townspeople.

Members of The Resistance race to release their loved ones from Christine's influence before she reaches her end game for the Dome. While Barbie risks everything in an attempt to free Eva from The Kinship, Hektor, the head of Aktaion, to test a possible cure for infected townspeople, enlists Big Jim and Julia. Also, Joe chooses to work with Christine after she shares some shocking information about the entity behind the Dome.

When the Dome's calcification process accelerates, Chester's Mill has 24 hours before the barrier's breakdown will suffocate everyone inside. While the new deadline puts added pressure on Joe to bring the Dome down, Barbie and Julia race to save his child from The

## Chapter Two: From Paper to Screen

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Kinship. Also, Big Jim tries to manage the increasingly volatile Hektor, who is adamant that infected townspeople never escape the Dome.

As the Dome in Chester's Mill comes down, the Resistance makes a final attempt to protect the outside world from the infected townspeople in the Kinship and their new queen.

### 2.4 Film Adaptation process from Paper to Screen:

Under the Dome Stephen King's novel bestseller, which was brought to life by CBS on Monday June 24<sup>th</sup> was the best event that happened in summer with the first season of 13 episodes afterwards it was launched and continued with two other seasons.

With the creation of the Executive producer Brian K. Vaughan, showrunner Neal Baer (*ER*) and (*Lost*, *Y: The Last Man*) Steven Spielberg's Amblin Entertainment. Also, CBS Television Studios and DreamWorks Television with King as the show's executive producer plus Jack Bender, who produced four episodes in Season 1 and five episodes in Season 2 produced the series.

According to Lesley Goldberg (2013), who wrote an article where she explains and reports her interview with the producers of the series of Under the Dome about their way of working. She states "Brian K. Vaughan adapted the novel, which clocks in at more than 1,000 pages, with *ER* veteran Neal Baer on board as showrunner to guide the proceeding as the duo put their own creative stamp on the series". When putting the novel into screen, the novel needs to be interesting to put it on the screen and must be the bestseller novel of all times, so that the producers and filmmakers can adapt it and transform it to a 120 minutes with all the plots, characters, costumes and scenes where it was described. In this respect, Goldberg states:

Baer, who penned the novel *Kill Switch* last year, echoed the sentiment and noted that writing a book allows the author to be everything all at once: costume designer, cinematographer and more, in addition to creating the running narrative. The challenge, he said, was to allow the actors and various departments to create their visions. (9)

*Under the Dome*, since it was the King's bestseller. Vaughan was so intrigued and hypnotised by this novel, he said "I've already seen the best Under the Dome movie possible -- the one that [played] in my head as I was reading the book," he continued by saying "There's no point in doing a direct translation; I'd send people to the source material. I'm

## Chapter Two: From Paper to Screen

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excited to be taking this story to new places and doing things that TV will allow that a novel won't." (Ibid, 8) In this quote, he shows that he would use his imagination by doing things to the show, but keeping the original plots, characters and story.

Rahmoun (2013) "put differently, adaptation is any Endeavour originating in one medium having been translated into other medium using specific instruments that result in a new creation". From this quote, we understand that when translating the written texts to visual version, some changes occur and this what happened to the series *Under the Dome*. Its short name "UTD", the showrunner **Neal Baer** told reporters that "Prior to the premiere of the show, producers had been open about the changes they had made to the story in bringing it to television. "[The series] goes beyond several weeks of the book, and we provide and create new stories," However, the good thing about film adaptation named *Under the Dome*, is that Stephen king was happy about this adaptation, considering this, Vaughan said

When King first thought of *Under the Dome*, he imagined what it would have been like for them to be trapped for months or years at a time. "At page 1,000, it had only been a few days and he encouraged us to take it to places that he couldn't do -- as long as we stay true to the ideas and the themes at heart, which I hope we have.

After what he said, it demonstrates that adapting the original novel does not mean changing everything, but just some details to make the show interesting and successful.

Vaughan insisted about this point, by expressing that "Our show is very faithful to the themes that King put forward," he added with likening the show's approach to its source material to AMC's *The Walking Dead*, "It's the same Chester's Mill and same characters, but we take them to new and unexpected places." adding to Stephen king's letter that he wrote to his fans after the premiere of the first season, he states "I feel the same way about *Under the Dome*. If you loved the book when you first read it, it's still there for your perusal."

Moreover, the adaptation must do some modifications to make both of them, the Adaptation and the Novel, at the same level, in the website thehollywoodreporter.com Baer commented, "there's more description in [King's] novel of what people are thinking" he added "We don't have voiceover. We have to create it through characters, behavior and circumstances they find themselves in". This normally "King fans should be used to these kinds of changes when it comes to television series based on his work already". For example,



## Chapter Two: From Paper to Screen

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in the first episode of First season, Amy Chozick (2013) said that “In the book, a woodchuck is split in half (“blood squirted and pumped; guts tumbled into the dirt”) as the giant dome violently descends on the fictional town of Chester’s Mill. In TV version, on the other hand, a cow is severed through computer-generated effects”. The Iraq war veteran and short-order cook, the hero of the novel predisposes a dead body in the first episode, hinting at a hidden murder plot, in contrast, it wasn’t found in the novel.

Accordingly to Jamie Rule “Reading a book can never take the place of watching its movie, however, just as watching a movie can never take the place of reading its book; each is an entirely different experience.” This quote demonstrates that reading a novel and watching series is a different experience. Contrary to their common pinch of excitement and mystery, as Stephen King confirmed, “If the solution to the mystery were the same on TV as in the book, everyone would know it in short order, which would spoil a lot of the fun.” This pushes people to try this experience. *Under the Dome*, the producers did not change a lot of things and Neal Baer told reporters of the website *hollywoodreporters.com* pointing out that the show was still “very faithful to the themes that King put forward in the original book.” (July 01st, 2013)

In this respect, Stephen King concluded the idea of Adaptation that the novel and the show were slightly different but at the same level, he explained this to his readers that he wanted these slight changes and this is what is about Film Adaptation.

### **2.4.1 *Under the Dome*’s Adaptation from author and producers’ point of view:**

Both Executive producers agreed that one of the show’s main strengths is having Stephen King and Steven Spielberg on board as producers of *Under the Dome*. “Steven Spielberg sees the best in humanity and Stephen King has always seen the worst, but there are a lot of similarities, in that they’re both aggressive humanists; that they just love people so much, and throwing them in extraordinary situations and seeing what happens,” Vaughan explained to Laura Prudom in the website *huffingtonpost.com* (05/31/2013). In that matter, each one of the two parts, Stephen King and the producers have a different or similar point of view concerning the adaptation *Under The Dome*.

Stephen King, the writer of the novel, has a website in which he wrote a letter to his fans, where he talked about all the changes that occurred during the process of adaptation and

## Chapter Two: From Paper to Screen

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to convince them by saying that “But that doesn’t mean the TV series is bad, because it’s not. In fact, it’s very good”. This proves that he is not against the adaptation, in fact, just like it was mentioned in the website of *hollywoodreporter.com* that CBS Entertainment president **Nina Tassler** said in a statement announcing the news. She said "We're excited to tell more stories about the mystery of the dome and the secrets in Chester's Mill, and are thrilled to have the master storyteller himself, Stephen King, tell the first one of next season," (Under the Dome' Renewed for Second Season at CBS)

Laura Prudom (05/31/2013) states in her article about *Under the Dome* and Stephen King “he’s been so supportive, and I think he knows that the book is its own thing and it would be boring to translate the book exactly to the screen — he wants to see something new that hopefully still has the theme and the heart of the book in it.” (‘Under The Dome’ On TV: What You Need To Know About CBS’ Summer Mystery Series).

Since almost the majority of the novels of Stephen King has been transformed to film version. It demonstrates that he got used to Hollywood and camera, and the way his characters has been transformed, that what Amy Choick acknowledges in the magazine New York Times that “After nearly 100 television and film adaptations of his novels and short stories, Mr. King is used to the Hollywood version of his characters”. King agreed by saying, "It's a no-lose situation." If it's good, I just say it was based on my work. If it's bad, I just say, 'Well, that wasn't my idea.'" By the side of Stephen King, the show runner Neal Baer was very pleased with the author presence, MEREDITH BLAKE (2014) reported in the magazine Los Angeles Times, that Mr. Baer had an idea about the adaptation, he said "We thought this would be a great way to solidify the support of the fans but also put his creativity and imagination to work," he continued "Stephen is very supportive and collaborative and has always said to us from the beginning, 'It's your baby'". He really helped the producers because he was delighted to see his latest creation on network television. King told Jane Mulkerris that “I love **television**. I loved television when it wasn’t cool,” he laughs. Stephen King is happy too to be on network TV rather than cable. “I don’t know how many eyeballs are on Showtime but I know there are a lot more on CBS and I’m enough of a show-off to want to have an arena rather than a club show.” (Stephen King: 'We all live under the dome')

The author King is not against the adaptation since he went on set and encourages the producer to adapt his novel *Under The Dome*, as it was mentioned in the article written by Amy Choick (2013) “Mr. King has stayed involved, and it seems fitting. “*Under the Dome*”

## Chapter Two: From Paper to Screen

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encapsulates the arc of his writing career” and also “Beyond reading the scripts, Mr. King has visited the set and occasionally offers advice. He mostly leaves casting, character arcs, plot development and story lines to the executive producers”. (He Likes His Horror Personal and Global Stephen King’s ‘Under The Dome,’ Adapted for a TV Series (Article))

Since the show is based on the novel of king, it is said to be very practical but with no precious acting, Baer said that “Stephen King sees everything from all the shows,” To be more involved with the producers they got fascinated, Baer said that,

We’re on Episode 10, and he’s been really wonderful to us, supporting us; giving us notes; letting us take it to different places but really embracing many of his original characters ... It’s been a fantastic collaboration with him.

He even wanted to write with them some episodes after what Vaughan said, “He’s given us plenty of creative freedom but we also love having him involve”, He said, ‘If this comes back for a second season, can I write [an episode] next season?’ He’s been super involved, but Stephen’s first love has always been writing novels so he’s very grateful to get to write this book and feel like his baby is being taken care of’ that what Laura Prudom reported . He said, ‘To quote Elvis, it’s your baby — you rock it now.’ And I think he likes the way we’ve been rocking it.” (Under The Dome’ On TV: What You Need To Know About CBS’ Summer Mystery Series)

Stephen king was really happy and optimistic about this adaptation, so he explained to the producers what really the heart of the book was, so he would be boring to translate from the book to the screen. This means he did not want to get involved into the ending of the show, Vaughan admitted that they had no interest in recreating the novel’s plot verbatim, Stephen king said,

When I came up with this idea, I envisioned a town potentially being trapped for years at a time, and that’s something that you guys could get to do that I didn’t.’ And that might necessitate a different ending.

Vaughan added when telling reporters ahead of the premiere, noting it might necessitate a different ending to the series by saying. “So we pitched Stephen a far-out, big swing idea for it — if we’re lucky enough for this to go several years — a different ending.”Amy Chozick (2013) agreed with the involvement of King, she said, “Beyond reading the scripts, Mr. King has visited the set and occasionally offers advice” (He Likes His

## Chapter Two: From Paper to Screen

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Horror Personal and Global, Stephen King's 'Under The Dome,' Adapted for a TV Series). He usually leaves the work of choosing the casting, character arcs, plot development and story lines to the executive producers, who are the comic book writer Brian K. Vaughan and Neal Baer, a longtime writer on "Law & Order: SVU" and "E.R."

Well over 100 film and TV adaptations have been made from King's novels and short stories. before he hasn't always been happy with what's come out. However, this time he defended the changes in a post on his website. "Many of the changes wrought by Brian K. Vaughan and his team of writers have been of necessity, and I approved of them wholeheartedly," He wrote. "Some have been occasioned by their plan to keep the dome in place over Chester's Mill for months instead of little more than a week, as is the case in the book. Other story modifications are slotting into place because the writers have completely reimagined the *source* of the dome." As we have seen previously, Stephen king was with the adaptation, however, here we will see the point of view of the producers.

Louis Peitzman reported that "When [executive producers] Neal Baer and Brian Vaughan said, 'We want to take this in some different directions' I thought to myself, *This is cool*," King said. "In a way, I'll get a chance to see all the different things I could have done if I'd just taken another road. Because in another way, writing a book or writing a story is like being in a room that has a lot of doors. I chose one to go through, but you only get one choice when you're writing a novel. So this is getting a chance to go back." (Stephen King isn't afraid of the big bad Adaptation) Moreover, this shows that Stephen king wanted some change however, there were complaints from those who weren't happy at some of the changes creator Brian K. Vaughan and his team made in translating the story into a television series. King appealed novelist James M. Cain, writing on his website "if you loved the book when you first read it, it's still there for your perusal." "When we first started talking to Stephen, we came up with the idea of the town potentially being trapped for years at a time, and that's something that [King said] you guys could get to do that I didn't,"

Alison Flood said that when "Speaking to Deadline about what Hollywood owes to authors when adapting their novels, King said that all he asks when signing over a work is a dollar, and "approvals over the screenwriter, the director and the principal cast". (Stephen King delivers very mixed review of film adaptations). Boone agreed with Flood when talking about king's novels, he said "The movies based on King's books that don't work so well are the ones that don't take the heart of the characters that beat in the books." (Ibid)

## Chapter Two: From Paper to Screen

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After discussing about the adaptation, its process and all what is linked to the basic elements, we have what is around the show and its backgrounds.

### 2.4.2 Context of the Production

For a show, its production is very important and it is its basis, the essential meaning is about all what is related to the place where it was filmed and the period of the production. *Under the dome* is a science fiction TV show with the same name produced by a strong crew of writers, including respected Graphic Novel writer Brian K. Vaughan, noteworthy due to the involvement of Steven Spielberg and Stephen King. The story is set in and around a small town in Maine and is an intricate, complex story with multiple characters that tell how the town's inhabitants deal with being cut off from the outside world by an invisible barrier that suddenly drops out of the sky. All lines of Chester's Mill communication are cut off, and the majority of emergency services were out of town for a parade at the time. The show was renewed for a second season, which ran in the summer of 2014, and had been renewed again for a third season in 2015. It was cancelled on August 31, 2015.

The original place where the show was filmed is North Carolina, the same country where King was living with his wife Thabitha, Richard Verrier (March 06, 2013) from *Los Angeles Times* states that "filming a television adaptation in King's home state of Maine was out of the question. Aside from the inhospitable winter season, Maine does not provide the kind of competitive film tax credit that is increasingly vital to producing television dramas". At first producers wanted Texas and Louisiana, but decided to base the CBS series in Wilmington, N.C., which offered the right mix of locations and tax breaks. Due to the state's diverse locations and geography, which helped the show and made the story successful, Baer added "We wanted it to be Anywhere, USA. North Carolina really works for that. We need forest, we need a small town and we need water — we have all that." (Stephen King TV series 'Under the Dome' filming in North Carolina)

The story of *Under the Dome* lasted some time in the book contrary to the show, Mr. Baer talked about it in an interview with Christina Radish (28/05/2014), he said that "the book is really only about the first week Under the Dome, and we are already two weeks in. This season, we will be going for two more weeks. We really go day-by-day under the Dome" (Executive Producer Neal Baer Talks UNDER THE DOME Season 2, Character Deaths, the Dome's New Powers, Stephen King, and More). In that respect, the producers wanted to

## Chapter Two: From Paper to Screen

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concentrate and give further details of their everyday lives; their aim was made for this. The executive producer insisted by telling that “If we lasted 15 years, that would really only be a year under the Dome. So, I think it’s certainly possible to keep going because we have so many stories to tell”. In addition, this generated the context of the production and attracted the audience to wait for more in the next episodes or seasons. All the involvement, the characteristics of Stephen king showed his real personality and that he is cool, and a real author and accept changes.

### 2.4.3 Personality of Stephen King

*“You cannot hope to sweep someone else away by the force of your writing until it has been done to you.”*

Stephen King is a gifted author with shelves full of scary books to his credit and enough TV shows and movies to give anyone the jitters. His books’ varying quality aside, however, the most baffled thing about Stephen King’s work is the imperfect balance he strikes between earnest socio-literary ambition and utter commercial shamelessness and these two shortcomings are undeniably related, as *Under the Dome’s* specific failures make clear. he was described in the website *celebrities-galore.com* that,

Stephen King holds great compassion and seeks to be of service to others. He is a healer, and capable of giving comfort to those in need - he will frequently offer a shoulder for others to cry on. But actually, Stephen's mission in life is to develop the tools that allow him to be truly helpful to others rather than just a sympathetic ear.

These features of personality found in Stephen king are characterized in the personality of Dale Barbara and also Big Jim, since they also want to help people and heal them even though each one has its own way of doing that.

To continue with the traits of personality that Stephen king has. We found out as it is mentioned in this quote that “Stephen King needs to be needed, but must learn to discriminate between those he can help and others who are made weaker by his care.” this is shown clearly in the character of Julia, when she is always there at any time and any place to help people of Chester’s Mill and avoid any other problems, they can be ecological problems that the town is facing or accidents that happen.

## Chapter Two: From Paper to Screen

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“*Only enemies speak the truth; friends and lovers lie endlessly, caught in the web of duty.*”

Adding to another trait, the artistic side of King’s personality, it was shown in the website of celebrities-galore.com, which is an encyclopaedia of famous personalities and their great lives and professional lives; it was said that “Stephen King is blessed with musical talent, as well as in the visual and performing arts, and can be successful in a number of artistic fields”, we find this in King’s personality when he was listening to music and made one song. Last but not the least, he has a self-deprecating sense of humor about being known as the master of horror, in that sense, King said "It's a compulsion", Jane Pauley (June 30<sup>th</sup>, 2013) reported in the website CBS Sunday Morning that King said "For one thing, when I was younger, my head was like a traffic jam full of ideas, and they were all jostling, and they all wanted to get out. And I wrote a lot more than I write now. I still write every day." (Stephen King and his compulsion to write)

With Stephen King’s personality and his brilliant professional life and his compassion in writing, he insisted to get involved in the adaptation of *Under the Dome*, so he could logically have an impact on the story since he was the original author of the novel *Under the Dome*.

### **2.4.4 Impact of Stephen King on the Adaptation:**

Without any exception, any author was obviously influenced by anything from their lives or its surroundings that helps them to write their stories, the writers can be authors of novels or of TV shows. Stephen King is one of them, on his website, he says that the “second try was mostly written in Pittsburgh, during the filming of *Creepshow*. I spent two months in a depressing suburban apartment complex that became (with the usual fictional tweaks) the setting for the story. This place had an important impact on the story, if he wasn’t living there even though it was in a depressing way, he couldn’t bring out that place in the novel and the executive producers would not make that place real.

In that matter, Louis Peitzman (June 18, 2014) showed in the above passage the involvement of Stephen King in *Under the Dome* and the adaptation, he had a unique relationship with,

At 66, King is no stranger to adaptation: his novels have been under the lights of big-screen for a long time over and over in several decades, from classics

## Chapter Two: From Paper to Screen

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like 1976's *Carrie* and 1980's *The Shining* to more modern fare like 2007's *The Mist* and the 2013 adaptation of *Carrie*. However, *Under the Dome* presents a unique challenge to him among all his old novels, who is more directly involved with the production than he has been with most other adaptations of his work. He explained it in a way, that's a mixed blessing. (Stephen King Isn't Afraid Of The Big Bad Adaptation)

Stephen King being invested with the production of his adaptation, he wrote the Season 2 premiere of "Under the Dome," the television adaptation of his 2009 sci-fi novel that returns to CBS on June 30. In this regard, King said "It's a responsibility to be directly involved," he continues "I sometimes tell people that the ideal situation is, if the thing is a success you can say, 'It's based on my work.' If the thing is not a success, you can say, 'Well, I didn't have anything to do with it.' You're in great shape either way. But once you're involved, you're putting some of your own ego and some of your own track record, if you will, on the line." and this, did put him in the unique position of having a voice in the room while also letting other writers do much of the heavy lifting. The result is an adaptation that is almost close to the novel he wrote, Moreover, He also has the ability to surprise him. A blogger agreed with this idea, Amy Chozick (June 21<sup>st</sup>, 2013) said "Rather than turn the series over entirely to the producers, as he has with other adaptations to varying degrees of success, Mr. King has stayed involved, and it seems fitting". (He Likes His Horror Personal and Global, Stephen King's 'Under The Dome,' Adapted for a TV Series, Stephen King's 'Under The Dome,' Adapted for a TV Series)

Mr. Vaughan said that Mr. King's help had been priceless, however, he had the idea that it would be up to him and the other writers to make the series work. He recalled some advice that Mr. King had given him early on: "To quote Elvis, 'It's your baby, you rock it now.'" (Ibid). This means that although it's was his work, no one can do whatever he wants with the adaptation in a good way of course; to quote his words, "It's a no-lose situation," he says. "If it's good, I just say it was based on my work. If it's bad, I just say, 'Well, that wasn't my idea'". Bender tells *The Huffington Post* about the process of adaptation King's weighty novel; he said "Stephen King ... he was obviously communicating with Brian and then Neal long before I was involved, but his whole approach is, 'Hey, take the book and now make it a television series, and make it better.'" It is shown indirectly when Mr. Vaughan and Mr. Baer created new characters and stretching things out. He even exposed it to the producers, the producer Bender revealed to Laura Prudom (2013) that when he was on set with them, he said about



## Chapter Two: From Paper to Screen

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Stephen king that “he’s been very generous about “take it and run.” And we’re also in Anywheresville, America, as opposed to Maine, which Stephen writes from. So there are different things, different characters”. (Under The Dome’: Producer Jack Bender On ‘Lost’ Similarities And Working With Stephen King)

To continue with the impact of Stephen king and his way of seeing the world as ordinary that becomes extraordinary. He was interviewed by Anthony Mason, they talked about *under the dome*, he asked him about the dome. « It sort of came to me that if I could put a dome over an American town, it would be a microcosm for what's going on in the world itself, where we have finite resources, and we really have nowhere to go," he said. This led the producers Mr. Vaughan and Mr. Baer when interviewing writers to work on the show, they were asked, what they would do if they were trapped under a dome in their hometowns. “Some people said right away, ‘I’d go for the guns’ or ‘I’d hole up in my house’; others were more community-driven,” Mr. Vaughan said. The fact of being trapped under a dome created by extra-terrestrial creatures proves the impact of Stephen king on the story due to the need that he wanted to show the reality, we are living in. Also, we are all trapped under some kind of dome, after we all are noticing natural phenomena and problems the world is living under them. In this respect, Stephen king agrees, when he said to Jane Mulkerris that

Based on some of the things that have been in the American press lately, there is a dome and your cell phone is a part of it. But this is not a politically charged story here. It’s not an allegory and it’s not any attempt to do anything other than to say, ‘Here are these people, they’re in this situation, they can’t get out, and if you think that we’re all in that situation, you’re right. So let’s watch and see what they do and see how they react. (*Stephen King: 'We all live under the dome'*)

Moreover, all these ideas came from the novel, which was at first called “*The Cannibals*”, he explained further to GradyHendrix (2013), King states “and this time I got a lot further—almost five hundred pages—before hitting a wall. I assumed the manuscript was



## Chapter Two: From Paper to Screen

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lost. Long story short, it turned up—battered, and with some pages missing, but mostly complete—in the summer of 2009.” the author wrote this essay and even posted a chunk of *The Cannibals* online to prove he hadn’t stolen the idea after what people pointed out that *Under the Dome* was simply *The Simpsons Movie* with less jokes and more necrophilia. While Mr. King’s work had varying degrees of success on TV, he said he prefers TV adaptations to films based on his books. He likened the movies, especially the long ones, to sitting on a suitcase. “You try to get

everything in there and you know what, it doesn’t work most of the time,” he said. “King, whose novels, novellas and short stories have been made into films and TV series dozens of times over the years with varying degrees of success (some, like "Carrie" and "The Shining," have even spawned inspiring multiple adaptations), is not especially territorial when it comes to his work. Not all his books have benefited from adaptation. However, he is relaxed about the process. “A young reporter asked James M Cain, who wrote *The Postman Always Rings Twice*, about how the movies had ruined his books and he said: ‘Stop right there, son. They’re all on the shelf, right behind me.’ “And that’s the beauty. If they make something good out of something that I’ve done like *Shawshank* or *Under the Dome*, I say, well, that’s based on my work. But with some of the other things, like *Firestarter*, which wasn’t particularly good, I can say, well, I didn’t have anything to do with that.” (Stephen King: 'We all live under the dome')

Besides talking about his feelings and impression of the adaptation we acquire that another element he was influenced by is, Bridgton, Maine, Stephen King’s home in the 1970s, this what inspired the fictional town of Chester's Mill, which, in his 2009 novel, is trapped "Under the Dome." he still lives there with his wife Thabitha. This detail pushed the writer to put it in the story of *Under the Dome*.

Finally, we notice the differences; they are exposed when the adaptation is made. “The book explains more than the show due to King’s logic in the book, on the other hand, is a little more solid. However, as Joanna Parypinski (2013) said “of course the show has been left deliberately at a critical moment to get the viewer to tune in for season two.” (*Under the Dome: book vs. show*)

### 2.5 Characterization:

After nearly 100 television and film adaptations of Stephen king novels and short stories, nearly everyone knows about that, one of them the journalist of *New York Times*, Amy

## Chapter Two: From Paper to Screen

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Chozick (2013), she agreed with this idea about the new world of films adaptations by saying, “Mr. King is used to the Hollywood version of his characters ending up younger and more glamorous than their often-haggard literary counterparts. It’s one of those things he doesn’t try to fight” (He Likes His Horror Personal and Global). King is just obsessed with characterization. In his novels, the most important thing that he does it well is this; he gives his heart into it. The most amazing thing he is a master in it, is characterization, claiming that in his book we find more than 100 characters, king stated “The fascinating thing is I think I could name about half of them with at least a sentence on who they are and their personality”. The author also does a great job in making characters in a multi-dimensional style, even though the most complicated character in the book has a “a soft and loving side towards a pair of small children”.

Just like the book, the show will focus on the characters, and the secrets they have. Each episode will showcase different characters and their responses to being trapped Under The Dome. In King’s Under the Dome, the characters started out broad and only got broader, in that matter, Baer expressed "There's more description in [King's] novel of what people are thinking," He commented, "We don't have voiceover. We have to create it through characters, behavior and circumstances they find themselves in." that is the reason they were all obsessed with characters, and the story was based on them, without them they couldn’t do anything and the show, even the novel will not be successful. Baer teased when he said to Laura Prudom (2013) that “They’re complicated — the people you think are bad may not be so bad, and the ones you think are good may not be so good,” he added. “Don’t believe everything you see at the beginning.” (Under The Dome’ On TV: What You Need To Know About CBS’ Summer Mystery Series)

In Under the Dome, the producers put characters under harsh circumstances, some of the characters could stay alive, others dies, or others will be mixed with others, the ones from the novel. Christina Radish (2014) reported that the EP Neal Baer said about

Our characters were trapped under this impenetrable Dome, where no one could get in and no one could get out. and because they were trapped in this hot house, their secrets started to come out. This is the season where we will find out what they are truly made of

As in the novel, Stephen king wanted to see how characters will react, the producers did the same. he talked also in a panel for the show’s summer return about what viewers can

## Chapter Two: From Paper to Screen

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expect from Season 2, he discussed about the new things, among them, “new characters, as well, who shake things up. We’ve got Eddie Cahill coming on as San Verdreaux, who is Big Jim’s brother-in-law. He has been a recluse for the 10 years since his sister died, and was an alcoholic.” he added speaking of a new character called “Karla Crome coming on as Rebecca Pine, who is a school teacher. We are really getting into the science versus faith elements this season” also Vaughan added (2013) when talking about the changes in characters, he said “Beyond Maxine and Angie, look for other new characters within Chester's Mill -- some original and others a composite of those featured in the book” (Under the Dome': How Close Will CBS Stay to Stephen King's Book?). Most of the other major characters that exist in *under the dome* in one form or another, one of them, Big Jim Rennie (Breaking Bad’s Dean Norris) and his oddball son Junior (newcomer Alex Koch).

Bev Vincent described the characters, he said that “According to his blog, Joe McAlister (Colin Ford from Supernatural) is a few years older than the novel’s Scarecrow Joe McClatchey, and Norrie Calvert (Mackenzie Lintz) is a rebellious teenager of about the same age we have also Angie (Britt Robertson) who survives the dome's descent, unlike in the book”. Another character, Barbie “is much more than the pretty face on the show. Julia, unfortunately, is just about as annoying as she is on the show, thanks to her silly story about getting her pants pulled down in second grade, and how that somehow changed her as a person” . In contrast to what Parypinski Joanna (2013) described “Junior and Big Jim, who are much creepier and more psychotic: forces of evil that cannot be persuaded to back down”. So generally, comparing to the book, the book’s characters are more fleshed-out than the show’s version, due mainly to the extended character study and backstory.

In an interview of the producer Neal Baer with Christina Radish (2014), he said “our characters haven’t been the stewards that maybe they should be, protecting the land and protecting each other. They have a lot to learn this year, and I guess the Dome is teaching them”( Executive Producer Neal Baer Talks UNDER THE DOME Season 2, Character Deaths, the Dome’s New Powers, Stephen King, and More) He added “That’s what Julia keeps talking about”. After that, Baer gave some spoiling about what will happen to characters in second season of the show, “we have a character, played by Max Ehrich, named Hunter, that we are introducing in Episode 3, but only digitally. There is a break in the Dome, where internet messages can get through. So, in Episode 3, Norrie and Joe start to get messages from this young man, and we will actually meet him in Episode 8. (Ibid)

## Chapter Two: From Paper to Screen

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Finally, all what the producers as well as Stephen King did, is they wanted to keep the viewers trapped along with the characters, and this attracted the audience. Christina Radish reported in the interview she and the Collider were invited in, Vaughan claims,

It's not post-apocalyptic, this is the first day after this life-altering tragedy, and we really didn't want to leave these people for a moment. We want to see each step — how is society going to change as Chester's Mill is cut off from the rest of the United States?

He added, "We wanted to challenge ourselves and set it in this one location and find all the different things we can do under there." The characterization in the show under the dome was seen as the basic element of the show, as well as for the book. Stephen King wanted to address his fans by a letter to calm them down about the changes occurred for characters he said, "...if you look closely, you'll see that most of my characters are still there, although some have been combined and others have changed jobs". In that matter, we have one major character that changed from the novel in the process of adaptation, it is Dale Barbara.

### 2.5.1 Changes of Dale Barbara

Dale "Barbie" Barbara is the main character in the novel. He is one of the 26 survivors of the Dome. Mike Vogel, a 30 years old blond man portrayed him; Barbie is a former U.S. Special Forces operator, who was stuck in Chester's Mill when the Dome came down. In its introduction to the show, Laura Prudom mentioned in her article, before starting the interview that she did with Mike Vogel, the 33-year-old actor who plays Dale "Barbie" Barbara in CBS' "Under the Dome, she said:

Though Barbie is presented as the show's reluctant hero from the outset, he's hiding a number of secrets from the people of Chester's Mill, and once the dome comes down and traps the townsfolk in close quarters, those secrets won't stay buried for long. (Paragraph 1)

She started her interview, asking him

Prudom: "Give us a little background on your character, Barbie, and where we find him in the premiere?"

## Chapter Two: From Paper to Screen

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Mike Vogel: “Barbie is a great guy. I love him. He’s a former Special Forces operator. He’s gotten out of the military and since then, he’s done a bunch of odd jobs, trying to find his spot and where he fits in”. He added that he was put in some situations where he was there to defend himself and this brought him to this event, which happens “the dome”

At the premiere of the Tv show he was there burying someone, Darren Franich (2013) described Dale Barbara, in her article, as

A handsome and mysterious loner who begins the episode digging a deep hole in the woods and stuffing a dead body therein. Barbie has a gash on his forehead, like he was in a fight. When he drives away from the dead body, he makes a phone call, and says a vague statement that implies nasty business: “I’m headed back now. We got a problem here. Your guy, Smith, shows up. He doesn’t have the money. And then he tries to renegotiate. (Paragraph 4: 2013, Under the Dome series premiere recap: 'Under the Dome' series premiere recap)

At the beginning, Dale Barbara looks like he is the bad person after we see him burying a man into the ground in the premiere of series and killing people since he helping Big Jim when trying to help people of Chester’s Mill.

When transforming a novel to a show, there are some changes, it can be found as the case of plots or characters. In this case, we have one of the main characters, as Dale Barbara was described before and how he was introduced in the Tv show.

To get started with the changes occurred while adapting Under the dome, the job of Dale Barbara changed. In the novel, Dale Barbara was “A 30-year old retired Army captain, Dale makes a living as the cook at Sweetbriar Rose” (July 1, 2013 ) and also it was mentioned in another article from the website Wikia “Barbie is a former Army lieutenant (initially referred to as a former captain by Colonel Cox) he became a drifter after separating from the Army”. Barbara was “U.S. Army Captain (Ret.) leaving the town of Chester's Mill on Dome Day. In addition to this, “While serving in Iraq, Dale specialized in hunting down Al-Qaeda bomb factories. Due to his experience infiltrating enemy operations” (Ibid) However, in the show, his occupation changes, Prudom, Laura, reported from her interview with actor, he said to be “a former U.S. Special Forces operator, who got stuck in Chester's Mill when the Dome came down” ( he occupied three jobs during the show; Former US Army Captain,

## Chapter Two: From Paper to Screen

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Former Enforcer and Sheriff of Chester's Mill). In addition, his physical appearance transformed from brown hair in the novel to blond one in the Tv series, his age too, he was 30 years old in the novel and 35 in series. After a fight that he had with “Junior Rennie and a few others at Dipper's Roadhouse, Dale had had enough and decided to leave town with only a backpack with some clothes. He was cut off due to the dome and now must stay in the town.

However, during the show, the family of Dale Barbara was mentioned, he had a father, a paternal half-sister, unnamed mother, fiancée, ex-girlfriend and daughter, their names are as follows: Don Barbara, Melanie Cross, Julia Shumway, Eva Sinclair and finally, Dawn Sinclair-Barbara. In the Novel, it was only his brother Wendell Barbara and his girlfriend Julia Shumway who were present in his life into the novel.

To conclude with the changes of the character Dale Barbara, in the interview posted in the website The Huffington Post that Laura Prudom did with the actor. She really confirmed the fact that he is good or bad guy from the novel and the show, she asks him the following question :

Laura Prudom : “The book is certainly more delineated in laying out whether Barbie is good or bad right from the outset, so it’s great that the show is sketching in more shades of gray.

Mike Vogel: “Yeah ... You certainly have to stick with it to start seeing the evolution of everything. It takes time. And because of Barbie’s certain talents and skills, he certainly plays a role in the town of the protector and enforcing justice, but also because of that, he becomes a fall guy for some things.”

So generally, he could be bad and good at once, and this what made him important and hero, we will see what was his story and impact.

### **2.5.2 Story and impact of Dale Barbara on the story**

The story of Dale Barbara is more different from the other characters, although each one plays a role in Under the dome, still he “is a badass who sports the thickest five o’clock shadow to hit the small screen since Matthew Fox on *Party of Five*” as GradyHendrix described, and has a big place among the others. In the novel, Barbie has a different story, he was a resident of Chester's Mill prior to Dome Day and was attempting to leave the town after an altercation with Junior Rennie. on the contrary, in the show, the series opens with him

## Chapter Two: From Paper to Screen

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burying the corpse of a man he killed and not knowing anyone in Chester's Mill. Nonetheless, in both the book and the TV series he's a rugged outsider who's just passing through town but gets trapped there when the dome descends. He's ex-military in both, but in the book he's a cooker of short duration who is run out of town when some local thugs have a fight with him. (How Well Does Stephen King's *Under the Dome* Translate to Television? Jun 25, 2013).

The Huffington Post has introduced the show's major players through the interview above; Laura Prudoma asked the actor Mike Vogel, he talked about the character Dale Barbara,

She asked: "From the promos, it seems like Barbie would prefer to stay out of everything, but circumstances conspire against him?",

The actor answered:

"Yeah. Essentially that's the thing — he'd rather go sleep in the woods and just avoid everything until all this blows over, and be far more comfortable doing that. But I think his integrity and his desire and need to help others wins out at the end of the day. "But yeah, it seems that in every episode he's carrying somebody, fighting somebody, helping somebody" (*Under The Dome*: Mike Vogel Talks Barbie's Journey And Playing A Heroic Antihero)

Since Dale Barbara brought his skills from the experiences of being a former military who served in Iraq. Hence, he is always there and helps all the citizens, to get through this, he will have to kill or have some fights. Barbie's job before when the dome came he was on a mission as a mercenary for his boss: making sure any poker player or other gambler pays his debts. Forced to stay at Chester's Mill, Barbie will do her best to help the remaining police force deal with the difficulties that the dome will cause. The character of Dale Barbara has a significant impact on the story, because he was always there for everyone, he was named as the hero for children especially, he helped Nori.

In King's *Under the Dome*, the characters started out broad and only got broader. "Big Jim" Rennie, the big bad guy, starts as a Bible verse-spouting hypocrite and used car salesman who sells crystal meth on the side, and his character development mostly consists of adding murder and a few more crimes to his plate over the course of the book. We have also, his son Junior, who GradyHendrix described him from the book as "as a psychotic, woman-beating rapist, but his character is later revealed to have a third dimension consisting of



## Chapter Two: From Paper to Screen

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migraine headaches, paranoid delusions, and sadism. It's like King started his characters at 11 and then had nowhere else to go but 12, 13, 14, and on into outer space". (How Well Does Stephen King's *Under the Dome* Translate to Television?)

Another character that had a big interest, and got famous in both the novel and the Adaptation, the incredible Big Jim.

### **2.5.3 The reason of choosing Big Jim in both the Adaptation and the Novel**

Big Jim Rennie is a local politician, used car salesman, and all-around rainmaker. Introduced at the Sweetbriar Rose, a local diner that has seen better times. Big Jim is the kind of guy who reads a biography of Churchill at breakfast and tips his waitress a hundred dollars. "That's me buying your next vote," he says. It's a joke, but he's also serious. It's good to be the king. The owner of the Sweetbriar Rose — a sassy-looking gal with the sassy name Rose — describes Big Jim thusly: "Heavy is the head that wears many hats." That's a double misquotation of a famous line from Shakespeare's *Henry IV*. If Big Jim is the King, then he needs a layabout son...

One of the main characters in the show and the novel we find is Jim Rennie, the antagonist, he is a strong man since being the town's Second Selectman of Chester's Mill gave a definition of how is Big Jim described,

Rennie Jim comes across as a somewhat power-hungry but well-intentioned selectman, considerably different, at least for the moment, from the Bible-spouting sadistic hypocrite he was from the very beginning of the novel. For a murderous, power-hungry councilman, Big Jim Rennie is actually pretty friendly if you're on his good side

M. John Harrison claims from another point of view that Big Jim (Sat 14 Nov 2009 ) "he's also King's cold-eyed assessment of the Bush regime, just as Chester's Mill is his guess at what America might look like over the next generation". (*Under the Dome* by Stephen King, M John Harrison enjoys the latest blockbuster of small-town America)

Jim is portrayed as the ultimate antagonist, dark, malicious and always after more power and reign, as he is seen killing "bad guys" but actually they were good before the

## Chapter Two: From Paper to Screen

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dome, an see as an antagonist villain. However, family stayed an important factor in his life as he is always protecting his son Junior and being there for him.

Furthermore, “"Big Jim" Rennie is the town's Second Selectman in the novel and pulls the strings throughout the local government from behind”. In the show, we notice that the town’s council member answers only to the mayor. Furthermore, the show indicates that Howard "Duke" Perkins is somehow complicit with Big Jim in some sort of illegal dealings. In the book, Reverend Lester Coggins is the one who has secretly been dealing with Big Jim. It is also implied that Big Jim has run unopposed for years in the show, whereas the novel doesn't make any similar claims.

After choosing Dale Barbara as being the good guy, we can say that Stephen king chose Big Jim as the bad guy but somehow he has choosing him for some reason, John Ligan (April 19, 2010) thinks that Big Jim is the only one who can handle the city and its citizens, he states, “... Chester’s Mill Second Selectman Jim Rennie takes control of the town during a crisis and proceeds to run it like a murderous dictator, is as politically minded as any King book”. (the king of complacency: under the dome by Stephen King)

He maintains a friendly appearance in public, but when he is speaking privately to certain people, he becomes hostile and threatening making him the main antagonist of the first two seasons and later an antihero for the third season. Matt Fowler gave a review about the first season of UTD, when talking about Big Jim, he really could figure out how is really Big Jim,



## Chapter Two: From Paper to Screen

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He states:

For a long while, you truly bought into Jim's inner conflict. You felt like he loved the town, but that he would snap when pushed too far. It just so happened that the people *pushing him* during the first part of the season were unreasonable, nutty obstacles who deserved to be taken out; Coggins, Ollie, Ollie's henchmen, etc. (Under The Dome: Season 1 Review)

Lindsey Weber (2014/06) noticed that some people considered Big Jim as “the Bad Guy. Former councilmember turned kinda cop, he kills lots of people and tries to mess everything up because he wants to maintain power and he’s hiding a secret stash of drugs” (Everything You Need to Know About Under the Dome Before Starting Season 2) Big Jim as the good person, since he is there to help his people but when the show goes on, the situation changes and the roles switches.

Finally, the executive producers and the screenwriter chose to make a seat to James “Big Jim” Rennie, although he existed in the novel, Stephen king described him as follow,

a character King modeled after Dick Cheney—is the epitome of greed, corruption, and selfishness. He views the crisis gripping Chester’s Mill as the ideal opportunity to sink his fangs of power and authority even deeper into the hearts and minds of the town’s residents. He’s actually grateful for the appearance of the dome. (Under the Dome: A Look at Stephen King’s Science-Fiction Masterpiece)

All what we talked about previously, showed the reason Big Jim was chosen to exist in the show, he as there in the novel, but in the show his craziness and authority doubled, this what made the story more interesting.

### **2.5.4 The best character:**

Among all the characters, that Stephen king created in the show or the novel, the most fascinating and interesting character, in which we find in his personality all different features that amazes everyone, is Big Jim. He can be kind and there for his people but at the same time he is considered as the villain of the story, according to an interview between Brian K. Vaughan and Sean T. Collins , Vaughan agrees with this in saying that,

## Chapter Two: From Paper to Screen

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As long as characters are interesting, they don't necessarily have to be likable. That's definitely part of the appeal. That's a cool thing about Big Jim as a character. Even though he's gonna do a lot of horrific things over the course of this series, like all villains, he does not think of himself as one. He loves this town, he loves these people, and there might come a time that his iron fist is exactly what you need to keep these people alive *Under The Dome*. Interesting times

This quote shows that Big Jim is a twist of two treat in personality, nice and villain at the same time, he is a character as others but most intriguing, that why he is considered as the best character.

### 2.6 Audience:

The mysteries of the dome gets thicker, in October 27<sup>th</sup>, 2014, M6 launched the 2<sup>nd</sup> season of *Under The Dome*, the American show, with Rachele Lefevre, Mike Vogel and Dean Morris, adapted from novel under the dome of Stephen King. A year after the triumph of the series on its antenna (4,4 million de audiences, 18% of public before the season 1 ends 2013), this season has achieved with the broadcasting of four last episodes in prime time. However, if the first season had a great success on M6 being broadcast on Thursday, the second season has had a downturn. This second season gathered 3,1 million of faithful followers0 According to *Médiamétrie* Market share stands at 14.9% for individuals aged of four and more. "Under the Dome" therefore loses 1.3 million regulars over one year and 3.1 points of PDA, but remains at a good level.

This erosion of audiences has also been seen across the Atlantic. In the summer of 2013, season 1 was able to federate 11.2 million viewers, including 3.5 million 18-49 year olds. Nevertheless, last summer, season 2 recorded a noticeable decrease of audiences. After a disappointing return, audiences dropped to an average of 7.2 million regulars, including 2.1 million on the target, a decrease of 4 million viewers and 600,000 of 18 to 49 year olds, respectively. A season 3 was still ordered. (Audiences : "Under the Dome" perd plus d'un million d'habitues sur un an sur M6)

## Chapter Two: From Paper to Screen

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In July 28th, the first episodes of the second salvo of episodes were proposed. At 21h35, « *Heads Will Roll* » gathered 598 000 audiences, 2.8% of the public. As a result, « *Infestation* » has seduced 589 000 followers, 3.6 % audience share.

American fiction is not about reiterating its achievement. After a convincing launch in front of 4.4 million curious, the audience of the series has weakened over the broadcasts. Thus, they were "only" 3.3 million viewers before the first episode of the series last night on M6 (on November 17<sup>th</sup>, 2014) On the average, the 13 episodes that makes up season 2 of *Under The Dome* have gathered 3.11 million followers, or 14.9% of market share on average. Over a year, the decline is important. The series lost 1.3 million curious and 4 points of audience share. Note, however, that the season 2 scores remain at a good level for M6.

After a successful first season (11.3 million Americans), season 2 suffered the same decline as in France. The season 2 of *Under the Dome* gathered only 8.5 million curious.

After gathering 7.52 million viewers during the last episode of season 2, on September 22, 2014, only 6.25 million fans were in front of their television screen on Thursday. Not only did the show lose 1.27 million of its fans during the hiatus, but it also achieved its lowest historical audience. On the other side of the Atlantic, the third season has been on air since June 25<sup>th</sup>. On average, of the first 7 episodes aired, 5.28 million Americans were in front of CBS to follow the new adventures of the characters, this is a loss of 2.13 million curious on a season for the American network.

Launched on June 24<sup>th</sup>, 2013, the *Under the Dome* series has quickly become one of the summer successes of the American channel CBS. With audiences consistently exceeding 10 million viewers, Brian K. Vaughan's show based on Stephen King's eponymous novel was a resounding success because of America's limited focus on summer programs. However, the series never managed to beat the record achieved by its driver with 13.53 million viewers.

The success of the novel was as highest as the adaptation, although there some critics and decreases in audiences but it doesn't mean the show isn't great, the comparison between them will demonstrates.

### 2.7 Comparison between the Adaptation and the Novel

Generally, almost every novel written, they can be famous or not, there is the adaptation. When there is the adaptation for sure, we find the original material. In this paragraph, we will compare between the two.

In the show, however, strays quite a bit away from horror. Even though it's still a town (of some bad and psychotic people) trapped under a dome, somehow everything is just... so adorable. You know Junior, the crazy dude with wicked migraines who killed in the show. In the show, though he kidnaps his girlfriend, we are somehow led to believe it's only because he loves her in his own twisted way. Instead of images of burning and Halloween, they give us images of butterflies, mini-domes, eggs, and a surprising amount of pink. *Way* too much "pink stars are falling."

According to Louis Peitzman (2014), the comparison between both is that "King's novel is finite, while CBS' "event series" will continue to stretch its plot, ideally, over many seasons". (Stephen King Isn't Afraid Of The Big Bad Adaptation)

The comparison between the novel and its adaptation is that Stephen King has been in both involved with, as Louis Peitzman said "But Under the Dome presents a unique challenge to King, who is more directly involved with the production than he has been with most other adaptations of his work. The way he explained it, that's a mixed blessing". And, the novel he wrote it in a unique way. (Ibid) as it is seen, the CBS's Under the Dome is immediately a massive improvement on the book in terms of character development.

Furthermore, Vaughan, who said he felt as if he were raised by King and fellow EP **Steven Spielberg's** work, he said to Lesley Goldberg "*Dome* blends the best of both of their worlds" Steven Spielberg sees the best in humanity and Stephen King is always seeing the worst," he said. "But there are similarities: they're both really aggressive humanists who love people so much and throwing them in extraordinary situations and seeing what happens."" (10 Things to Know About CBS' Stephen King Adaptation)

In continuing with the comparison, the novel is still classified as horror. The murders are gruesome. Drugs and religious zealotry play with reality and fear. Halloween plays a prominent role plus to some creepy moments of necrophilia. The show, however, strays quite a bit away from horror. Even though it's still a town (of some bad and psychotic people)

## Chapter Two: From Paper to Screen

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trapped under a dome, somehow everything is just... so adorable. You know Junior, the crazy young man with wicked migraines who killed. In the show, though he kidnaps his girlfriend, we are somehow led to believe it's only because he loves her in his own twisted way. Instead of images of burning and Halloween, they changed the image into something more joyful for example images of butterflies, mini-domes, eggs, and a surprising amount of pink. *Way* too much "pink stars are falling. King's novel is finite, while CBS' "event series" will continue to stretch its plot, ideally, over many seasons.

The book's explanation of the Dome was basically a non-explanation: King was much more interested in establishing the citizens of Chester's Mill, he focused on the everyday life of the citizens. On the contrary, to the TV show, it went to the opposite route, establishing a whole assortment of Dome mythology. The executive producers went to a crazy imagination, and a more creative way of making the tv show, they inserted a Mini-Dome, it's got an Egg ! And the Dome speaks to people using visions! All that Dome takes away valuable time from the inter-character drama" all this was created, in the novel didn't exist.

In the process of adaptation, we find for sure some similarities and differences of the novel and its adaptation.

### **2.7.1 Similarities between the Adaptation and the Novel**

What makes the adaptation and the same novel successful is that they keep what is the most important and the heart of the story in both of them, as it is shown in under the dome. During the process of film adaptation, a lot of things can change or stay as it is, we discussed before about the differences that exist in the adaptation and the novel. In this paragraph, the similarities that makes the adaptation successful are liabled after and the most important and the most basic element in film adaptation, mostly in Under The Dome, is that it depicts what happens immediately after the town is shut off from the rest of the world and what happens when people are no longer being paid for their jobs, when money in the bank is meaningless and resources begin to be depleted. It will retain "some elements of everyday life," Vaughan said. In this respect, the same message is exposed in both the adaptation and the novel and his is what the author insisted about, when he said in his letter "There's only one element of my novel that absolutely *had* to be the same in the novel and the show, and that's the Dome itself. It's best to think of that novel and what you're seeing week-to-week on CBS as a case of fraternal twins".

## Chapter Two: From Paper to Screen

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Stephen King wrote the book as a parable for current times, and the show is sticking to the theme. Obviously, a giant dome overtaking a small town is a melodramatic reality, but not as far from the truth as it seems. The country is, after all, facing dwindling resources and changing times. He has been there through every moment in the process of the creation and production of the show. He even wrote an episode in the second season. In addition to this, he made the important characters (like Big Jim, Barbie and Junior) displayed in all their greatness with all their secrets. They will be twisted a little for the concern of the story, of course. For example, Barbie will be introduced in the show as a drifter working for a bookie collecting debts instead of working for Rose at the restaurant. Just the same as in the book, the show's main spotlight is on the characters, and the secrets they have. Each episode will highlight different characters and their responses to being trapped under the dome. However, either in the small town of Chester's Mill you conform or you want out. When the dome drops, there is a divide. We find different bands, the folks who have been big fish in a small pond all their lives struggle to maintain control, which finds a problem in there. Then, there are characters who just want out. While desperation will make anyone a little crazy, the characters put more strength to know the reason behind this dome and who did it to finally getting rid of it. Though, the big fish may know more than they're letting on.

With these similarities with the novel, we can depict the differences, which made some distance between the both in terms of the plot or characters.

### **2.7.2 Differences between the Adaptation and the Novel**

King himself has sent a personal letter to his fans addressing the adaptation. "If you loved the book when you first read it, it's still there for your perusal," King notes. "But that doesn't mean the TV series is bad, because it's not. In fact, it's very good...Many of the changes wrought by Brian K. Vaughan and his team of writers have been of necessity, and I approved of them wholeheartedly."

With any book-to-television adaptation, there is bound to be some changes. What follows will list the most drastic changes between the television show and the novel, it can mix the characters and going until the plot changes. the journalist Lesley Goldberg (JUNE 24, 2013) wrote an article, where she talks about Under The Dome, its changes and differences in terms of characterization, she states,



## Chapter Two: From Paper to Screen

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Other changes include introducing new characters to the mythology, including Natalie Zea's mysterious Maxine. The character ... will appear in the back half of the season and will have ties to central characters, including Big Jim (*Breaking Bad*'s Dean Norris) and Barbie (*Bates Motel*'s Mike Vogel). Other liberties ... include a longer lifespan for Angie, a local waitress played by *Life Unexpected*'s Britt Robertson. (Under the Dome': How Close Will CBS Stay to Stephen King's Book?)

She also talks about other characters, it combines “Maxine and Angie, look for other new characters within Chester's Mill -- some original and others a composite of those featured in the book, Vaughan said, with King offering ideas for both.” There are a lot more changes in how characters are portrayed, with this idea Tyler Mitchell (July 30, 2013), in the website IGN.com did an investigation and gave details about under the dome, the adaptation, characters and pilot changes, he noticed like everyone else that

In the novel, Barbie was a resident of Chester's Mill prior to Dome Day and was attempting to leave the town after an altercation with Junior Rennie. The show, on the other hand, opens with him burying the corpse of a man he killed and not knowing anyone in Chester's Mil” (Pilot Differences)

Grady Hendrix wrote an article, he mentioned the changes and differences in Barbie, he said “The other major change comes in the form of Dale “Barbie” Barbara. In both the book and the TV series he’s a rugged outsider who’s just passing through town but gets trapped there when the dome descends. He’s ex-military in both, but in the book he’s a short order cook who is run out of town when some local thugs jump him and he beats their asses.” Taylor Mitchell continued talking about Julia Shumway, who “is a single woman in her 40's that has been divorced for ten years in the novel. She is also the editor of the local newspaper, the Democrat. Shumway is very politically conservative.” (Ibid) however, “In the show; Shumway is portrayed as a much younger woman, likely in her early thirties. She is married and her husband is out of town and Shumway suspects he may be cheating on her. She is still the editor of the local paper...the end of the episode reveals that Barbie murdered her husband in the woods.” Angie McCain is another important character, who has a brother Joe McAlister, but in the novel, she does not have brother. Another thing about Angie, she exists only in few pages in the novel. Jessica Arnold (**Jun 21, 2013**) talked about her saying, “The

## Chapter Two: From Paper to Screen

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show has expanded her character, however, and she will be featured as a character in the series played by Britt Robertson. (**Under the Dome: Book vs. show**).

Grady Hendrix is an author who wrote in the website Tor.com talking also about the changes, he states

One of them is that on CBS, Chester's Mill, Maine is populated by numerous actors of color. Maine is one of the whitest states in the union, and Stephen King writes some of the whitest books around, but on CBS Under the Dome is as diverse as the photos in a high school math book with Hispanic deputies, African-American DJs ....etc doing science things. It's nice to see that either color-blind casting or television's quest to appeal to every demographic has successfully integrated King's fiction. My guess is that the televised version of Under the Dome looks a lot more like 2013 America than King's book. (How Well Does Stephen King's Under the Dome Translate to Television? )

While adapting, there are other changes in plot or scenes, they incorporate different moments took from the show, and the book, in the website ign.com (July 30, 2013), it is shown the differences in big screen, it is said that "In the novel there is no great indicator that the dome has formed around the city, it just does without anyone noticing until accidents start occurring. The show portrays the dome forming as an event that causes a significant earthquake and strong winds" (Pilot differences) another one element of the changes in plot is that in the novel the town's police and firefighter were absent when the dome event happened because they were in a practise exercise, however, in the show they were in a parade day. the last one of the changes is the matter of the dome, in the novel the barrier was like a piece of glass, in which certain things can flow through. Characters in the novel talked to one another from both sides of the dome, but in the show, those on opposite sides can't hear one another. The duration of the dome, is another type of changes that happened in the adaptation, are the duration of the series itself -- which both Baer and Vaughan hope runs for multiple season and extends far beyond the timeframe featured in the book.

One of the main differences to be noted in the adaptation" is the role of religion in the book as opposed to the TV series". King often uses religion as a plot device and Under the Dome is no different. In many cases, the TV show has circumvented having to deal with the issue of religion by introducing other plot devices and characters that create similar conflicts to those in the novel.

### 2.8 Themes:

Vaughan and showrunner Neal Baer are using *Under the Dome*, in part, to comment on contemporary social issues, including environmental themes and the fact that the world is running out of valuable resources like water and oil. King says that everyone living on planet earth is under a dome.

#### 2.8.1 Ecological problems

In the season two, where all changes happen and the dome shows them his real capacity to make their lives miserable this is the season where almost all the ecological disasters happen for the sake of what caused the magnetism of the dome. King always believed the fact that his characters in the novel living under a dome, separated from the rest of the world, in reality in his opinion it is true, we all live under a dome. By isolating the novel's characters, he could to address in a microcosm the problems that the America face every day in fighting toxins in the air, depleting natural resources and dealing with the planet in isolation to the existence of other planets. The theme is also a subtle natural allegory representing the more global ecological issues that are experienced by the characters under the dome.

The ecological problems were the basic theme that the under the dome focused on, the air is getting worse, and water is short. Power runs out, as the town relies on internal Propane for energy, rather than the regional grid. Propane is in short supply as its been a key part of the leading selectmen's self-improvement schemes.

One of King's great themes is the way that authority figures break down. Here it is taken to extremes as the police force becomes little more than the extension of the interests of key individuals. Armed bodies of men, acting in an isolated community, believing they are protecting the status quo from a wider chaos, it explains in details the metaphor for fascism. in that matter, Nathalie Abrams (Jun 23, 2013) asked the executive producer Brian K. Vaughn about the metaphor and that under the dome tackles fear and fascism, he answers, "We wanted to see each step gradually how a society is going to change as Chester's Mill is cut off from the rest of the United States" he continued "It's a new type of democracy in place when you're running out of resources," (How Will CBS' *Under the Dome* Differ from Stephen King's Novel?)

## Chapter Two: From Paper to Screen

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The executive producers focused a lot on the ecological side, they made the citizens of Chester's Mill confronted to Biblical problems of pestilence and bloody rain especially BIG JIM, the dome caused this ecological problems in season 2, and also we find Rebecca Pine, who sees the pestilence and the rain that is coming, and she has scientific explanations since she is a scientist. However, Julia is against this opinion, she think all what is happening in the city is related to the dome and all what it is doing to them. Rebecca thinks it is because of the way they have acted under the Dome that is causing the problems, she showed it in a scientific way. Also, the dome is permeable to air and water. Unfortunately, in Episode 6, Big Jim has to deal with raging dust storms that may clog the Dome. More emphasize that shows the importance of the ecological problem theme is that *Under the Dome* has an important message to impart concerning humanity's destructive impact on the planet. To quote King from an article in *PopMatters*:

“I saw it as a chance to write about the serious ecological problems that we face in the world today... We're a blue planet in a corner of the galaxy, and for all the satellites and probes and Hubble pictures, we haven't seen evidence of anyone else. There's nothing like ours. We have to conclude we're on our own, and we have to deal with it. We're under the dome. All of us.” (Under the Dome: A Look at Stephen King's Science-Fiction, masterpiece)

Jessica Arnold reported the interview SheKnows had with the producer Baer, this is what the interview is:

SheKnows: One of the big themes in *Under the Dome* is isolation and also how people react in dire circumstances. Do you think there are lessons to be learned from *Under the Dome*?

Neal Baer responded: “...these are often extreme times and extreme actions occur under a lot of psychological duress, but we're dealing with dwindling resources, global climate change, things like that. How can we deal with that and how do we tell a story about these things? This was an ideal way, I think, because these people of the town of Chester's Mill are trapped under a dome,” he added “and so they have to face pretty quickly what they're going to do when their cars run out of gas. There's no place to get gas because they're completely cut off from the rest of the world. Even though it doesn't appear that way because

## Chapter Two: From Paper to Screen

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the dome is invisible. How are they going to get food? We're so reliant on packaged foods and things like that so how do we deal without the most basic needs we take for granted?(Interview with Under the Dome's Neal Baer)

When the weather isn't stable explains something and it can be due to a natural problem, the dome wasn't stable and cause some ecological problems, this theme was shown in this passage, however, there is another theme, politics.

### **2.8.2 Politics in the Adaptation:**

The political side was hinted in the show under the dome in divergent way. In the show Under The Dome (2009) it turns out Stephen king believes Big Jim Rennie to coney some similarities to the US President Donald Tramp, he reveals that "Big Jim Rennie in *Under the Dome* is cut from the same cloth," King continued. "He's a car salesman (selling being a key requirement for the successful politician), who is the head selectman in the small town of Chester's Mill, when a dome comes down and cuts the community off from the world. According to Jacob Stolworthy (2017), King described it as follows; "He's a crook, a cozenor and a sociopath, the worst possible choice in a time of crisis, but he's got a folksy, straight-from-the-shoulder delivery that people relate to. The fact that he's incompetent at best and downright malevolent at worst doesn't matter." (Stephen King reveals which of his characters are most like Donald Trump)

After that, Stephen king admitted to the Telegraph magazine that the crooked politician in Under the Dome was based on Dick Cheney, former vice president. King explained more, "He's the smart guy, the iron fist inside the velvet glove, and that's the perfect position because you've got deniability." In general, though, he says: "I don't really want to write political novels, I want to write novels that make people think and my political views are a part of that. I wrote an essay on guns earlier this year because I think that it's insane that we can't seem to do anything about semi-automatic weapons and there's actually an episode in Dome that deals with the gun issue". (Stephen King: 'We all live under the dome')

Under the Dome relies on some general trends in society being distorted under extremely unusual circumstances. The dome itself, allows the US media to change the real life of Chester's mill into a reality show since they can see what's really going on and make this a big deal and politically interesting. The brilliant thing about the whole thing is the world can see in, but no one can affect what is happening inside. In addition, the events of the

## Chapter Two: From Paper to Screen

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phenomenon was the idea in the first place of Stephen King, he has always been a liberal or left-of-center guy, but always more interested in scaring you or giving you a good story than he was in beating you over the head with a political message. (Under The Dome: Stephen King's Ham-Fisted Politics)

### 2.8.3 Social aspects

During the hardest moments, the universe created the feeling inside humans to help each other, in under the dome, seen the ecological problems and the politic situation they were in, the citizens of Chester's mill helped each other.

The book was much less focused on the fantastical elements and instead provided tense, frightening, and even harrowing scenes depicting people reacting badly to a crisis situation, the executive producers wanted to put the characters in bad situations to see them how to react just like Stephen king when he mentioned that he wants to put his characters in situations; under harsh conditions where they need to do anything in the aim to survive under the dome and his changing weather and extraordinary events that happens in that period until it falls out. The most amazing about this thinking of making people in extraordinary situations is that it makes the human spirit shine and flourish. For example, we have the hero of the novel; King writes the tale of Dale Barbara, a serviceman who is making his way through the world trying to rid himself of the terrible memories of torture and murder he witnessed American servicemen performing on innocent Iraqis in Fallujah. This character made an incredible demeanour behaviour to his city and to the citizens. He helped everyone when he was either about to die or to drown and Julia, was accompanying Barbara to rescue Chester's Mill. This completely human spirit and everybody's involvement attracted the audience in first place. this is the story of "Under the Dome" it is all "about the human spirit and what happens to that spirit when it is cut off from the outside world — when the life you're use to cease to exist, and what they will do to save their lives, if they will be one helping the other. As human beings, we tend to take life for granted. Many times it takes someone — or SOMETHING — from the outside to remind us of that".

## 2.9 Conclusion

The process of adaptation and the way producers and the scriptwriter did the job to make the show interesting, attracted the audiences and Stephen king's fans. Thus, they had to

## Chapter Two: From Paper to Screen

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be open-minded when it comes to some changes and differences from the source material, including characters and themes. These elements realized the great importance of under the dome' and rises the public to turn to cinema.

# General Conclusion



## General Conclusion

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The objective behind this research work was to shed light on the process of film adaptation and the way it is used and applied, the way of mixing literature and cinema as a different taste and new change for the usual and regular way of using literature.

The first chapter dealt with the theoretical background of film adaptation, going through modernism, which it is a period in literary history that started around the early 1900s and continued until the early 1940s. It tackled in the world of art, generally speaking, it was the beginning of the distinction between “high” art and “low” art and attacking the modern practices, trends, ideas, etc.. And going to science fiction, which is characterized as a genre that created the new world of extraordinary elements and believing the imaginative world. Both of these literary genres were characterized by some elements, they were mentioned in the first chapter in details. One more aspect was analysed and appeared as the clear water, It was characterization, it has been clarified in this work that characters are the core of any story, as they are the ones that the reader or viewer can directly relate to, see and feel the story through, and grasp the purpose of the fiction that is being told according to their actions and this what was important for the author of the book, and what also what he producers of the show understood clearly, because Stephen king was obviously showing off with the thousand characters he created through the story. However, this was analysed in detail in the second chapter, in the first it was mentioned only the way characterization was existing in science fiction and the manner the authors of that era created them. To finally in the last part of the first chapter, we found the comparison, differences and similarities of the process of film adaptation, they were discussed in terms of general study.

Actually the second chapter, which was dealing with the analysis of film adaptation of the show film adaptation and the same novel with the same name written by Stephen king, it begun with the summary of the both, to introduce the analysis and give the reader the image of the both pieces, and then we have the point of view of the producers and the author since it really matters because it will be shown in the final results due to the fact that the author was involved with the story and the show. the following was special to the most important characters, the protagonist and antagonist, and their stories and impact on the story. To finally analyse the comparison between the two and give the differences and similarities of both.

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