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DIVERGENT , FROM PAPER TO SCREEN

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Presented by

Ms. Ines Fatima Zahra LAZZOUNI

Ms. Kawter Belabid

Supervised by

Prof. Ilhem SERIR

Co-supervised by: Mrs. SERIR Lina

Board of examiners

Dr. Omar RAHMOUN	Chairperson
Prof. Ilhem SERIR	Supervisor
Ms. Meryem MENGOUCHI	Examiner

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DEDICATIONS

I dedicate this work to my parents who made me believe that with passion and love anything can be possible

To my sisters and my brother .

To my beloved husband for his support and help to encourage me chase my dreams.

To my grandparents in heaven.

LAZZOUNI INES

I dedicate this work to my parents who encouraged me in this period and also my lovely sister who helped me mentally.

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Abstract

this research intends mainly to examine the adaptation of the novel ‘divergent’ written by the American novelist Veronica Roth 2011. Based on both analytical and comparative approaches in order to draw a line between the primary and the secondary materials. The objectives of this study are to analyze Divergent novel, by finding character and characterization, setting, point of view, plot, style, and theme and personal identity of the characters based on an individual psychological approach, and analytical approach. As well as to compare the description of the characters and genre in both movie and novel based on comparative approach. The results show that that the research is only scraping the surface of completely describing how cultural critique unravels the complexity of dystopian fiction. Therefore, the hardships faced by the protagonists in the novels, as well as the gloomy themes of social instability, conformity pressure, and the fear of a dying Earth, that serve as a hazy metaphor for the immense issues and concerns we face today. Indeed, The knowledge that can be noticed and exposed is what makes the film interesting. When done well, adaptations can often encourage everyone to read the original material by arousing their sense of wonder and providing them with the envy and willingness to get another vision of a narrative that they did enjoy, in a different format with a variety of storytelling languages and an entirely different experience.

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General Introduction

General introduction

Literature and cinema are two unique but equally beautiful forms of art. Whereas literature was a popular means of expression in the Eighteenth and Nineteenth centuries, cinema had surpassed it by the twentieth century. Though both of these arts have similarities and distinctions, they share the ability to transport viewers to a different reality.

Often, a film based on a novel can spark the audience's interest and stimulate their curiosity about the original work. Thus, watching a film based on someone else's interpretation of a literary work helps the audience to evaluate other people's attitudes and perspectives. Encouraging the reader or spectator to analyze the adaptation and comment on the contrasts between the adaptation and the original narrative might therefore help them develop their social skills.

With all of the narration elements that the book format can provide, the experience might be entirely unexpected and startling compared to viewing the movie adaptation.

Film Adaptations pushed literary words to a whole new level, challenging the traditional approach to literature.

A great demonstration would be *DIVERGENT* (2011). It is the first novel in Veronica Roth's debut trilogy, followed by *INSURGENT* (2012) and *ALLEGIANTE* (2013). Particularly, Director Neil Burger's adaptation of Veronica Roth's novel *DIVERGENT* (2011) for the big screen deviates in specific ways. However, it typically tries to maintain the necessary parts of the novel, adjusting details and dialogue to suit its purposes and whims. *DIVERGENT* is a teen-oriented science-fiction film set in a dystopian residual world that takes a different approach to this concept. The film's ferocity, independence, and corporatism give it a charismatic and legendary aura. It has won numerous awards, including Favorite Book of 2011 in the 2011 Goodreads Choice Awards, it spent several weeks on the New York Times Children's and Young Adult Bestseller lists, and has been widely well-received by critics.

As a result, the current study investigates such details to determine what they bring to the story and what makes them vital to the storyline. It also attempts to decipher the film's underlying message and philosophy by investigating how mankind confronts the unknown, the necessity of communicating via words rather than action, and the influence of perception on our communication.

The central question of this Thesis is whether the Film Adaptation have produced an accurate representation of the literary work?. Based on an analytical and comparative approach, the present study seeks to answer the following research questions: What are the primary similarities and differences between the novel and the film series *Divergent* ? How was the film produced while keeping the original script in mind?

The following work is primarily tackled through critical comparative analysis, it is divided into a theoretical chapter and a practical chapter to provide a satisfying answer to the questions that have been asked

The first chapter is called "From a Story to Graphic Dimensions." it introduces dystopian literature. Notably, it is based on a comparative endeavor, with emphasis on the cinema adaptation on one side and the novel on the other. Therefore, each art is depicted as beneficial through its key characteristics. It also discusses science fiction as a cinematic and literary genre.

The second chapter compares and contrasts the similarities and differences between the two arts, *DIVERGENT* in literature and film, to demonstrate what needed to be changed and what was preserved from the book in order to maintain the story's roots intact. The second chapter investigates the story's underlying meaning, including its social aspects and philosophical messages. The chapter is mainly completed based on critical reading and then observing the multimedia version to extract and identify the distinctions obtained by Neil burger.

Chapter One

From a Story to Graphic Dimensions

1. Introduction :

Literature has always been an escape plan for people, allowing them to escape reality and enter an imaginative world of fiction. particularly Critics and authors have traditionally approached the concept of film and literature from the same perspective, recognizing the effect of literature on cinema. This may be logical given that literature existed long before the advent of film. Thus, reviewers typically connect cinematographic work to literature, analyzing how faithfully a film is to a book or novel. Thus, many authors have a forward and backward influence.

The film has the same potential as literature to transfer deep and complex concepts and thoughts to the screen. When one gets beyond the necessity to show the superiority of literature or the uniqueness of cinema, it is seen that cinema, far from being an adversary of literature, is a form of literature. It not only shares a literary language, but it also incorporates words, visuals, and sounds, and so might be viewed as the next step/evolution of the ability to narrate stories. This means Film and literature are transitory arts that require time to reveal themselves. This distinguishes them from painting and photography static visual forms with narrative aspects but no sequential evolution. In other words, the camera, like a literary narrator, acts as an intermediary between the audience and the subject.

The cinema has long been drawn to science fiction and the challenge of visualizing the unimaginable. Yet the recent uptick in dystopian and post-apocalyptic scenarios seems more urgent and extreme. However, For more than a century, dystopian fiction has been a prominent literary genre. A well-written dystopian fiction not only entertains its readers but may also educate and make them think about the society in which they live. Many such novels were created during times of immense pessimism, as exemplified by wars, power abuse, dictatorship, and various other events.

The chapter will then go into further detail on the link between film and literature. It will draw a comparison that elucidates the similarities and contrasts between the two arts; account for cinema adaptation; and examine the major prejudices connected with this medium, with a focus on the problem of fidelity.

1.1 Dystopian Literature:

Dystopian literature is a genre of fiction set in future or near-future societies in which life and social systems are in chaos. Authors of dystopian novels frequently use the setting to study social and political structures and consider what might happen if these systems were intensified. As a result, society is frequently in ruins, with rampant oppression, bloodshed, poverty, and revolt.

1.1.1 The General Concept and its Origins:

John Stuart Mill introduced the term dystopia in 1868 in a political speech about the status of Ireland, where he contrasted it with the term utopia. Mill harshly attacks the government's attitude toward Irish property in that speech, noting that “What is commonly called Utopian is something too good to be practicable, but what they [the government] appear to favor is too bad to be practicable.” (John Stuart Mill, 1850). He confined the core notion of Utopia by just coining the phrase to contrast what had previously been called Utopia. According to the Oxford English Dictionary, dystopia is defined as “an imaginary place or condition in which everything is as bad as possible.” (Oxford University Press, March 2016) . It will be claimed that, despite the relatively long evolution of dystopian literature, the definition of the term does not necessarily need to be more sophisticated than the one offered by this entry. Because dystopia is defined as the inverse of utopia, the latter must be defined before attempting to define the former. Utopia is a fictitious community founded by Thomas More in his eponymous novel. It portrays his dream society. Thus, laid the groundwork for future "utopian" literature.

However, the concept of an ideal society (and its polar opposite) has its beginnings in far earlier ancient periods, and its shaping from such periods must be taken into account. Claeys seeks to trace the origins of these two diametrical themes in mythology: “It invites us to consider the parallel religious prehistories of both concepts, which in the Christian tradition are dominated by ideas of Eden and Heaven, on the one hand, and Hell on the other.” (Gregory Claeys, 2013:146). This concept presents us with a fairly basic point of view since Heaven and Hell symbolize two extremes — one signifying total happiness and the other a place of ultimate pain. It is undoubtedly debatable to what degree these two sets of polar concepts differ, yet in many ways, they are indisputably the same. One of these qualities is the broadness and diversity

of these seemingly polar oppositions. Although More is considered the father of "Utopia," the concept has since been expanded and innumerable new "Utopias" have been created. The same is true for Hell and Heaven, which have been regarded differently in various religions - for example, Islamic Heaven differs from Christian Heaven. As it is impossible to define Heaven, it is much more difficult to define Utopia after so many "utopian" civilizations have been formed. A plethora of definitions has been presented. Claeys' critical claim is that "'Utopia' has been characterized in a dizzying number of ways, and there is no multidisciplinary consensus on how (or even whether) we should link its literary, social, and ideological components. "supports the notion that the most fundamental conceptions of utopia and dystopia should not be coupled with supplementary theories developed by scientists from diverse disciplines of study throughout history. Another of these elements is the ambiguity of what is considered desirable and vice versa. It is evident that various persons embody distinct sets of minds (whether cultural, religious, or individual dichotomies are taken into consideration), and it is thus difficult to develop a satisfactory universal description of ideal conditions. Once again, the contrast between the religious and aesthetic worlds is useful. Claeys describes this parallel as follows: "...the City of God is not that of real people, who are at best only rebellious angels, and rarely even that. And the heavenly hereditary dictatorship is not everyone's idea of a model utopia, in any case. ... In the literary genre, hence, More's Utopia contains crime, imperialism, and a host of other evils."(Gregory Claeys, 2013:149). For the reasons stated above and for this thesis, the definitions will be as broad as feasible.

1.1.2 Dystopia in fiction

Throughout the twentieth century, literary dystopia has been interpreted in a variety of ways. The shifting (yet always stressful) political climate in the globe inspired prominent writers from many eras (Orwell, London, Huxley) to create these diverse comprehensive works of fiction. Moylan beautifully summarizes the context where these classics were written: "Dystopian narrative is largely the product of the terrors of the twentieth century. A hundred years of exploitation, repression, state violence, war, genocide, disease, famine, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination." (Tom Moylan,2000). All of these events, as well as the resulting fiction, have broadened the range of complexity with which dystopia might be experienced.

There are several meanings of dystopia that are connected to works of literature. In literature, dystopia is defined by Sargent as “a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as considerably worse than the society in which the reader lived.” (Lyman Tower Sargent, cited in "In defense of utopia",2006:15). Sargent's concept encapsulates the fundamentals of what has been termed dystopian in works of literature throughout history. It must, in fact, depict a hypothetical social institution that is believed to be far worse from the reader's perspective - similarly horrifying, unrealistic, and ludicrous to what Mills saw in the land policy he was criticizing. The level of detail with which authors of dystopian books describe society, on the other hand, varies from one story to the next. While Orwell's 1984 clearly meets this condition, London's *Iron Heel* depicts its system in a more peripheral manner, focused on political events and revolutionary intentions rather than specifics. Gottlieb offers a more precise definition of "the Western model of dystopia"(Erika Gottlieb, 2001:139), noting that “The writer offers militant criticism of specific aberrations in our own, present social-political system by pointing out their potentially monstrous consequences in the future.”(Gottlieb,2001). This definition essentially refutes (or, more properly, distorts) the fundamental premise-based only on comparison with utopia. More's utopia was not proposing an idea for such a system to be realized (or, at the very least, it is not generally understood in this way and, on the contrary, is perceived as an ideal and thus impossible state of society). Thus, the hypothesis cannot be included in the general definition of the opposite – dystopia.

After consulting several writers on the definition of dystopia, it is clear that dystopia is both a description of an oppressive society and its ideology and a critique of modern society and its philosophy. The oppressive society is a probable outcome of modern society — dystopia forewarns of a future decline and proposes alternative ideas that should prevent a possibly oppressive society from emerging.

1.2 Science-Fiction as a Genre:

Science fiction is one of the most fascinating literary genres. SF books transport readers to far-off planets, undersea realms, and everywhere in between, introducing them to otherworldly characters

The term "science fiction" refers to a genre of imaginative literature that differs from realism. It speculates on things that cannot happen in the world as we know it, and from fantasy, in that it avoids the use of magic or the supernatural. All phenomena and events described in science fiction are theoretically possible under the laws of physics, even if they are not currently achievable. When stated in this manner, it appears that works belonging to the genre are easily identifiable.

Although the Oxford English Dictionary mentions one isolated reference to "Science-Fiction" from 1851, the term is commonly attributed to the American editor Hugo Gernsback, who first used "scientific-tion" to refer to stories built on extrapolations from credible scientific thought when he formed the first magazine dedicated to such writing, *Amazing Stories*, in 1926. (Clute and Nicholls 1993, p.311).

“By ‘scientifiction’ I mean the Jules Verne, H.G. Wells and Edgar Allan Poe type of story - a charming romance intermingled with scientific fact and prophetic vision... Not only do these amazing tales make tremendously interesting reading - they are always instructive. They supply knowledge... in a very palatable form... New adventures pictured for us in the scientifiction of today are not at all impossible of realization tomorrow... Many great science stories destined to be of historical interest are still to be written... Posterity will point to them as having blazed a new trail, not only in literature and fiction, but progress as well” (Clute & Nicholls, 1993, p.311).

Science fiction is an existential metaphor that allows us to tell stories about the human condition. Isaac Asimov once said: "Individual science fiction stories may seem as trivial as ever to the blinder critics and philosophers of today — but the core of science fiction, its essence has become crucial to our salvation, if we are to be saved at all." (Those words were uttered in an afterward at the end of the 200th episode of *Stargate: SG1* by an guest actor in an otherwise comic).

To separate science fiction from other fictional genres, many academic critics use Darko Suvin's concept "cognitive estrangement." Suvin (1972) contends that science fiction pushes a fictional premise to its logical conclusion; because such fiction adopts a different idea of "normal" than one finds in ordinary life, the novel leads the reader to feel alienated or estranged.

Another debate also existed between scholars on what makes science fiction different from fantasy.

The difference between science fiction and fantasy is important for an understanding of science fiction. Pure fantasy has been defined as "a narrative of marvels. The essence of this sort of story can be summed up in one word: magic." Professor Tolkien, in his famous essay, "On Fairy Stories," goes so far as to define 'fantasy as complete sub creation of another world,' Tolkien's definition excludes stories that end as dreams, such as Alice in Wonderland. and some critics, have objected to this, Science fiction is a world that lies in scientific speculation Fantasy is a world of magic. faeries, hobbits, and ghosts in execution, then, although both contain other worlds, science fiction, with its emphasis on scientific and technological principles, is definitely based, in our world. It allows for comments on our social functions and institutions, our religions, and our philosophies, comments that most -pure fantasies lack., Defining science fiction is difficult because there is a broad area of content covered in the genre. It ranges from the almost realistic to Extreme fancy.

In his Introduction to the anthology *One Hundred Years of Science Fiction*, Damon Knight, echoing Basil davenport and C. S. Lewis, states that the practitioners of science fiction have never been able to agree on a definition. Indeed, a. problem in defining science fiction- is that it has not been recognized as a valid literary genre The term science fiction" itself was not coined Until 1929, Retroactively, examples of science fiction have been traced as far back as the Writings of the Roman author Lucian in the second century A.D. But until the middle of this century, writers seemed to stumble into the specific genre by accident, Writers such as Poe, Bierce. Lovecraft, even the young Ray Bradbury', moved from fantasy to science fiction to straight fiction, depending upon which elements they wished to emphasize in a Story.

Science fiction combines the creative imaginations of authors with scientific concepts, theories, predictions, and hypotheses. Science fiction is frequently used by authors to examine the complexities and limitations of human nature under unusual circumstances.

Science fiction, according to Heinlein, is:

“. . . speculative fictions in which the author takes as his first postulate the real world as we know it, including all established facts and natural laws. The result

can be extremely fantastic in content, but it is not fantasy; it is legitimate-and often very tightly reasoned-speculation about the possibilities of the real world” (ibid;369)

Heinlein's definition is ambiguous since he does not define the terms "fantastic" and "fantasy." His concept says that science fiction is founded in reality, has fictitious components, and is purposefully ordered by writers. The story's base in reality with imagined components is fancy, or it may be called fanciful. Perhaps he means fanciful when he says fantastic. In a literary sense, fantastic and fantasy suggest that all parts of the tale are beyond the natural order, but fancy and fanciful mean that certain components are inside the natural order. Other concepts of SF also fail to shed light on the dilemma.

John w. Campbell jr, editor of Astounding science fiction, argues that “the interest in science fiction stories is not economic, not romantic, but technical-philosophical. . . the hopes and dreams and fears (for some dreams are nightmares!) of a technically based society”

Isaac Asimov, author of some 75 science fiction books, informs us that “science fiction is that branch of literature which deals with a fictitious society , differing from our own chiefly in the nature and extent of its technological development

Ray Bradbury 1974 an American author and screenwriter. argues that. Science fiction is “the one field that reached out and embraced every sector of the human imagination, every endeavor, every idea, every technological development, and every dream.”

However, science fiction critics have struggled to find an adequate definition almost since the term was coined and applied to a specific type of fiction, supplanting an earlier, even less satisfactory term, "scientific romance," which had been applied to some nineteenth-century British works as well as Jules Verne's novels.

"The critical test for any definition is that it includes everything we believe should be included within the term, and it excludes everything we believe should be omitted," (Paul Kincaid,2005, p.42)

Various definitions of science fiction have been advanced, ranging from extremely prescriptive arguments that many of the most well-known pop-culture examples of the genre (e.g., Star Wars) are not, in fact, science fiction at all, to Damon Knight's somewhat flippant and unhelpful, "Science fiction is whatever we point to when we say 'this is science fiction'" (Malzberg, 2005, p.38).

According to the preceding definitions, science fiction involves what is already known about the world as well as speculation and imagination about what may be. Science fiction writers use current information, facts, and understandings and imaginatively show the future or past. They are speculating about what may or might not have been. Maybe these authors are doing more than that. Are they trying to enter the future or the past? Is it their intention to impact the future by sowing the seed now? Whatever the intention, science fiction is unusual in that it has taken existing wisdom and knowledge and projected it to nearly incomprehensible levels. This projection establishes a future or history that may not be realized for generations, if at all. Simply said, science fiction is literature that is founded on what is known and then transported to the world of the unknown.

1.2.1 Science Fiction in Literature:

The origins of science fiction are widely debated. Some histories date back to the 2nd century AD, with Lucian of Samosata's *A True Story*, which portrays a travel into space and a type of inter-planetary warfare. Other historians begin with books such as Thomas More's *Utopia* (1516) and Francis Godwin's *The Man in the Moone* (1638), or with Mary Shelley's *Frankenstein* during the Industrial Revolution (1818). Two different starting points have been proposed: the late nineteenth century, beginning about 1870, and the early twentieth century, when labels such as "science fiction" first appeared.

Science fiction authors frequently seek out new scientific and technological advancements in order to freely predict the techno-social transformations that would shock and extend the readers' sense of cultural appropriateness.

Science fiction arose as a set of writing schools. Jules Verne is widely regarded as the first significant creator of the science fiction adventure narrative, best known for his series of

novels about fantastic voyages. Stories in this style frequently center on a magnificent invention or magical voyage and have a lighthearted tone and maybe shallow characterization. H.G. Wells is widely regarded as the founder of serious science fiction, novels that attempt to forecast the future or explore how humans would respond to hypothetical situations such as time travel, Martian invaders, or the gift of invisibility. Character, prose and commentary was important to Wells and those who came after him.

This approach was central to the work of H.G. Wells, a founder of the genre and likely its greatest writer. Wells' literary career demonstrates science fiction's latent radicalism, its affinity for aggressive satire and utopian political agendas, as well as its dire predictions of technological destruction. This dark dystopian aspect may be seen most clearly in the work of T.H. Huxley's grandson, Aldous Huxley, a social satirist, psychedelic drug enthusiast, and author of the dystopian classic, *Brave New World* (1932).

When Mary Wollstonecraft Shelley released *Frankenstein: or, The Modern Prometheus* in 1818, she marked the next important step in the growth of science fiction. Shelley's supporters underline her original literary concept as the "mother of science fiction." Abandoning the mysterious folderol of the traditional Gothic book, she made her protagonist a practising "scientist"—though the term "scientist" was not coined until 1834—and gave him an interest in galvanic electricity and vivisection, two of the early 1800s' sophisticated technology. Even though reanimated corpses remain a fantastic concept today, Shelley gave her fiction scientific credibility. This masterful manipulation of her readers produced a strong new way to creating exhilarating experiences of astonishment and dread. *Frankenstein* has been in print since its original publication, and it has been adapted for film several times since the first silent version in 1910.

Gernsback's magazine *Amazing Stories* (founded 1926) paved the way for a slew of imitators and successors, including his later periodicals *Science Wonder Stories*, *Air Wonder Stories*, and *Scientific Detective Monthly* (later known as *Amazing Detective Tales*), as well as a flood of other pulp publications. This technique quickly produced such effect that many people, particularly Americans, mistakenly concluded that Americans invented science fiction.

The category or term science fiction has become a bit of a misnomer. Science was the focus when science fiction started with authors like Mary Shelley, Jules Verne, and Wells.

Today, the element of science has been of decreasing importance to the genre, since it has become clear that technology is hardly the answer to all human problems. Since the 1950s, the focus of science fiction is on possible future social change, rather than technology per se. Authors have drawn lessons from Auschwitz and Hiroshima: science and technology in the wrong hands could well mean the end of humanity.

During the 1920s and 1930s, pulp fiction magazines thrived, particularly in the United States, with many of them devoted entirely or substantially to scientific romances. These periodicals had scary covers with bug-eyed monsters, stylized spacecraft, and scarcely clad ladies, and they clearly catered to adolescent males as their core readership. The majority of the stories published in them were primitive, poorly planned, terribly written, and frequently incorporated dubious science, depending on odd settings and uncontrolled speculation to cover for any literary shortcomings. But, in the 1940s, something happened that would change everything.

A few authors with true talent desired to write science fiction, and because pulp magazines were the only option available, these writers submitted their pieces there. As a result, readers may come across a well designed, intelligently depicted tale alongside the newest minimally literate space adventure in the same issue of a magazine. With the introduction of paperback novels in the 1950s, this uneasy equilibrium began to alter. Hardcover book publishers were still wary of anything branded as science fiction, but paperbacks were a another story completely. Many pulp writers made the shift to paperback, some of them forgettable, others among the ranks of the great writers. Then came the 1960s and the "New Wave," an English-centered movement that attempted to adapt standard literary elements to science fiction. In the United States, a similar but less concentrated tendency was observed, as illustrated by Harlan Ellison, Roger Zelazny, Samuel R. Delany, and Ursula K. Le Guin.

The 1970s saw a surge in female science fiction, which benefited writers such as Charlotte Perkins Gilman ; well known today for her 1892 short tale "The Yellow Wallpaper". Writers of the genre began to change status and attain what they had always claimed, which was to occupy more of the place previously held by realism fiction. They regarded science fiction material to be more relevant and acceptable to a technologically advanced era.

1.2.2 Science Fiction in Cinema

Film-viewing is a unique aesthetic experience. In a movie scene, media that are associated with other art forms individually—sound, language, images, narrative— act together, with their distinctive varieties of meanings informing one another

Cinematic realists argue that film has solid tie to reality because of (various aspects of) its visual and aural presentation of information. Extreme versions of the view claim that, because of film's photographic basis, we see objects, people, and places in or through the movie screen (Walton, 1960). or they claim that a movie's realism centers on its ability to comment on or express thoughts about reality

The science fiction genre maintains a remarkable hold on the imagination and enthusiasm of the film going public, captivating large audiences worldwide and garnering ever-larger profits. Science fiction films entertain the possibility of time travel and extraterrestrial visitation and imaginatively transport us to worlds transformed by modern science and technology.

The science fiction film has a remarkable hold on the film going public. From its origins in the late 1920s with *Metropolis* to present-day blockbusters like *The Matrix*, it has kept filmmakers and their audiences in thrall.

There was a time when filmmakers hadn't yet thought of using camera tricks to create illusions — what is known today as special effects. Enter French filmmaker George Méliès, a man in love with the art of illusion.

Méliès was more than a filmmaker of early cinema; he was a visionary. Charlie Chaplin called him an “alchemist of light,” while D.W. Griffiths claimed: “I owe him everything.” Terry Gilliam has called Méliès “the first great film magician.”

The desire to impose a single label on SF misses the general hybridity of many works, such as the merging of the gothic in *The Island of Doctor Moreau* and Shakespeare's *The Tempest* in *The Forbidden Planet*. The growth of cinema corresponded to the rise of science fiction. The relationship between science fiction and film has featured an ongoing interest with spectacle and exceptional special effects, such as those pioneered in George Melies' *A Trip to*

the Moon (1902) and the Impossible Journey (1903). (1904). H.G Wells's own 'film tale,' Things to Come (1935), is one of the earliest scripts published in book form and direct proof of his involvement in producing a 'spectacular picture' from one of his own writings. Following the 1970s, Hollywood solidified its hold on SF movies with the employment of more advanced special effects.

During the 19th century, as public excitement over the moving picture's novelty gradually wore off, filmmakers were also beginning to experiment with film's possibilities as a medium in itself (not simply, as it had been regarded up until then, as a tool for documentation, analogous to the camera or the phonograph). Technical innovations allowed filmmakers like Parisian cinema owner Georges Méliès to experiment with special effects that produced seemingly magical transformations on screen: flowers turned into women, people disappeared with puffs of smoke, a man appeared where a woman had just been standing, and other similar tricks (Robinson).

Before, filmmakers had only ever created single-shot films that lasted a minute or less, Méliès began joining these short films together to create stories. His 30-scene Trip to the Moon (1902), a film based on a Jules Verne novel, may have been the most widely seen production in cinema's first decade (Robinson)

Several early films combined science fiction with horror. Examples include Frankenstein (1910), a cinematic version of Mary Shelley's novel, and Dr. Jekyll and Mr. Hyde (1920), based on Robert Lewis Stevenson's psychological thriller. 20,000 Leagues Under the Sea (1916), on the other hand, is a film based on Jules Verne's famous novel about a wondrous submarine and its furious commander. European filmmakers in the 1920s sought to employ science fiction for prediction and social criticism, as shown in German films such as Metropolis (1927) and Frau im Mond (1928 and 1929).

Science fiction works are frequently part of a series rather than a single work. Consider the following works from Wells' the War of the Worlds (1898). Within months of its publication, a pirated version titled Fighters from Mars: The War of the Worlds in and around Boston' emerged in the Boston Evening Post (1898), transposing the location and so permitting further modifications). The latest Film Adaptation of the novel was directed by Steven Spielberg in 2005 starring Tom Cruise and Dakota Fanning.

Science fiction stories are more popular than ever in the twenty-first century. Authors like Stephen King, who contributed significantly to the movie industry. After William Shakespeare and Alexandre Dumas, he is perhaps the author with the most novels adapted into films, many of them science fiction or horror. His work was recently adapted into four films: *It* (remake), *The Dark Tower*, *Gerald's Game*, and *1922*.

1.3 The Novel defined:

Any book written in prose by authors who have conveyed their feelings, thoughts, experiences, and ideas into a literary work and has sought to make literature spectacular and enjoyable to read is considered a 'novel'. Further, Ana (2009:43) asserts in her paper that a novel is a work of fiction that has around 40,000 words. As such, it can be said that a novel is a sort of fiction that originates from an author's imagination and relates imaginary people and events that are not actual but maybe true in our lives. A novel in literature is a piece of art which can contain history, story, life event, a diary or anything from the author's imagination. Moreover, a novel is defined chiefly by the flow of conflicting events and the collision of striking personalities, into whose secret psychological side the author permits himself to penetrate. According to (T.Spurgin, 2006: 03). novels are known as "...fictional works written in prose; they are generally at least 150 to 200 pages long". Aside from its form, it represents an ideological and cultural revolution in British literature, which allowed many laypeople to freely and plainly write and express themselves.

1.3.1 Aspects of the Novel:

The main purpose of the novel is to draw the sensitive portion of the readers' attention, and there is only one means for drama to delight its audience; via animating its characters, setting, atmosphere...etc. As a fictional product, the book naturally comes along to engage the reader's brain and imagination. That is to say, a novel may be a brief but life-changing experience of terror, anxiety, and hope that shapes both the reader's intellect and personality. "Fiction at its finest isn't simply pleasurable it significantly improves our ability to empathize with others and connect with something greater than us," says Keith Oakley (2011). Thus,

composing a novel is not an easy task. However, it is a long and difficult process in which the author must follow many phases and assemble a collection of interconnected components. Nonetheless, literature allows authors to be creative and write as they desire without upholding any rules, as E. M. Forster (1927) mentions that writers have the freedom to write as they wish (1927: 24).

1.3.1.1 The Story:

The story is considered to be the very process of narrating and arranging related episodes in chronological order as Forster described it as simple as "... a narrative of events arranged in their time sequence" (Forster, 1927: 27). Controversially, telling stories to groups of people by recapping successive events is a primitive competency which existed from ancient times, long before the discovery of the two skills of writing and reading. Foster indicates in his saying that "the story is primitive, it reaches back to the origins of literature, before reading was discovered, and it appeals to what is primitive in us," (Forster, 1927:40). Therefore, the story has an indispensable role, and it is considered the main element in composing a fascinating novel since it is contemplated as the central component and "the backbone" that holds the novel. In this matter, Forster characterize it as "the fundamental aspect" (Forster, 1927:26). Consequently, the story is an essential element of the novel's charm. It will not only attract the readers' interest, but it will also keep them captivated with the flow of events through the use of suspense. E.M. FORSTER said "Scott's fame depends on one true basis, he had a good story to share, he has the primordial ability to keep the reader guessing and play on his interest" (Forster, 1927:32).

1.3.1.2 The Characters:

Everything needs its engine to drive power. For instance, the characters are those of the novel which keep it moving and enlighten its parts of narrative. They differ from major to minor characters and from flat to round characters, taking the roles of protagonist (hero/heroine) and antagonist (villain) along with back-up serving characters. Moreover, there is the storyteller, who is the omniscient creator of his people and who grants himself access to and deepens his characters' inner psychological world as well as their exterior one ; "their inner as well as their outer lives can be unveiled" (Forster, 1927: 47). In addition, (Forster, 1927:71) argues that a

good novel must contain both flat and round characters. For that, a well-written novel must rely primarily on them.

Furthermore, the functionality and characteristics of both round and flat characters was investigated by Foster, embracing that flat characters are essentially unimportant yet necessary for the life of round characters. In effect, Flat characters are usually used to fill in for other characters and to provide temporary support. It is added by Foster (*ibid*, 67) that "In their purest form, they are created around a single concept or quality: when there is more than one aspect in them,". However, the round characters are anticipated to be the most important and set all the events to turn around them. Most importantly, they are used by the writer as a literal tool to entice and excite the readers. They are seen from the beginning of the novel until the end. In other words, they circulate through all the stages of the written novel. "It is only round individuals who are fit to perform terribly for any length of time and can move us to any sentiments save humor and appropriateness," Forster adds (*Ibid*:73). To conclude, both round and flat characters are used to enrich the novel, and they are also considered the flavoring of the novel.

1.3.1.3 The Plot:

The plot is the core of the novel and what makes from it a special expressive art. For instance, readers are attracted by the story when they know how the characters act, where the location is, and how the plot develops. Thus, it is from the storyline that the novel will be conveyed. However, if there is no plot there would not be an interesting novel or a story to tell, write, or to read. Therefore, Freytag and Tiffany (2013) define the plot as a narrative framework that divides a novel into five sections: exposition, mounting action, climax, and resolution. A succession of incidents in the novel is required for a solid and successful storyline. Before the viewer knows what happened in the climax or falling action, the middle of the tale may be a resolution first. By the end, the audience discovers the climax, which leads to the story's denouement. Furthermore, the plot may be constructed in manifold ways, as Gandhi (2011) sees that a plot can be is divided into three kinds. Firstly, the forward plot or the progressive plot where the author presents the storyline starting from the introduction to the stage of completion in sequence and not randomized. Second, there is the backward plot, which arranges the novel's events in past figures, which usually occurs when the character recognizes his/her past. Finally, the mix Plot which consists of both the forward and the backward plots. Hence,

there are various ways to interpret a plot. The latter, is based on one moment; a break in a pattern, a turning point, or an action that generates a dramatic issue that must be addressed throughout the novel. Every story element, every scene, every line is there to answer readers' questions. There are several narrative methods that may be used to supplement the main plot; they are referred to as subplots. Consequently, the plot is a strong and a powerful element in the aspects of the novel.

1.4 Film Adaptation:

An adaptation is an entirely new creative work that pulls ideas from or is inspired by another work's plot, characters, or themes. Adaptations can be found in many forms and different media, made with various intentions towards the original but fall under the same general idea. Those who produce adaptations aim to express aspects of the original with their interpretation and contextualization. Parts may be changed and substituted but the work which inspires it is usually still identifiable and recognizable.

Any comprehensive account of Film Adaptations must begin with a definition of the term adaptation. According to the Oxford English Dictionary, 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. Furthermore," it represents a work in one media that takes its inspiration as well as a fluctuating number of its parts from a work in a different medium" Konigsberg (1998:6)

In *A Theory of Adaptation*, Linda Hutcheon defines adaptation as an "announced and extensive transposition of a particular work or works." It is the process of transferring a story from one media to another. It may faithfully conform to the original text, or be a radical rethinking of its structure, method, and substance. The appeal of adaptations stems from the opportunity to repeat an event and see what someone else has done with a novel we previously loved reading. This could involve a shift of medium or genre (such as novel to film) or a change of context (Vishal Bhardwaj's film *Haider*, an adaptation of William Shakespeare's *Hamlet* is set in Kashmir in the twenty-first century), or a change of point of view (telling the story from the perspective of a different character). The shift could also be from the factual and historical to the fictional; for instance, the film *Bhaag Milkha Bhaag* (2013) is based on Milkha Singh's life.

“Transferring work from one medium to another, resulting in a new production, is known as adaptation. The scriptwriter must respect some characteristics of the original work while also avoiding making the error of reproducing the phrases verbatim because the forms of storytelling are not the same”. In brief, cinema adaptation is a sort of derivative work focused on the transfer of written material from source to screen with the required inherent alterations that are suggested in the process. It also includes retellings of well-known stories with alternate readings of the original text via the filmmaker's critical eye. T.S. Eliot (1921, qtd in Kadam,2015:143) stated that art is generated from other art, and tales are born of previous stories.(taken from Dr. Rahmoun omar’s thesis , 2018, p.70)

According to Linda Hutcheon's *A Theory of Adaptation* (2006) the phenomenon of adaptation can be defined from three distinct but interrelated perspectives: first, seen as a formal entity or product, an adaptation is a public and broad transformation of a specific work or works. "Transcoding" can refer to a change in media (from a poem to a film) or genre. *A Theory of Adaptation* (from epic to novel), or a shift in the frame and hence context: Telling the same narrative from a different perspective, for example, might result in a radically different interpretation. Second, as a *process of creation*, Adaptation always entails both (re-)interpretation and (re-)creation; this has been referred to as both appropriation and salvage. Third, adaptation is a sort of intertextuality when seen through the lens of its reception process: “we perceive adaptations (as adaptations) as palimpsests through our recollection of prior works that echo through repetition with variety” (Hutcheon, 2006, p.8) . furthermore, Paul Anderson’s 2002 film *Resident Evil* will be experienced differently by those who have played the videogame of the same name, from which the movie was adapted, then by those who have not to say the least, adapting a film from a book, play, magazine article, newspaper story, or biography may be difficult. Novels were the original source of inspiration for blockbuster cinema plots, even if comic books have recently surpassed them with the success of the Marvel Universe and DC Comics. Box office blockbusters like *The Godfather* (trilogy), *The Lord of the Rings* (trilogy), and *The Silence of the Lambs* are well-known examples. Of course, not all adaptations are successful, even when the source material (the novel) is well-written, like in the sagas *The Maze Runner* or *Divergent*.

“Moreover, in a society controlled by technology and where culture is always evolving and developing, adaptability may take on an infinite number of shapes and forms. It's hardly

surprising, therefore, that literary works are being transformed into video games, comic books, and other media” (cited in O.Rahmoun, 2018, p.69) , as mentioned by Hutcheon & O’Flynn (2013) in *A Theory of Adaptation*: Adaptations are everywhere today: on the television and movie screen, on the musical and dramatic stage, on the Internet, in novels and comic books, in your nearest theme park and video arcade. (Hutcheon, 2006, p.2)

1.4.1 The Process of film Adaptation;

Adaptation is repetition, but repetition without replication is not adaptation. Moreover, there are clearly many different intents behind the act of adaptation: the desire to consume and erase the memory of the modified text, or to bring it into question, is just as probable as the impulse to pay homage by duplicating. Adaptations, such as film remakes, might even be viewed as having ambiguous intentions. “contested homage” (Greenberg 1998: 115), Oedipally envious and worshipful at the same time (Horton and McDougal 1998b: 8). Film Adaptations are often no longer based on books at all. Tom Leitch, has observed

“We appear to be entering an age of post-literary adaptation” (257-79) in which movies are increasingly based on visual rather than written texts: TV shows, comic books, video games, theme park attractions, board games, and even children's toys.”

One might add that a great many mainstream movies being made now are essential "adaptations" of other movies, as the seemingly endless parade of sequels, prequels, remakes, and reboots emerging from Hollywood attests, it is interesting to note that a steadily growing number of movies are being translated into other visual media. The adaptation of *Transformers: Revenge of the Fallen* (2009) and *Avatar* (2009) into popular video games, *Young Frankenstein* (1974) and *Shrek* (2001) into hit Broadway shows, and the Harry Potter film franchise into a much-anticipated theme park attraction at Universal's Islands of Adventure in Orlando- just to name a few recent examples- suggests that film itself no longer occupies the privileged position it once enjoyed in our culture; today it is simply one of many visual forms continuously circulating in the system of image exchange that constitutes the contemporary " society of the spectacle"

Adapting to screen can follow many diverse pathways. Examining the many interconnections between ancient source texts, and may thus reveal a great deal about the

modern world's cultural and ideological views about antiquity, and how they evolve over time - just like a study of the translation process will. Adaptation enacts and is dependent on an interpretative and unavoidably transformative intertextual interaction between source and target. Accepting that there is no intrinsic, reified meaning in a source text that an adaptation may expect to find and impart (or translate), it is recognizable that various readers/adaptors have varied notions about what an original work means and will generate an adaptation based on their own individual contexts and objectives. These readings and contexts shape the adaptation, making it not only interpretive, but also a hermeneutic and interrogative act, since it can "invite a critical understanding of the prior materials as well as their originary or subsequent contexts, the linguistic patterns, cultural traditions, and social institutions in which they were positioned" (Venuti 2007:38)

Novelist John North in Louis Begley's novel, *Shipwreck* (2003) argued that his Film Adaptation was significantly less valuable than the book:

“A Film has to convey its message by images and relatively few words; it has little tolerance for complexity or irony or tergiversations. I found the work exceedingly difficult, beyond anything I had anticipated. And, I should add, depressing: I care about words more than images, and yet I was constantly sacrificing words and their connotations. You might tell me that through images, film conveys a vast amount of information that words can only attempt to approximate, and you would be right, but approximation is precious in itself because it bears the author's stamp. All in all, it seemed to me that my screenplay was worth much less than the book and that the same would be true of the film.” (Taken from Linda Hutcheon's *A Theory of Adaptation*, 2013, p.1-2)

1.5 Comparison between Literature and Film Adaptation :

Film Adaptation is considered to be one of the few arts that have seen a huge success, and through time it has become one of the most popular art forms of the twentieth century not only for providing a shortcut to national and worldwide renown, but also for allowing the amateurs to see their proper imaginations. Brian McFarlane acknowledges this matter that "the novel and the film have been the most popular storytelling modes of the nineteenth and

twentieth centuries" (McFarlane, 1996: 386). Moreover, it appears that many awards for "best picture" have gone to cinema adaptations (M.Beja, 1979: 78). Yet, a significant number of literary reviewers objected to and rejected Film Adaptations which resulted a heated controversy between those who advocated and those who disagreed. One of the opponents was Virginia Woolf, who publicly proclaimed that "most novels are irrevocably destroyed by being dramatized" (cited in Baresay, 2006 : 23). For instance, the continual contrast in literary and Film Adaptation has been a defining process for those who considered them as worlds apart and some who saw cinema adaptation as a kind of marketing and avant-garde writing. As a result, a careful comparison of the two disciplines would provide a clearer perspective.

1.5.1 Similarities between literature and Film Adaptation :

The novel had established a firm foundation for cinematic production after centuries of dominance, which is considered as an extension of its qualities. As (Burgess, 1975 : 15) mentioned "any best-selling novel must be transformed into a film, with the idea that the book itself whets a thirst for the actual fulfillment — the linguistic shadow turned into light, the word rendered flesh". The novel and the film adaptation, in particular, contain many similarities. Ultimately, it can be noticed that both disciplines rely on language and story to elicit emotions in the viewer, this can be extracted from the saying of Alexander Astruc "the filmmaker/author writes with his camera as a writer writes with his pen" (1999 : 61). Furthermore, both of the disciplines serve the same purpose of capturing the audience's imagination which can captured in Joseph Conrad's saying when he stated that his goal was to transform the written word power to something that can be seen, heard, and felt. In the same context, D. W. Griffith, a pioneer of Film Adaptation, stated, "The objective I'm attempting to do above all is to make you see". For that, the collaborative role that literature and Film Adaptations play is important and massive. Likewise, cinema adaptation and the novel are viewed as forms of narrative literature that have the same purpose and goal which is telling a tale; as (Martnez.2005:57) suggests "they are narrative arts, and therefore, a pretext to tell stories from the earliest oral transmissions".

Film Adaptations were created to reach a wide range of audiences as well as to cultivate and entertain viewers; in this regard, Boyum states that people watch and read for the same reason, which is "the opportunity to identify with other human beings for a while and vicariously participate in their lives" (1985: 39) and in the same time film-adaptation comes to

achieve and explain the adapted literary works, allowing filmmakers to reimagine previously-made novels which is something more than intrinsic and favorable. Meanwhile, Michael Klein and Gillian Parker claimed that the director must use the text as a foundation for his picture and as "raw material" to inspire a fresh vision and form an original work (1981: 9-10). As it is acknowledged by Sanders (2006; 03) that "Many of the cinema, television, or theatrical adaptations of canonical works of literature that we look at in this collection explicitly announce themselves as an interpretation or re-reading of a canonical forerunner,". In general, every literary work is formed from previous literary works. Thus, Film-adaptation came from the many written works and also the many writers' imagination. Consequently, literature and cinema adaptation are two different arts that come along where one provides in the other.

1.5.2 Differences between literature and Film Adaptation:

Even though there were many who saw Film-Adaptation and books as similar arts, others disagreed and said that film-making is far more favorable to move beyond the traditional form of literature. In other words, it is considered that if cinema adaptations rely heavily on other works, it is not for the goal of copying, but rather to give those literary works a second chance. That is to say, "what makes work in film history intriguing is discovering not just what cinema absorbs from other arts, but also how it transforms what it has picked up" as mentioned in (Tsivian,2008:756). Therefore, the primary objective of cinema adaptation is to transform previously created literary works and update their environment into a current fashion. Additionally, cinema has evolved to provide a whole new and unique educational and enjoyable experience. In effect, it transports the user to a virtual environment where he may clearly experience a lifelike tale. Likewise, a modified plot may be a better alternative for covering an entire novel in a few minutes. Kim Jong IL believes that "a film must condense a significant quantity of story into a tiny space while expressing serious substance" (Jong IL1973:111).

Moreover, seeing an adapted literature as a visual means of observing words in their graphic sense and moving visuals have the ability to alter the viewer's emotions in ways that no other art form can. In fact, "it has the potential to effect the spectator in a more comprehensive and long-term manner" (Capar.2012:206). filmmaking, with all of its modern equipment, delivers real-like sights that forcefully overwhelm the viewer's imagination. "We know how much cinema may change anytime a new camera is produced, but is there a counterpart to this in the history of literature?"(Tsivian, 2008:756). However, on the other side many do not uphold

the idea of placing literature and filmmaking on the same level. In this matter, Robert Stam feels that film production has violated the linguistic component of literature, stating that "the usual vocabulary of adaptation criticism has frequently been highly moralistic, rich in phrases that indicate that the cinema has done a harm to literature" (Stam, 2005: 3). In reality, it has been established that cinema adaptation is an invasive phenomenon that has defiled the creative values of literature. In addition, Miller, on the other hand, elaborates that "most novels are irreversibly damaged by being dramatized" (cited in Baresay 2006:23). Furthermore, reading a novel is an intellectual process that needs an attentive vision and the reader's full mind presence to grasp the story, the language used, and to imagine and relate to the story, whereas watching a movie does not require that much intention; all that is required is wide-open eyes and the right amount of endorphins to get focused.

Similarly, some critics have stated that reliance on Film Adaptation in education poses a risk to students since it impedes their talents and progress toward mastering a formal language. "If we don't solely focus on literature, we will end up with illiterate pupils who will go towards movies for nourishment simply because it's amusing and simple," Mary H.Synder said (2011:5).

1.6 Film-Adaptation and The Issue of Fidelity:

Film Adaptation has been heavily critiqued, mostly by literary critics who see adapting a literary work as a weighty obligation to bear.

Indeed, authenticity was seen to be the most important factor in a good Film Adaptation; "the subject of adaptation studies has been dominated since its inception by a restricted perspective, predicated on the quality of the adaptation in relation to its fidelity to "some extractable essence"" (Aguilar, 2013:13). However, it has been established that a cinema, like a novel, is a written form that involves a dialogical interaction with other texts and creative forms. Stam and Reango state unequivocally that "every film, even non-adaptations "adapt a screenplay" and that "every film is brought about by intertextuality and writing" (2005:45). To put it another way, it was observed by Michael Bakhtin that "the artistic discourse is a hybrid composition that always blends the author's voice with the words of others" (ibid), implying that editing and modifying are unavoidable in making a Film Adaptation; in other words, being completely faithful to the source impedes to the creation of an interesting film, as it is confirmed by (Leitch,2008:65) that "being faithful to the source texts does nothing but limit the scope and originality of the film". Further, Stam and Raingo argue that the novel is a "single-

track" form with only a verbal function. In contrast, film is a "multi-track" form that puts the meaning in context not only through set design and acting, but also through graphics, written materials, sound effects, and gestures to transmit the meaning (2005:16-17). The disparity in the tools used to create both arts makes the transition unavoidable when one form provides benefits that the other does not.

To conclude, film adaption examines the process of adapting a metaphor for change in life as a transformation process which unites all of the literary forms. Film adaptation is considered as an unavoidable process for all living things which connects both literary adaptation to cinema and transformation to screenwriting.

CONCLUSION:

This chapter was solely devoted to theoretical background, for instance, Literature is and will always be the mirror I which Man's creative thinking and emotional intelligence is reflected. However, human beings were always craving to see more and discover more, especially to see their ideas in a more physical and concrete form, which led in the birth of the most amazing invention in human history, which is documenting Man's existence in its most minute details which is Cinema. As such, cinematography was an epic creative revolution that provided the chance to resurrect renowned literary canons and project them in a vivid and lifelike manner, resulting in the creation of a new complementary literary artistic genre recognized around the globe as film-adaptation which started a solid relationship with literature.

Chapter Two

Divergent On Screen

2.1 Introduction:

The process of adapting a novel might be loyal or unfaithful. Sometimes the reader want to see one's favorite novels adapted for the screen, but he/she is frequently perplexed by the results since they use their imagination and creativity to create actual images, as well as the impacts of characters and their descriptions on the plot.. "*Divergent*" is all about finding one's soul and figuring out their identity where they belong in as people grow from youth to adults.

The purpose of this study is to analyze the *Divergent* trilogy – Veronica Roth's novel as well as the Film Adaptations directed by Neil Burger and Robert Schwentke – and find dystopian characteristics in them.

The story's meaning goes far deeper than that and deserves more investigation. It's what this study aims to accomplish in this chapter, as well as study the contrast between the adaptation and the novel.

2.2 The dystopian society in Veronica Roth's *Divergent* trilogy

In Veronica Roth's dystopian novels, as well as the Film Adaptations directed by Neil Burger and Robert Schwentke, The *Divergent* trilogy draw the attention of the audience to information concealment, historical account falsification, education that produces one-dimensional individuals and the poor, a social structure in which some are privileged more than others, governments that mislead the public, and an abusive application of science.

Adolescent novels and films always indicate a model of resistance, stimulate challenges to an oppressive system, and can spark global change. However, one might question whether authors and film directors have truly participated in political action, that is, if they would ever take up the model of resistance that they are providing to the people with whom they are attempting to engage. Therefore, Lauren L. Reber reminds us that there is a benefit in being a conscious reader/viewer since the readership/audience gains agency and is not controlled by the ideals, and views of the writers and film directors. We can presume that authors' and directors' works reflect their values and ideas, and that they (writers and directors) communicate a specific ideology to the readership/audience.

Furthermore, Roth's characters adopt techniques characteristic of dystopian government leaders to enhance mankind; and succeed. Tobias and David are not the same, but one must wonder whether humanity's spiritual and intellectual progress is dependent on the leaders, or whether the majority is less capable and accepts everything without question. Similarly, at the end of Schwentke's *Allegiant*, Tris exposes the truth to the residents of Chicago (they realize that an organization controls their existence). Yet it appears that they accept it just as easily as previous "truths" (David's and Jeanine's) were accepted. In their efforts to explain the truth to people, the film-makers' heroes do not resemble dystopian leaders, but one must wonder how long their knowledge will stay until they embrace something else and turn against the protagonists' generosity. Since, David and the Bureau have not been beaten (he is studying them) and are technologically more sophisticated, a battle between the Bureau and Chicago is likely, with Chicago inhabitants being subdued once more. As a result, it is not surprising that people are hesitant to expose themselves and their loved ones to danger, or even to give their lives, in order to assist people have better lives. The same people who would just as easily accept another type of reality (that lacks validity) as true. To conclude, dystopia, whether as a dystopian novel or a dystopian film, calls people's attention to present societal issues and strives to involve them in political action.

2.3 The Film:

Neil burger directed the dystopic science fiction movie *Divergent* (2014), and the producing team is Lucy fisher, Pouya Shahbazian, and Douglas Wick, while Evan Daugherty and Vanessa Taylor wrote the script. The film is based on Veronica Roth's 2011 novel of the same name.

The storyline is set in a dystopian and post-apocalyptic Chicago, where individuals are split into groups depending on their human values. In March 2011, Summit Entertainment acquired the film rights to *Divergent* from Douglas Wick and Lucy Fisher's producing business Red Wagon Entertainment. Reshoots took held from January 24–26, 2014, with principal photography beginning on April 16, 2013 and ending on July 16, 2013. The majority of the filming took place in Chicago.

Divergent was released in the United States on March 21, 2014. Although the film's action sequences and performances, particularly Woodley's, were acclaimed, critics found the film's execution and treatment of its themes to be formulaic and unimaginative, comparing it negatively to previous young adult novel adaptations. The picture made \$288 million worldwide against a \$85 million budget. On August 5, 2014, it was released on DVD and Blu-ray.

2.3.1 The Cast and Director

Neil Burger is an American film and television director, writer, and producer. Began his film career by creating and directing the MTV "Books: Feed Your Head" campaign promoting reading, featuring such actors as Sherilyn Fenn, Aidan Quinn and Timothy Hutton. Most recently, he wrote and directed *Voyagers* (2021), starring Colin Farrell, Tye Sheridan, and Lily-Rose Depp. He is also known for *The Upside* (2017), *Divergent* (2014), *Limitless* (2011), and *The Illusionist* (2006). For television, Burger directed and executive produced the first two episodes of *Billions* for Showtime starring Paul Giamatti and Damian Lewis. He is currently in pre-production on *The Marsh King's Daughter* starring Daisy Ridley. A graduate of Yale University with a degree in fine arts, Burger resides in New York City with his family. (Edelman, 2022)

The movie contained several famous actors. "*Divergent*" stars the incomparable Shailene Woodley as Tris, a 16-year-old girl living in post-apocalyptic Chicago and perfectly captures the protagonist's personality. She has the ability to fit into a variety of categories, including Erudite, Abnegation, and Dauntless. Woodley has acted in a number of films, including *The Fault in Our Stars*, *The Amazing Spider-Man 2*, *Snowden*, and others. She is most known for co-starring with George Clooney in the highly acclaimed 2011 film *The Descendants*. She received the Independent Spirit Award for Best Supporting Female and was nominated for a Golden Globe Award for Best Supporting Actress - Motion Picture.

Theo James stars Tobias "Four". He is a member of Dauntless and teaches the initiates who are transferring there. This production propels him to international fame and establishes him as a celebrity. As a result, he becomes the brand's new male face. He won the Teen Choice Award for Best Actor in an Action Film for this performance. James' acting credits include *The*

In-betweeners, *Underworld: Awakening*, *Golden Boy*, *How It Ends*, *Sanditon*, *Castlevania*, and more. He studied acting at the Bristol Old Vic Theatre School in England, and has a degree in Philosophy from the University of Nottingham.

Caleb Prior played by Ansel Elgort is the older brother of Tris by less than a year. Before being hired as Caleb Prior in *Divergent*, Ansel had his first part in Carrie's horror film in 2013. In the same year, he was cast with Shailene Woodley in the film *The Fault in Our Stars*. Elgort's work on the big screen includes *The Fault in Our Stars*, *Paper Towns*, *Baby Driver*, *Jonathan*, *Billionaire Boys Club*, and others.

Ray Stevenson in the role of Marcus Eaton, the father of Tobias Eaton, the former husband of Evelyn and the leader of Abnegation. He has been in the TV shows *Rome* and *Dexter*, as well as the films *King Arthur*, *Punisher: War Zone*, and *Thor*.

Miles Teller stars Peter Hayes a central antagonist in *Divergent*, who was originally born in Candor and is one of Tris Prior's deadly adversaries. He is arrogant, brilliant, and nasty, and he'll do anything to get to the top of the rankings, including attacking fellow trainees. He won the Dramatic Special Jury Award for Acting at the 2013 Sundance Film Festival.

Kate Winslet stars as Jeanine Matthews, the main Antagonist of the film. She is the faction's leader and representative on the city's political council, as well as the person with the highest IQ in Erudite. She plans a battle against Abnegation and produces a serum to keep the Dauntless under control. Kate is a British actress who became famous through the drama film "Titanic".

Zoe Kravitz acts Christina Tris's best friend Dauntless, a bold and funny initiate who transferred from Candor. Because of her Candor upbringing, Christina can be very blunt and honest, but she is brave, witty, and loyal. Her breakout performance as Angel Salvadore in the blockbuster picture *X-Men: First Class* (2011) got her Teen Choice Award and Scream Award nominations.

Al played by CHRISTIAN MADSEN is one of Tris' friends in Dauntless and a faction transfer from Candor. Al is shown to be emotionally volatile, socially weak and vulnerable, but a good friend and misunderstood soul. Like Tris and Peter, Al is a representation of the effects that Dauntless initiation can have on someone.

2.3.2 Synopsis of Divergent

In a futuristic, dystopian Chicago, society is organized into five factions. Children are raised in their parents' faction, and once they turn 16, they have the option to choose for themselves which faction they want to live in (Abnegation, Amity, Erudite, Candor or Dauntless). Beatrice Prior is a sixteen-year-old member of Abnegation. She takes the aptitude test that will decide which faction she belongs to. She shows aptitude for three different factions, Abnegation, Erudite, and Dauntless. She is warned to never tell anyone of her results because it is dangerous to be Divergent. After considerable deliberation over whether to stay in Abnegation or swap factions, Beatrice chooses Dauntless, while Caleb her brother chooses Erudite.

Beatrice changes her name to Tris in Dauntless because she believes it will allow her to start again and become someone new. Christina and Al, two Candor transfers, and Will, an Erudite transfer, become fast friends, while Peter, Drew, and Molly, three Candor transfers, become her adversaries. There are three phases to joining this brave faction, and they will be ranked after each one. Only the best 10 initiates will be accepted into the Dauntless; the remainder will flunk out and become factionless, condemned to dwell in poverty on the city's streets. Four, their mystery initiation instructor, and Eric, one of the vicious Dauntless commanders, teach them how to fight in the first stage of initiation. Tris gets the admiration of many during the capture the flag initiation tradition, when she has the brilliant idea of climbing to the top of a ferris wheel to view the opposing team's location. Four joins her, and she recognizes for the first time how she feels when she is around him.

Tris' mother pays her first visit to her new faction on Visiting Day. She seems to know a lot about the Dauntless complex, which causes Tris to suspect that her mother was once a Dauntless. She tells Tris to go to Erudite and see Caleb, telling him to look into a simulation serum. Tris discovers that Abnegation members are no longer permitted to enter Erudite. Later that day, Al acknowledges that he likes Tris more than a friend, but she is unable to reciprocate his feelings. Tris is rated sixth when they receive stage one rankings and is not cut. Peter, on the other hand, is dissatisfied with his second-place result and stabs the first-place initiate, Edward, in the eye that night, causing him to exit initiation.

Tris finally comes into her own in Dauntless as stages two and three of initiation begin. She zips down from the Hancock building with the Dauntless-born initiates, demonstrates extraordinary fear simulation prowess, and grows closer to Four, who gradually opens up to her. However, Erudite and Abnegation, two of the factions, are at odds, and Erudite is constantly attacking the Abnegation administration. However, initiation is still the most important concern, and she receives a surprise at the conclusion of stage two: she is rated first. Peter and Drew, seeing her as a threat, assault her with the support of AI, who used to be her buddy. Before they murder her, Four saves her. AI is devastated with what he has done and kills himself as a result.

Tobias Eaton, son of abusive Abnegation council representative Marcus, is finally revealed to Tris by Four. They start their covert connection at this time. Tris departs the Dauntless facility without notifying anybody after a tough day in training. She travels to Erudite to inform Caleb of her mother's instructions. Tris confronts Erudite leader Jeanine Matthews, whom she believes of working with Dauntless to assassinate the Divergent. Tobias informs Tris when she returns to Dauntless that Erudite is plotting a war against Abnegation and that Dauntless would be used to fight it.

Tris goes through her last evaluation, a simulation incorporating each of her phobias that she must overcome one by one, on initiation day. She is incredibly successful and ranks first, earning the title of Dauntless official member. However, she subsequently learns that the Dauntless commanders injected everyone with a simulation serum that day, calling it a tracking device, in the excitement of the day. She knows they're lying, and Erudite is using this serum as a ruse to entice Dauntless to fight Abnegation on their behalf. Except for Tris, who can resist the simulation because she is Divergent, everyone in Dauntless wakes up in a sleepwalking trance that night. Tobias is capable of doing the same, and they discover each other in the crowd while feigning sleepwalking. When Eric tries to "accidentally" kill Tobias, the two fight back and are brought to Erudite headquarters, where Jeanine brings Tobias in for simulation testing and orders Tris to be executed because he was shot in the shoulder. Tris is transported to a gigantic tank, identical to the one she sees in her dread simulations, the next morning to be drowned. However, Tris's mother Natalie rescues her just in time, and takes her to her father and brother. On the way to their hiding place, Mrs. Prior is forced to sacrifice herself in order to ensure that Tris escapes.

Tris understands that the only way to halt the murdering is to turn off the simulation completely, so she, her father, brother, and Marcus Eaton travel to the Dauntless control room to do it. They stumble meet Peter along the road, who offers Tris a deal: if she takes him with her, he'll show her how to go to the control room. Tris's father is shot and killed in the process. Tris is distraught, but she perseveres and ultimately makes it to the control room, where the simulation is overseen by none other than a serum-controlled Tobias. He is able to fight off the simulation he is in after hearing her voice, and the two turn off the computer and remove the data so that the Dauntless is unable to restart it.

Tris, Tobias, Caleb, Marcus, and Peter flee the city in the hopes of finding sanctuary in the Amity facility.

2.4 Similarities between the novel and the Film Adaptation

Cinema and Literature are two distinct but equally extraordinary work of art. Since both narrate a story, literature and film have always been considered to be of the same nature, both have a similarity of taking their readers/audience to a different world. For both movies and books, the story is a central part, and the authors or directors come up with themes and plotlines that can captivate and entertain the audience (Bordwell and Staiger: 262)

As a result, the film *Divergent*, like the novel, uses the medium's storytelling skills to tell an excellent plot and deliver important themes about what it means to be human.

2.4.1 Plot and Characters

Divergent (2014) is a highly accurate adaptation in general. This is frequent in very popular titles, when viewers will not tolerate too many variations from the plot or characters. Fortunately, *Divergent's* unrelenting visual speed of the book transfers effectively to the screen. There are several similarities between the novel and the Film Adaptation. For the most part, the movie and book maintained the same tempo and followed for the same plot.

The basic conflict is the same in both the novel and the film. Tris and Four see that the administration of Erudite and Dauntless is up to something. Although there are secondary conflicts, such as Peter, the core conflict stays the same.

The environment is largely the same in both the novel and the film. Dauntless is represented as a gloomy and difficult environment. Dauntless seems to be largely underground in the film, like in the novel, giving it a cave-like vibe and emphasizing Dauntless' toughness and scariness.

Fear plays a significant role in both the novel and the film. The initiates are taught from the start that if they are not tough enough for Dauntless, they will become factionless. The characters are already terrified as a result of this. Fear is amplified when the initiates must navigate virtual fear landscapes and confront their worst fears. Facing concerns and being strong enough to do so are crucial.

Tris (the protagonist) remains the same strong-spirited, brave, and tough soul is another common point between the novel and the adaptation. Shailene Woodley is excellent in the character of Tris, perfectly capturing the protagonist's personality. She is shown as a sixteen-year-old girl who never gives up. Tris is seen to never quit despite nearly failing to get past the first step of initiation. Also, Tobias in both novel and film is harsh, but an incredible thinker "I see no sympathy in his eyes. I would have been disappointed if I did." (Roth 284).

2.4.2 Major themes

The novel *Divergent* by Veronica Roth has several themes and messages that the author is trying to explain to the reader. The theme of identification and finding who you truly are is one of the novel's main themes. Fear is another recurring theme. Throughout the novel, several characters face a variety of fears that they must conquer in order to move on with their lives. Social classes, values, power, secret and lies, family and competition are also a very important themes in the story.

Identity and Choices

In *Divergent*, the faction decision defines the people more than anything else. Tris had two choices: stay with her family in Abnegation, the faction where she grew up, or relocate to a new faction and start again. Her aptitude test is equivocal, but she picks Dauntless because she believes it will help her realize her true nature. Tris spends the whole novel trying to come to grips with the truth that, because to her Divergence, none of the factions will ever really define her the way they do for others. Her ties with her friends and family help her to form her identity. She forms her identity via her interactions with her friends and family, as well as the difficult decisions she is forced to make repeatedly when faced with the challenges of initiation and the coming conflict in her community. *Divergent* emphasizes coming to terms with one's individuality, and in the end, Tris must accept that she will never belong perfectly anywhere; she must instead forge her own path, one step at a time, by her own decisions.

Fear

Veronica Roth's inspiration for *Divergent* was the concept of dread and the process of conquering it. Dauntless members are known for their bravery; therefore, they spend a lot of time addressing their fears in fear landscapes, trying to overcome them, and refusing to be plagued by them anymore. However, the characters are frequently compelled to reconsider what truly defines bravery throughout the initiation and beyond. Is it simply being more powerful than someone else? Is it the ability to defeat fear whenever it tries to swallow you, or is it the complete absence of dread? Throughout the narrative, Tris and her companions battle their anxieties over and over, and it is witnessed that both what occurs when these attempts are successful and what happens when you surrender. (V. Roth, 2011)

Social Classes

In *Divergent*, inhabitants' whole life is decided by which faction they belong to. The only freedom they have is to pick their faction, although even then, their choices are highly impacted by the group in which they grew up. There is minimal social mobility; a person's life is dictated by one of the faction's designated positions. Farmers and counselors are Amity,

teachers are Erudite, the government is governed by Abnegation, the law is handled by Candor, and the city's security is handled by Dauntless. the preferred leisure activities are those encouraged by their faction, and they are also expected to marry inside the faction. If they do not fit into the faction of their choosing, they become factionless, lower in status than faction members in every aspect, and forced to dwell on the city's perilous outskirts. Citizens upset with how they are firmly assigned into a caste, pushing for greater freedom than they have been granted, dominate most of the dialogue in the story.

Values

The story divides society into five groups based only on five virtues: intelligence, honesty, peace, selflessness, and bravery. Each party focuses solely on cultivating their own attribute, neglecting all others. Candor despises Amity for lying so often to maintain the peace, and Abnegation scorns Erudite, feeling that intellect might lead to avarice. This system is designed to demonstrate the relevance of all five of these principles throughout the novel's dialogue; by recognizing only one and dismissing the others, citizens are in many ways worse off than they would have been if they had not been divided into these factions at all. Furthermore, the common slogan "faction before blood" underscores the faction system's twisted sense of commitment.

Power

Jeanine Matthews personifies the desire for power and its negative consequences. She seeks to dominate the Dauntless and eradicate Abnegation as the leader of Erudite, lying to the public in the process. She is vicious and brutal because of her power. In the novel, the issue of power is explored in much more nuanced and powerful ways. The Dauntless initiates' struggle to reach the top of the rankings brings out the worst in many of them. Although Tris is physically weaker than them, Peter and his pals ridicule and mistreat her. In order to reach the summit, Peter stabs Edward in the eye. The stress over the rankings even leads Al, normally mild, to violence and suicide. The most powerful character in this story is the one who has the most authority over everyone else; several of the characters attempt to achieve this in various ways. However, Veronica Roth makes it clear to readers that power can be dangerous: it may compel decent people to do horrible things. As Mr. Prior warns Tris, a hunger of power may drive men into dark and deadly places.

Secrets and Lies

Tris' most significant secret is her Divergence; given how the Divergent are punished in her culture, revealing the results of her aptitude test to the public would be terrible. Despite the fact that just a few people are aware of her secret, it threatens to ruin her. Other characters are also continually concealing life-changing information: For sixteen years, Four hides his actual identity, Tris' mother lies about her birth faction, and Caleb buries his passion for reading and literature. Secrets continue to accumulate, and with them, lies.

Family

Family is the true definition of the population in Divergent before they get a chance to choose their own identity. For Beatrice, it's not only about what her parents named her (a name she'll leave behind when she joins Dauntless); it is also about what her family has trained her to be (a nice little Abnegation) and the sorrow she feels about abandoning that identity. In other words, despite the fact that these individuals constantly shouting "faction before blood," family is how little children are reared in a faction. Because her family taught her to be Abnegation, Beatrice battles with her Abnegation impulses.

Competition

If the subject of Dauntless were not bravery, it would most likely be competitiveness. Boxing fights, paintball battles, muffin shooting, and even Capture the Flag are all available. This isn't your typical "let's play a game" tournament. They aren't just wasting their time in endless Words with Friends tournaments. The stakes of fearless competition are high. And that is before we even get into the city's political power struggle.

2.5 Differences between novel and film divergent:

Despite the sophisticated set design and the cast's remarkable acting abilities, the Divergent film adaption plainly validates the widespread assertion that the book is always better than the movie. The dialogue fell short of the film's passion, as screenwriters Evan Daugherty and Vanessa Taylor gave the actors uninteresting lines and disappointing modifications from

the novel. Fans can expect novels-turned-movies to deviate slightly from the cherished book; but, there was nearly too much missing from the script, and numerous sequences failed to contain crucial components of those described in Roth's novel.

2.5.1 Plot and characters:

Webster defines dystopia as "an imaginary place where people lead dehumanized and often fearful lives," which quite effectively matches the sort of world Veronica Roth wrote about in her novel *Divergent* that Neil Burger portrays on film. According to Dominus (2011) of the *Sunday Book Review*, "*Divergent* holds its own in the genre, with brisk pacing, lavish flights of imagination, and writing that occasionally startles with fine detail."

The plot centers around an adolescent girl desperate to figure out her place in a post-war society separated into five groups. It's a fantastic story about youth and realizing one's identity.

Both the film and the book depict this narrative; nevertheless, the film lacks critical information that is critical to properly grasp the plotline that Veronica Roth so masterfully sets out in her novel. The story is about Beatrice Pryor, a teenage girl who is having a hard time figuring out where she fits in. She was born into the Abnegation faction. The factions are based on human values and personalities such as bravery (the 'Dauntless' faction), selflessness (the 'Abnegation' faction), honesty (the 'Candor' faction), harmony (the 'Amity' faction), and wisdom (the 'Erudite' faction).

“ Each faction is responsible for the social work. that best suits its strength, be it defense, education and research, agriculture, or government. Most people choose to stay with their birth faction, but However, the elected faction becomes the person's new primary social unit. Those who do not make the cut in their preferred factions are cast out. To live on the streets on scraps and charity, without work, community, or family: factionless. To ease the burden of such a weighty choice, young people are administered aptitude tests, chemically induced simulations that guide them through their "true" subconscious selves and toward the faction for which they are best suited. Or at least, that is how things typically work.” (Lee & Alexander, 2017, p.309)

The Dauntless manifesto is "We believe in simple acts of bravery; in the courage that drives one person to stand up for another... we believe for shouting for those who can only whisper, in defending those who cannot defend themselves". (Roth 32) They were against weakness.

Those who blamed selfishness made Abnegation'. (Roth 43) The Abnegation is the most untainted of the factions. As a result, they constitute the ruling body known as the Council. They are generally derided, and they are referred to as 'stiffs'. Their policy statement is; "I choose to turn away from my reflection, to rely not on myself but on my brothers and sisters, to project outward till I disappear".

"Those who blamed duplicity created Candor" (Roth 42). Candor members are known to cherish honesty the most. Their policy statement is: "Dishonesty is rampant, Dishonesty is temporary, dishonesty makes evil possible" (25)

The Erudite knows everything. They adhere to the belief that "knowledge is something you acquire, but intelligence is something you are born with" (12). Erudite was founded by those who blamed human ignorance for the faults of society and aspired to banish darkness from human brains, with the statement,

"Ignorance is defined not as stupidity but as lack of knowledge. Lack of knowledge inevitably leads to a lack of understanding. Lack of understanding leads to a disconnect among people with differences. Disconnection with people with differences leads to conflict. Knowledge is the only logical solution to the problem of conflict. Therefore, we propose that in order to eliminate conflict, we must eliminate the disconnect among those with differences by correcting the lack of understanding that arises from ignorance with knowledge". (Roth, 28)

Director Neil Burger's big-screen adaptation of Veronica Roth's book deviates in some areas, but it frequently tries to maintain the novel's essential elements intact, adjusting details

and language to fit its own purposes and whims. The most significant modifications, however, are due to Lionsgate's desire to maintain the film at a PG-13 rating, despite the fact that some of the dystopian themes in the novel are terrifying and ultimately unnerving. The majority of the alterations work, although book lovers may be startled when they first see specific sequences play out. Some minor characters in the novel, particularly Christina, Will, and Al, are vital to the storyline, but they are not given the same prominence in the film. Characters like as Marlene, Uriah, and Zeke were eliminated entirely from the film, which disappointed readers of Roth's novel because they lend comedy to an otherwise dark and depressing story. Jessica Rawden, a Managing Editor at "CinemaBlend" claim that,

“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.” (Rawden, 2013).

There were several variations between the film and the book, but the film overall maintained close to the text. There were various notable contrasts in the film, one of which was the character qualities and personalities. Starting with Tris, one of the differences was the number of fear landscapes. The film depicts five fear landscapes, but she has seven altogether, as indicated in the novel. Peter is one of the characters who evolve throughout the film (the second antagonist). From beginning to end, Peter is presented as unrelenting, harsh, malicious, and violent. In addition to verbal torments, he picks on Tris by spraying "Stiff" on her clothing, ripping off Tris' towel after she washes, and feeling her up after he kidnaps her with the other lads. however, Peter is less harsh and provides a sense of comedy to the film. To maintain his position in the rankings, he even stabbed Edward in the eye He is still terrible in the film. He does not do physical tricks or pranks on Tris other than making comments to annoy her, and he does not attack Edward during initiation, but he has a sense of humor and an outlook that makes him a more complex villain.

Shannon Kiss, a sophomore at South, agreed; “The movie follows the book closely, but I wish they added the scene where Peter stabs Edward in the eye.”

During an interview for Collider magazine director Neil Burger responded;

“The biggest change that we made is radical but it doesn’t feel radical. It serves the spirit of the book. I wanted to make the book more of a utopia to start with, more of a communal utopia. In the book it’s kind of a classic dystopia, bleak, crumbling world. But I thought that we wanted to make—Tris wants to be a part of the world. She wants to find her place in it, she wants to belong. I wanted to make the world, at least on first glance, worth belonging in, worth belonging to, so that we would be with her as she was making her choice. Whereas I felt like if Dauntless was this horrible, cruel place right from the beginning, then why does she so want to be a part of it? And you sort of would question her choice and get frustrated with that character. So, that was a big thing, to make it a communal utopia. There were other things as well” (burger,2014)

All of the novel's sections are well-organized. Each section of the novel contributes to the work's fundamental idea or topic, and the human characteristics of the central protagonist. It occurs because the writer's ideas are well-constructed and all elements of the narrative complement one another.

Though there is no narrative reduction, addition, or alteration, there are a few elements that are not presented in full in the course of the tale in the film since the director has calculated that the film can only be delivered within the next two or two and a half hours. After reading the book and viewing the movie, it is clear that the plot is a forward plot based on two statements, the first one was picked from the film and the second from the movie as follows,

“Aptitude tests today, I say. It is likely that we will not walk these halls again after the Choosing Ceremony—once we choose, our new factions will be responsible for finishing our education.” (Roth, C1, P21)

“Today, Aptitude testing based on your personality will assign you to one of the factions. “(7:26)

Almost every scene is significant and adds in some manner, according to the reader. The film is faster-paced in order to include as many pieces as feasible in the time allocated. As a result, various adjustments have been made to make this feasible while still attempting to present the original plot. Reading the book and viewing the film will undoubtedly feel different to a sharp mind eager to evaluate and judge. Uriah, Myra, Drew, Shauna, Zeke, Marlene, and Lynn were among the characters who were left out.

In the Film, the test is in a mirrored room and Tris can see herself from all angles. she is offered the option of eating meat or using a knife to deal with a dangerous dog (10:40). The option in the novel, however, is slightly different. The bus sequence in the Aptitude test is one example of a scenario that was cut. The selection switches from cheese to meat in the Aptitude test scene, which takes place in the school cafeteria (Roth, C2; P,33-40). Nonetheless, in the film, that section makes more sense because a dog prefers meat over cheese. This may appear to be a minor detail, but it is known from the novels that Abnegation eats plain meals and meats, including chicken.

Another facet of the film that differs from the novel is the growth of Tris and Four's connection during Tris's initiation. Throughout the novel, Four and Tris get closer, which eventually leads to a romance. In the film, in the movie Four and Tris are indeed strangers to each other, yet they end up together somehow. Tobias is eighteen years old in the novel, while Tris is sixteen. However, during a Comic-Con interview in 2013, Shailene Woodley (who plays Tris) disclosed that the producers have increased Tobias' age to 24/25. Because Theo James was 28 at the time of filming and appeared too old to play an eighteen-year-old, Although Tris's age is never revealed in the film, a romance between a 24-year-old and a 16-year-old seems strange.

According to Michael O'Sullivan's 2014 article, "The movie serves forth an even more fully fleshed version of Tris. She is fascinating for what she does, not for who she likes."

Tris's social interest when she has a large number of friends. To overcome the causes of her inadequacy and achieve her sole objective, she must work with others. Christina, Al, and Will are her Dauntless colleagues that are always there for her Christian Madsen's character Al

was one of the film's fallbacks. In the novel, Al has deeper feelings for the protagonist Tris than just friendship. Al's profound relationship and passionate affections for Tris are simply not emphasized in the film, making Al's suicide after betraying Tris appear a little excessive to those who are unaware of this backstory.

Tori, her aptitude test teacher, on the other hand, assists her in concealing her Divergent identity. which is the plot's conflict.

Molly, like Peter, is unfriendly and aggressive to Tris in Roth's work. She eventually lies to an intellectual reporter as revenge for ranking lower than Tris. Nonetheless, Molly is aggressive in the beginning of the film, but she congratulates Tris when she stands up to Eric by standing in front of the knife target and stops harassing her.

Another minor change from the novel is that Christina is a Dauntless initiate transfer from Candor. She assists Tris in boarding the train, and they subsequently jump from the speeding train onto the roof below without holding hands, as Roth described. They eventually become good friends.

“Clothes are more than just accessories; they play an important role in the formation of cinematic identities.” (Bruzzi, 1997)

In cinema, fashion plays an important part in determining a character's make-up, acting as a mediator between character and story. In addition to the character's cinematic presentation, fashion provides info about the wearer, meaning that the character's emotional core is illuminated by the outside façade. Thus, in Roth's masterpiece *The Dauntless*, solely wear black. while, in the adaptation Instead of entirely black clothes, the Dauntless wear red, and their headquarters are composed of white and light grey marble rather than dark stone. One of the primary villains, Jeanine, appears frequently in the film and has a lot of direct interaction with Tris. The audience is not as acquainted with Jeanine in the novel. They just know she is up to no good and planning something unpleasant.

When Tris returns to Dauntless HQ to shut down the software that controls many of the Dauntless members, the command center is crowded with Erudite staff. This includes Erudite's leader, Jeanine. However, in the novels, Four is the only one present. This isn't a notable change, but it does alter the atmosphere at the point where Four attempts to murder Tris (under simulation)

In addition the novel depicts Tris's ultimate dread differently than the film. In the novel, Jeanine encourages Tris to kill her family while counting down the seconds. Tris' family assures her it's fine to do so, but at the end of the countdown, Tris shoots herself to rescue her family. In the film, she must murder her family in order to become Dauntless.

The dystopian universe of the *Divergent* series (2014) represents a society that continues to split, sustain differences, and eventually homogenize the dividing elements themselves in order to keep power in the hands of the powerful. This leads to an increasingly intolerant environment in which everything unusual is viewed as a problem and a threat that must be eliminated. The general public, ironically, continues to be submissive and eager to be subordinated to the desires of the governing structure.

AT Ross stated in an article titled *fantasy book review* (2022),

“The book is well-written, with solid prose and an emotional and thematic depth that gives the book an extra nudge. The characters are interesting and compelling, the story driving and rarely lags.” (AT Ross,2022)

Despite significant variations between the film and the novel, the film correctly reflects the book, and the cast offers outstanding performances as their characters.

Eventually while interviewing the director Neil Burger after the huge success he made, he asserted that,

“It’s obviously very cool to create a future world and I wanted to try to do it just in a slightly different way. And also I really loved the fear landscapes and all that inner psychological world, and I explored some

of that in *Limitless* with the sort of psychotropic, trippy effects to kind of represent what's going on in somebody's mind, and I thought that I could play around with that in this one as well." (Burger, 2014)

Roth purposefully selected a powerful female character, not just as the protagonist but also as the antagonist, to demonstrate and depict that women can be much more than the roles that have been assigned to them. Similarly, Ashley Judd portrays Natalie Prior, Tris' mother. Four's mother, Evelyn Eaton, is played by Naomi Watts, while the Representative of Amity is played by Octavia Spencer. These characters play key roles, displaying a blend of leadership and love that coexists. Natalie was prepared to lose her life to defend Tris, Evelyn formed a breakaway organization to go against the Erudite at the opportune time, and Johanna Reyes is ultimately awarded the Amity's highest position.

2.6 The hidden meaning:

Each story or novel has its charm and a message to convey to the audience. Thus, Movies like *Divergent* may be interesting to watch on repeat without getting bored, but the real matter is whether the viewer has caught up with the significance and the true meaning behind the plot story, diving deeper into the meaning maybe something for an expert literature reviewer to do but in fact if the viewer start using his/her critical thinking, the image would be clearer. it can be very challenging sometimes but surrounding one's self with the perfect audience may open up different discussions and interpretations of the movie's significance

2.6.1 The political context in the adaptation:

Literature is a writing-based art form, whereas cinema brings those texts to life through sound, music, pictures, and actors. The literature contains all of the hidden meanings that are employed to construct a film. Though they are in some ways intertwined, both must be studied to fully comprehend a film based on a work of literature.

"The political economy of film focuses on production, consumption, and distribution of films and how the mode of production influences the content of specific movies." (Wasko,2003)

Every film, regardless of production firm or distributor, is a political statement and expresses a set of ideals. Every artistic and commercial decision made when creating a film is a political decision. Case in point, the director, the setting of the movie, Body shapes, ethnic diversity, Way female characters dress. The way they behave in comparison to their masculine counterparts. The moral ambiguity of the plot. The feelings to evoke in the viewers. Whether the goal is to satisfy or irritate people, shock them out of their comfort zones, or cleanse them. How distant, unconventional, and possibly alienating the film may be. If it has a possibility of reaching an audience, and who that audience is. The goal is not only to entertain or show people what they want to see, to satisfy their wishes, and to deliver hollow hope, happy endings, and cacophonous combat scenes. However, it is intended to educate, provoke, challenge, inspire, and grow while also using entertainment as a weapon. To reach out to individuals and then show them things that may influence their perspective on the world. That will challenge their assumptions and leave them feeling something unexpected.

According to Jonathan Charteris-Black (2011),

“politicians employ four different rhetorical means to persuade an audience: thinking right, through the inherently persuasive use of sensible reasoning; sounding right, using empathy, and other resources for emotional impacts, such as humor or arousing feelings; telling the right story, which implies creating a familiar frame for the intended message; and looking right, regarding appearance and manners.”
(black,2011)

The movie exposes positive and negative images, Still, the very beginning of the film shows how much citizens have been instilled in the significance of being a member of a system that kept them from the horrific war that was killing the rest of the world outside their walls:

The film shows how, by categorizing residents into five categories, they are indoctrinating them with the ideals they should have, which are supported by the system in the name of peace (Charteris-Black, 2011: 15). Indeed, the dread of not fitting in (the Factionless) compels residents to go to tremendous lengths to be a part of a group that will not be marginalized. The system reinforces this sense of belonging throughout the film, so repetition has an impact on the people.

Jeanine Matthews sounds right by heightening the audience's emotional impact to engage with them through their emotions and empathy and by persuasively arousing feelings (Charteris-Black, 2011: 14). This is why she uses metaphonymy in conjunction with personification to highlight each individual's importance in the overall system, as she explains: "The faction system is a living being composed of cells, all of you. And so the only way it can survive and thrive is for each of you to claim your rightful place." Again, she demonstrates that she is thinking correctly and conveying the correct story by appealing to the stated patriotism, and so inclusion.

The movie shows how Tris fights for her identity and her secret being divergent because she is represented as a threat to the government. Divergents are metaphorically conceptualized as animals. Comparing humans to despicable animals justifies their elimination, since they are presented as a danger to the community or the whole of humanity to the extent that their eradication becomes then a social and vital necessity (Crespo-Fernández, 2013: 318). In reality, this use of the animal metaphor is extremely effective "in the assault on political opponents, the presentation of programs, or the legitimation of political authority." (van Dijk, 1997: 24). Erudite are "hunting Divergents" because they "have always been so threatened" by them.

The dread of ranking among the factionless has a detrimental emotional influence on dauntless initiates, and they compete for their position in dauntless even if they are compelled to use less honorable means (polarization) to delegitimize other weaker competitors.

The movie foreshadows that by forcing everyone to join factions based on a single personality feature, the government prevents the usual personal evolution that occurs during a person's life. In fact, Jeanine uses polarization to both justify her acts and delegitimize both Abnegation and Divergents by accusing Abnegation of "undermining the faction system and breaching rules by sheltering Divergents." She is passionate about making Tris understand that the system relies on her to uphold the law, even if it is disobeyed by someone she knows or cares about. (meaning her old faction abnegation namely her parents)

The dystopian film (and novel) is relevant in this context because it addresses the concept of complete control that the powerful desire to keep and sustain. The orderly

arrangement of society, here through factions, conceals the stranglehold of a nameless authority attempting to obtain a way of maintaining its control in the 'real' world.

The world behind the walls is perpetuated by the society's tight division into factions. The 'founders' founded the factions. However, the identity of the founders is unknown. Jeanine has been the supreme authority over all groups. She is regarded as the necessary high-minded leader. Ironically, she has been persuading everyone in Dauntless to start killing the other groups. Her terrible scheming does not come to an end until Tris and Four intervene.

Nonetheless, the rigidity of the faction-based categorizing does not erase the members' desire for dominance. Instead, it fosters a sense of competitiveness and a desire to impose one's power over others, as seen by the characters of Eric (Dauntless), Jeanine Matthews (Erudite), and Marcus (Abnegation).

Eric's fear of Four (Dauntless/Divergent) motivates him to speak up and do whatever to obtain authority. For example, his forceful behavior during training sessions causes physical harm and even induces fear psychosis in the trainees. He finally joins the Erudite in their attempts to destroy Abnegation. Marcus's urge to demonstrate his dominance and control manifests itself in his treatment of his son, Four, who has changed his name (from Tobias)

Character portrayals in films show a reiteration of women's power and persistence, frequently defying traditional views of women maintained even inside the setting of the film. Tris is first viewed as weak, but her mother encourages her not to be terrified of the initiation exam. Her sibling Caleb, who was taking the test beside her, was not seen to need such support. While the movie unfolds, it is shown that Tris defies all these limited notions of being a 'female'. Regardless of Four's bold and charming traits, she remains the film's hero and focuses point.

2.6.2 The Social aspects:

Sociologists describe society as a community of individuals who share similar beliefs and habits. Social factors are an essential part of a society's foundation and include all parts of

it. The educated elite (erudite), the lawyers and policymakers (candor), the warriors (dauntless), the service workers (abnegation), and the salt of the earth (amity).

When attaining the age of sixteen in this purposely formed society, they must take an aptitude test to identify which group they belong to. 95 percent of people remain in the group in which they have been educated, resulting in a similar social system. Indeed, each one eventually is free to select a different group than the one identified by the test.

There are two significant scourges in the Divergent universe: the uncommon Divergent (misfits) and the Factionless (the indigent, poor, jobless, and disaffected). Those who change jobs are automatically Factionless since they are unable to join another faction. The Divergent, on the other hand, think and act "beyond the box," outside of predefined standards for any certain social role, outside of anyone neatly divided vocation. The Divergent may "fit" into any or all of the factions, subverting faction logic.

Divergent's world's stability is mainly reliant on the faction structure. Thus, Marxist philosophy divides society into two structures: the base structure and the superstructure. The working class is the underlying structure, while those who respect visual culture values are the superstructure. According to Roth, Amity and Candor serve as the foundation's farmers and champions. The Erudite and Abnegation form the superstructure. This is significant since there is no hierarchy between the factions in theory.

The factions are divided based on "human genetic virtues." This is an intriguing idea for a dividing line in a civilization. Roth chose the five qualities – courage, honesty, selflessness, peace, and knowledge – because she thought they were the most important virtues

“I made it very personal, well I thought you know if I were creating a world in which people had to pick a bunch of virtues, these are the ones that I would choose and also seem to me to be the kind of virtues that lent themselves to cultural things, away of dressing and speaking...” (the Guardian)

The conventional notion of virtues is that they should unite rather than separate people. Furthermore, people are required to nurture all of their qualities rather than focusing just on

one. However, there has been a subversion in Roth's society, where the virtues have become instruments for division and destruction.

Divergent's faction system vividly reflects the socioeconomic divisions that have wreaked such unspeakable pain on the societies of this universe. An individual's position on the socioeconomic hierarchy is imposed. His social standing is defined by characteristics such as his birthplace or country of origin, occupation, skin color, language, or even religious beliefs. The compartmentalization of the various groups is strictly maintained and adhered to. This is forced on individuals by an unknown entity, or the "founders," yet is rigorously followed by division members. They assume they are free to act, yet they are not.

The assumption is that members of a particular social division cannot behave in any way other than what identifies their group, such as the Dauntless, who is always courageous (and thus has no room to express weakness of any kind), or the Candor, who is always truthful (and therefore cannot tell a lie without feeling physical pain). Lynchings for the mere suspicion of certain culinary habits or harsh police behavior based on skin color are terrible examples of forced compliance with social rules.

The Divergent trilogy's dystopian world reflects a society that unrestrictedly continues to maintain the divisions and eventually commodifies the dividing factors themselves in a bid to retain power in the hands of the powerful. This leads to an increasingly intolerant environment where everything unusual is viewed as a challenge and a menace that must be eliminated. The general public, ironically, continues to be submissive and eager to be subordinated to the desires of the power center.

While all groups think they are equal, it appears that the Erudites are more equal than the rest. Because they are the most intellectually sophisticated group, they are the caretakers of society's knowledge and work as libraries, instructors, or physicians. This faction's members have an attitude of arrogance about them. They feel that their group is better than the rest because they are proud of their intellectual competence. They are the only side represented as having vehicles, definite evidence of social superiority. They create and distribute serums to keep the factions in place.

The Amity faction advocates equality, peace, and harmony. Like hippies, they insist on not having leaders since everyone is equal and free to be themselves. Joanna Reyes, on the other hand, is a member of the other side.

The *Divergent* series can be read as a criticism of contemporary political arrangements. Governments and political institutions work hard to gain, maintain, and consolidate power. The governed public is frequently unaware of their confinement and servitude. Data collection via technology by governments and other power centers is becoming the norm of the day. Wilson (2014) states that "the *Divergent* Trilogy, like any book, is an invitation." "It is an invitation to think, feel, and experience" (p. 11). She continues, "the way you read a book—the way you react to events and characters, the conclusions you draw—depends on you: your history, your interests, your values" (p. 12). *Divergent* does encourage contemplation in certain aspects, particularly when it comes to pondering on belonging and what it means to belong to a community.

2.7 Conclusion:

At first glance, *Divergent* appears to be a picture that does not break any limits. But at the core of this gray-and-brown dystopian tale lies a message about discovering one's individuality and being at peace with oneself. There's an intriguing tale to be told about a society that divides itself into groups based on interpersonal ideals, as well as the Procrustean bed of social categories such as gender, ethnicity, and sexuality, and how society tries to stretch or cut us to suit them. *Divergent* is not that narrative. It's the dystopian equivalent of a sorting hat that ends with a clichéd comment about how each individual is precious and unique snowflake. From that vantage point, it's simple to see why the narrative has become so popular: It's the ideal of both the adolescent who desperately tried to fit in and the youngster who frantically wants to stand out; they want it both ways too much.

This chapter was mostly concerned with adaptation analysis. To evaluate the version of the plot chosen by the motion picture and see what was deemed important to the plot by the filmmakers and what was determined to be changed or wholly detachable from the original story in order to adapt to the medium of filmmaking and fulfill the expectations of the audience.

General Conclusion

General conclusion

Divergent is a series about a society divided into factions and the protagonist who fits into none of them. The purpose of this research paper is to shed light on the link between the short story "Divergent" and its movie adaptation, focusing on the dystopian elements that led to the film's popularity. The film depicts adaptation as an unavoidable process for all living things. It draws analogies between the metamorphosis of the scriptwriter and the transfer of a literary book to film.

Literature, as a cultural product, both develops and reflects the components of the human experience. The first chapter finds that the research is only scraping the surface of completely describing how cultural critique unravels the complexity of dystopian fiction. Furthermore, the difficulties encountered by the protagonists in the novels, as well as the grim themes such as societal unrest, conformity pressure, and the fear of a dying Earth, serve as a vague metaphor for the enormous problems and worries we confront today. It also discusses science fiction as a cinematic and literary genre. Indeed, the research in this chapter clarified that what makes the film intriguing is the knowledge that may be observed and uncovered. When done well, adaptations can often encourage everyone to read the original material by awakening their sense of wonder and offering them the envy and willingness to get another vision of a narrative that they did enjoy, in a different format with a variety of languages of storytelling and an entirely different experience.

The second chapter asserts that the moral importance of the texts stems from the continual reminder that, under all circumstances, one should always decide things for himself rather than let others do so. It reveals that Divergent is viewed as a mirror of modern social order. In any instance, only the society or the individuals in power are considered to construct the society's structure, and they use its own norms to their advantage. The events in it seem exceedingly believable at one point, which emphasizes the film's message. Thus, as the brief narrative goes, the message is primarily encouraging for humanity's future. Divergent is considered as a representation of how society is organized in the modern world. In each case, only the society or individuals with authority are seen to construct the society's structure, and they exploit its own rules to their advantage. The social structure of today's society, based on political hierarchy, power structures, and gender, is clearly reflected in this film, allowing readers to be aware of the world and to not take change for granted or to judge any society or people today's evolving, but to accept them as they are, distinctive and different in their own

ethnic identities. In addition, it shows that *Divergent* is a terrible picture at best, failing to satisfy the loving fans who had higher hopes for the movie.

After a deep investigation, it can be concluded that better than possible, the viewer should read the original material since the accomplishment of an adaptation is, after all, the success of a tale. Despite the plethora of instrumentation added to this cinematic concoction in order to make it a victory gaze action, a dash of romance, and a sprinkle of desire, critics and fans were both dissatisfied with how Burger adapted Veronica Roth's best-selling novel for the big screen. This can boost the number of books sold globally, allowing writers to exist. As a result, some authors nowadays aim to write novels that could be adapted to film in order to capitalize on the spotlight that a hypothetical adaptation of their work could have. Compared to the two media and assuming that one is dependent on the other might be a misleading discussion. Without literature, cinema would undoubtedly be the same as it is now. Thankfully, creativity and invention are not limited to one medium. In this sense, director Neil Burger shot the sequences brilliantly, the photography and innovative camera shots brought the characters to life on the screen. The decaying Chicago background added to the film's vibrancy and brought the novel's dystopian scenario to life.

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