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Preserving Literary Essence: Narratology and Cinematographic Choices in F. Scott Fitzgerald's The Curious Case of Benjamin Button

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Dedication

To the one I love, the most exceptional mother who wanted me to chase my dreams and gave me strength, passion, and love.

To my father, who has always taught me to work hard and reach my goal

To every member of my precious family my brothers, sisters, aunts, friends and colleagues, thank you for your support.

To all my teachers who supported me throughout my academic career, who believed in my abilities despite, my shy and introverted personality.

I dedicate this work to you.

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Abstract

David Fincher's 2008 film adaptation of F. Scott Fitzgerald's *The Curious Case of Benjamin Button* is a visually stunning exploration of time, aging, and the human experience. This analysis examines how Fincher's innovative use of digital cinematography complements and enhances the novel's narrative structure. By analyzing the film's camera movements, lighting, and editing techniques, this study demonstrates how the adaptation successfully preserves and expands upon the core themes and emotional impact of the original source material. This dissertation employs qualitative questionnaires to examine how the film adaptation shapes audience perceptions and to compare the alternative narrative strategies used in the film and novel. Findings indicate that film adaptation preserves central components of the narrative in the novel, along with many of the details included in it, but plays an important role in providing understanding to the audience as presented on screen and emotional understanding through transitional scenes not present in the literary work. This thesis is intended to enhance our understanding of literary adaptation and the representation of complex narratives into visual form, but also to emphasize the screen image besides the problem of articulation, marking its own set of formal qualities worthy of consideration when analyzing adaptation to screen.

Key word: adaptation, digital cinematography, essence, film, narration structure.

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List of Abbreviations and Acronyms

MGM: Metro-Goldwyn-Mayer Studios Inc.

CGI: Computer Generated Imagery.

General Introduction

General Introduction

This study within in the field of literary model studies, in particular focusing on the tailored model of David Fincher's 2008 adaptation of F. Scott Fitzgerald's novel "The Curious Case of Benjamin Button" (1922). The research examines the interplay among the narration style inside the novel and cinematic choices employed within the movie. The adaptation of The Curious Case of Benjamin Button is significant due to the novel's unique narrative structure which is around a man who is genetically aging backward. This poses a hard task and is challenging for adaptation, as translating the primary character's voice and point of view into an interesting movement picture necessitates the usage of cutting-edge techniques. Fincher's edition offers a compelling method to this undertaking, making it a treasured case study for expertise in the connection among literary and cinematic narratives. Fincher is known for his meticulous technique of film-making; he regularly uses complex plot structure and cinematic techniques to restrict an audience to problematic psychological investigations.

In the context of his adaptation work, as in 'Benjamin Button', Fincher translates the book's themes of aging, love, time, and existential searching into visually beautiful, emotionally resonant storytelling. By paying attention to such extra-linguistic aspects of film as mood and tone, Fincher tries to bridge the gap between the literary masterpiece and the film adaptation, providing spectators not only with a straightforward transfer of the source material but with its creative visual interpretation. Through his application of CGI and the meticulous regulation of the factors that make up films, he emphasizes the surrealist aspect of time and mortality, love, and relationships, which helps to engage the visitors in a contemplation of the life's cycle's aspects. In this manner, Fincher's variation is not just a translation from text to screen but a re-exam of the story through cinema equipment, allowing topics like growing old, love, and the look for which means to be experienced in a more visceral, instant way.

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There is a scarcity of scholarly research that focuses on the film's exploration of the complex interconnection of the literary essence and the cinematography; previous studies touch upon different topics associated with the study, such as thematic development, visual effects, interpretations, and cinematic innovations. This study addresses this gap by applying a narratological perspective to the film. By studying the story shape, individual improvement, and temporal additives, we will dig deeper into the movie's complicated research of themes. This approach will no longer handiest offer a fresh attitude on a well-known story, but additionally beautify a deeper understanding of the complex issues the movie addresses. In essence, this take a look at offers a comparative analysis via analyzing the shape, plot, and pacing of the storytelling in Fitzgerald's novel and its movie adaptation, demonstrating how cinematic picks can beautify or alter the original literary narrative while keeping its center themes and emotional impact, and also identifying similarities and differences between the two texts.

The primary purpose of this dissertation, therefore, is to show that Fitzgerald's story is the same as the film, told in a messed non-linear way, and reflects the same themes of time, love, and life viewed and protects its essence literary despite the cinematic changes. The same can be seen in Fincher's film. Specifically, this research seeks to answer the following research question: to what extent does the film adaptation of the book maintain fidelity to its narrative, central themes, and emotional impact of the book while also retaining the narrator's point of view as well as the overall message driving the book, and how does the use of cinematic devices, such as visual effects, editing, and music, shape the audience's perception of characters, themes, and events in relation to the novel's narrative?

The many recent works on the issue of the interplay between cinematography and literature narrative did not provide a comprehensive understanding of the translation

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interconnection of the literary works and the cinematography, however, they tackled it differently. Several studies emphasize the unique narrative structure of *The Curious Case of Benjamin Button*; this narrative choice challenges traditional linear storytelling and invites an exploration that defies the conventional approach to storytelling and encourages the audience to look at different aspects that make them go and look for more.

For instance, the topic of Nathan R. Wagner's work is based on the notions of timelessness in connection with the manuscript short story by F. Scott Fitzgerald and in relation to David Fincher's film. Wagner analyzes how both films use scenarios and techniques in narration and filming to examine the issue of time, especially the matter of aging backwards, through Benjamin Button. He goes to the depths of the themes of duration and simultaneity, trying to understand how this story defies typical modern ways of perceiving time and personal attributes. The paper also examines how the visual and editing elements help to give the ethnographic narrative aspects of timelessness, which add to the theme of existentialism.

McLennan's (2014) study focuses primarily on the narratives of Fitzgerald's story and its film adaptation. Analyzing the frequently excluded phase in the "CCBB", the work argues that Benjamin goes through the "traditional male coming-of-age" (p. 640), though not in the same manner in both works. In addition, the article addresses the fact that the film has a complicated plot and that female characters play an important role, especially since this aspect is not explored deeply in the studies of "CCBB" and its movie version. The purpose of this approach is to emphasize the differences in the storyline of the two works. Besides introducing the category of gender, the analysis of the given narrative is going to be made easier for students who are known to be familiar with this particular field.

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Also, Reiko Akiyoshi's (2020) study highlights the narrative and cinematic strategies in each version, which differ in dealing with the psychological and social aspects of aging. Akiyoshi provides a close analysis of the representation of the theme of aging in different forms and within the context of Fitzgerald's short story and Fincher's film. Akiyoshi further explains the processes of storyboarding and editing, such as how they reflect temporality and the psychological and social consequences of turning back the clock and programming. The study shows how the theme unfolds in the adaptation through the use of visuals and characters to paint the picture of aging as a physical and emotional process. Akiyoshi also works through how the two formats deal with the theme of time, aging, and its effects on the self, interpersonal connections, and cultural expectancy while comprehending aging as a nuanced process. Although this kind of work has mostly, been carried out within the framework of thematic development, visual effects, and cinematic innovations, they often fall short of providing a comprehensive understanding of the literary essence and the cinematography, yet it seldom comes up to conclusive results and a thorough knowledge about this study.

That is why my approach in this work will be more of a broader approach whereby the analyses of *The Curious Case of Benjamin Button* in deeper the narration style and cinematic choices. In other words, it will be more of a qualitative narratological filmic oriented work. This study uses a qualitative approach including close reading of both the short story and the film, by providing a comparative between the novel text and the film text, specifically in terms of narrative structures and cinematographic strategies, and highlight how the director manipulates or transforms the narrative voice and themes and develops characters and how this impacts the subject, essence, and potential themes of the story, film analysis also will take a place to highlight the main opinions concerning both works. Besides, this study will use a questionnaire to obtain the audience's reaction and response to the film; this is with regards to the use of cinematic devices such as visual effects, editing, and music in presenting characters,

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themes, and events as presented in the narrative of the novel. Highlighting these techniques from a narratological perspective, one can gain a clear understanding of aspects of time, memory, and human experience in *The Curious Case of Benjamin Button*. "My purpose, then, is to draw conclusions on the interplay between narrative structure and character development in *The Curious Case of Benjamin Button*. In preserving the literary essence and shape the audiences perceptions. I shall try to figure out how Fincher's film unique style and his cinematic choices for representing Fitzgerald story by crafting a beautiful visual picture for audience with new digital cinematic innovation by conveying the source essence.

Notwithstanding the existing research on *The Curious Case of Benjamin Button*, the main aim of this dissertation is to describe and explain the contributions of the film's narrative structure and its exploration of time, love, and human relationships. To this end, it is necessary not only analyzing the film's timeline and character trajectories but also analyzing the emotional response to those cinematic elements. This approach requires not only to analyze the film's timeline and character trajectories but also to analyze the emotional response to those cinematic elements.

In this study, I do hypothesize that film's unique temporal structure is instrumental in conveying its central themes, and that cinematic changes to the original work does not alter its essence but rather reinforce it. That is why; the first chapter will be concerned with the broader conceptions of fidelity and adaptation theory as theoretical framework. The aim is to offer a complete theoretical view of ways literary texts are transformed into cinematic narratives. Understanding such concepts and relating some of which to the case of *The Curious Case of Benjamin Button* would likely result in erasing bewilderment among especially unfamiliar readers with adaptation studies. The chapter goes on to investigate the role of the director and screenwriter in shaping the adaptation. In so doing, the chapter aims at

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leaving the reader with a firm grasp of the key theoretical concepts that will inform the subsequent analysis.

The Second Chapter considers the main challenges and strategies involved in adapting *The Curious Case of Benjamin Button* from novel to film. It gives an in-depth comparative evaluation of the unconventional, analyzing the complex dynamics of translating the original tale into a display screen version. This analysis evaluates the variation's achievement in translating the unconventional unique voice, topics, and thematic cinematic alternatives made by means of Fincher for the movie.

My concern in the third chapter shifts to the interaction between narrative style and cinematic choices in *The Curious Case of Benjamin Button*. The chapter will try to see whether these elements work together to enhance the film's thematic depth and emotional impact or not and how. It seeks to answer yet other important questions on the relationship between the novel and the film.

Meanwhile, the second section of this chapter concludes with first present the findings from the different questions asked to the participants in the online questionnaire, second the chapter will interpretation the findings. Among the many questions that this chapter tries to find answers for are the following: How do viewers interpret the film's themes? Do they perceive the film as a faithful adaptation of the novel? How do cinematic techniques contribute to the film's overall meaning and its impact?

My most optimistic view in relation to this research is that as a lifelong admirer of both Fitzgerald's writing and Fincher's filmmaking and fascinated by the challenges and possibilities presented by *The Curious Case of Benjamin Button*, this research explores the passion for storytelling while making a meaningful contribution to literary adaptation studies.

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Believing in the intricate relationship between narrative storytelling and cinematic choices by retaining the original feel of the stories, we can get a clearer understanding of how the process of translation and the experience of the stories may work across different formats, encourage others to read the original stories, and maybe this translation motivates people to read.

Chapter One

An Insight into Adaptation Theory

Introduction

People usually read stories and novels from books and enjoy reading and turning the pages of a novel while sitting in a chair next to the heater on a cold day or under the trees on a sunny spring day, in harmony with the heroes of a novel. On the other hand, we find other people enjoying the same story or novel, watching it on the big screen, which allows them to revisit a beloved story or novel in a new and visually engaging way.

Adaptation or literary adaptation it can be defined as the process of re-creating or re-writing another version of the original material into screen version in other words adaptation is the act of converting the original text into screen shot. The film can bring characters and places to life in a way that imagination alone cannot do, and this provides a new layer of connection to the narrative.

Adaptations can introduce new audiences to cherished stories, sparking their interest in exploring the original work and creating a deeper appreciation for both the literary work and the adapted version. This chapter aims to provide a comprehensive understanding of Literary adaptation theory that highlight and emphasize how crucial it is to carry out further study in this field which starts from the analysis of the existing literary work and its foundations, and the changes that occur in literary works, and viewers' admiration for the ability to transform the written version into the screen version.

A. Literature and Cinema Relationship

The concept of "cinema" comes from the abbreviation of "cinematography." The Lumiere siblings gave their creation the name "cinematograph." Its ability to accurately portray life is what makes it unique, and it comes from the Greek terms "kinema" (moving) and "graphein" (to write). A huge advancement was made when cinematography emerged in response to people's enduring need for animated visuals. The captivating images on the large screen provoked the audience's emotions. Towards the extent of cinema innovation, producers were beginning to mobilize writing to approach their tales. But fitting the story of a long novel into the comparatively short running time of a film proved to be difficult. Producers gained even more confidence with the subsequent rise in larger expenditures and the opening of Hollywood movie studios. (Arkan 51)

Film adaptations of literary texts are among the oldest genres. Following its acceptance of the novel as a source of tales, cinema adopted the novel as a medium for narrative entertainment. This practice has over time been established. When one follows the history of cinema, one finds that its early works borrowed themes from literature and used theatrical forms of expression. Therefore, it can also be stated that the book is very influential in developing the language of film. For a long while, therefore, movies lived in the shadow of the written word. However, in the context of the modern period, the narrative quality defines the cinematization of literature as the cinematic language. The organization of film integrates senses to form the structure, and it holds elements from other art forms. These signifiers are used by the adaptations to enhance the artistic conceptualization of the artworks. Literature forms a source of scripts for cinematization, as cinema has always required narratives from past to present. Movies are mainly adaptations, which means that they are based on existing

written material, and this makes adaptations a symbiotic part of the film industry. (McFarlane 6)

Cinema and literature are somewhat different, but both are very informative, as readers can travel into various spheres and gain visions. The consumer of literature as an art object, such as in Shakespeare's *Hamlet* or Tolstoy's *War and Peace*, deals with the problem of imagery synthesis inside the mind, while the consumer of the cinematic image is a perceiver of images. Cinema, on the other hand, just restricts the creative process to the visuals and the audio but offers a personalized experience with the individual and his creative abilities. The connection between literature and imagination is related to personal imagination; however, cinema also entails other factors, including the directors, actors, and locations. In cinema, the construction of characters is far from being imagination only; it involves outer appearance such as looks, facial features, colors, clothing, and mannerisms. (Arkan 51)

B. Adaptation Theory

Adaptation theory whether by design or by chance, has consistently straddled the line, extending past the boundaries and encompassing the realm of the primary aesthetic and genre theories. Some think that adapting literature is a form of literary theory. Therefore, no form of novel or theory is free from the influence of theories implied by adaptation. As such, the theorists of adaptation (P. Boyd, L. Hutcheon and B. McFarlane) contribute to the enrichment of our understanding of the concept of adaptation and its concomitant with them. In fact, the main lesson of adaptation theories is their effort to de-emphasize on the stability and uniqueness originally attributed to originality and to re-emphasize and stress upon the role of readers in the ongoing process of negotiation, manipulation and signification. Hutcheon (2006)

Adaptation has been a much contested concept in the domain of literature since long. The critics have a varying attitude towards the concept of adaptation depending upon the criteria on which adaptation is built. In general, adaptation is referred to as a play with the original text, a faithful imitation of another original, or as a subtle modification. Adaptation has been an area for critical exploration and has been defined in terms of as diverse perspectives as those of genre, intertextuality, fidelity, and plagiarism. Adaptation, then, in one word is both a critical and creating act. It is also a preparation of the original for the modern reader. The theories of adaptation are but different forms of looking at an adapted reality in terms of the viewpoint and culture of a particular critic. (Hutcheon 2006)

C. Literary Adaptation

Simone Murray(2011) in his study stats that literary works frequently spend years in theoretical domain, emphasizing the work and the author's form before being transformed into various formats. Because the word "literary adaptation" is more widely used and identifiable, it is frequently disregarded in the literary community. More people are aware of film adaptations than literary ones, even though they usually provide less than those of novels and more than Hollywood standard performances. Literary works may spend years in the critical canon before being transferred into another format, such as novels for film, drama for the screen, or a semi-fictional work for a semi-drama. The evaluation of the work needs to take into consideration the author's style and content (Simone Murray 2011).

The term 'adaptation' in the traditional sense is an ancient practice or scheme undertaken by all concerns of social living, which needs due conservation and change to suit the demands of society and accommodate the passage of time. It is nature, more than anything else that keeps the process of adaptation alive and important. The term frequently used as

adaptation refers to something that is based on something else, and sometimes it means reworked. Sometimes it's used in a fake way, with the adaptation being plagiarism.

The underlying motive behind proposing the topic was to evaluate the efficacy of two isolated and often growth-oriented streams of adaptations: book-film adaptations (sometimes stated as novel-film adaptations) and can reasonably be postulated that if adaptations in literary dimensions prove a folly on academic grounds, they would gradually fade away in literary criticism. The two reasons behind this may be ideological antagonism (which is very much disapproved by close chivalrous) and the divinity and impregnable ambience of the learned figure who is much happy in the reproduction of his or her own exponents, prepared over years of sedulity. It is recommended that the special should procure the quantity of January in order to divert and reward returned revenue. (Simone Murray 2011)

D. Adaptation Theory and Linda Hutcheon

Linda Hutcheon (2006) contends that the agreement which exists between adaptations and source text does not tread on the consequence of readers and/or audience and the wider cultural diversity. To capture the sense of intertextuality and articulate it in a compelling and thoughtful manner, Hutcheon's inflammatory notion of 'the palimpsest' is used. This can be imagined like a piece of paper, when a new text is written, the previous text is almost seen as a mere blur. Also, a film adaptation, as a reason of its foundation on the source, is rarely a completely free creation that is quite similar to the original in themes, characters, and plot. However, this creates its unique vision and goals, as well as such strategic actions that differ from competitors' actions to achieve these goals.

Thus, interpretation enables viewers to enjoy the recognizable initial source material and at the same time the new things which are added to it by way of the adaptation. This

discussion, nevertheless, goes beyond the source text and considers the modern realities of young individuals. These adaptations can be seen as a continuation of a family line that includes all the age-old adaptations of the same work in their history. Bring in mind Jane Eyre's several film cousins, each strolling into the classic story from a different direction. The 2011 adaptation by Carey Fukunaga on the other hand, particularly throws in the Gothic horror element depicting the darker side of Victorian literature which is somewhat new and relates to the current Victorian literature fascination trend thus providing for a colorful re-imagining. This network of intertextual references leads to an accumulative sequence of deeper understanding of the story from the diversity of the media upon which it is based or the cultural context in which it is received.

Also, the adequacy of adaptation is acknowledged by following the norms of the specific genre and medium. The novel film adaptation can probably be short-handed the character of novel due to the more visually experience. Contrary to this, graphic novel adaptation can perhaps go deeper into a character's internal monologues that were originally just in the source material but now are represented by thought bubbles or narration boxes as an extra. This recognition causes the resonance to convert into a real showcase of audiences' sensibility and awareness. For instance, one can mention the example of the television show 'The Expanse', which can be categorized as a space opera science fiction released in 2015 and created by James S. A. Corey. This series was to have successfully translated the writers' layered space opera novel formats for their envisioned on-screen representations. It did so by incorporating heavy use of such visual effects and grappling with intense narrative pacing, which kept the viewers hooked.

D.1 Interpretation, Medium, and Theme in Hutcheon's Theory

For decades, adaptation studies remained trapped in a singular question: what is faithful translation in a way that the new version reflects the essence of the original better than before? According to Linda Hutcheon, the concept of each adaptation is a unique thing, as it is more than used to copy the source. Hutcheon's book says that adaptation is not just about similarity. It is a creative process. What Hutcheon does is to make observations on how modern art has moved away from direct representation to focusing on the dominant artistic medium.

Although she does not offer rigid definitions, adaptation as a tool of transformation plays a significant role in Hutcheon literary review. She perceives it as a "self-conscious revisiting, quote as well as remaking of previous works", (Hutcheon xiv) which involves acknowledgment of the source text and the development of another artistic work. This shift of thought therefore comes from the possible potency and accountability of their preferred media. Adaptation is already multi-numeric and multi-mediated, to some extent, as Hutcheon said that "Adaptation is always already to some degree intertextual and intermedial" (Hutcheon, 3). Correspondingly, there are two notions: "intertextual" that points out the existing communication between the essence of the modification and its source, while "intermedial" is conversely employed for the fact that there is an active influence of the new format on the final output of the adaptation.

Media power has been one of the corner stone's of Hutcheon theory every medium whether modern or traditional, for example, cinema, comic book or video game, has their own special storytelling abilities. A film version may very well succeed in creating from the detailed descriptions in the novel powerful visuals; while the emotional and thoughtful quality of characters might be thought to be put across in translate those inner monologues. On the

other hand, graphics novel can manipulate panels and visual narrative to the point where a prose novel can't. As well, can the use of these other forms of expression convey a more sophisticated emotional response picture James Joyce's introspective monologues from his book *Ulysses*, which when directly literalized to film look like they would be choppy and lack finesse. In such scenario, the outcome will seemingly become unsurging and ungrabbing. Yet, a graphic novel adaptation has the possibility to use thought bubbles, along with the intercourse of the internal narration panel to portray the flow-of-consciousness that the writer Joyce used.

For Hutcheon, this back and forth between the original work and adaptation is illustrated with *Oliver Twist* novel by Dickens, as the example. Firstly, David Lean's 1948 film version strengthens the book's social criticism aspect by its black and white bleak and austere images. Unlike the animated version, Lionel Fagin's graphical novel adaptation (2010) uses a bright color scheme and movement style to entertain just like a real-life action-filled scenes (Hutcheon, p. 72-73). On such ground, the features of an elected medium direct the general sentiment and also the extent of an impact on the audience.

This emphasis on the medium, not only does away with the usual problems with "fidelity," but also permits the discussion of new issues. As said by Hutcheon, the process of adaptation judging on how close it is to the source text just stops artists from creating masterpieces of their own. "Honor" for her is "'faithfulness' to the original source material, not to the creative act of adaptation, even the way it wants to be incorporated in the cultural and aesthetic ethos of the audience's life" (Hutcheon 132). Let's think of it in terms of reinterpretation in place of the specific image. The accessory bridges the themes, characters, and cultural contexts of the source text with the adaptation itself, and then adapts them creatively for the incoming audience and a new venue. Jane Austen's *Pride and Prejudice* is

just an example of how the themes of love, social class, and gender roles remain the same, but the modern adaptation *Eligible* sets the scenes into a reality show which is totally different that even we do expect.

The main idea of Hutcheon is to redirect the perspective of adaptation from fidelity to reinterpretation. Therefore, she tries to increase our awareness of this aspect in many directions. Adaptations are not just torn pages reminding about the original, but are very live and catchy versions that are in constant dialogue with the source work. They transcend the restraints of the initial form thus empowering stories to unfold in a media culture with a dynamically fluctuant setting. Hutcheon's "Theory of Adaptation" provides one of the most telling illustrations that adaptation not only repeats an old story, but makes it evolve in the creative and lively ways. It enables the tales to strike a chord for the newest audiences and enables them to continue to be meaningful. The temporal world keeps on changing, but we never forget these classics.

D.2 Fidelity and Infidelity: Tools for the Adapter

Linda Hutcheon's work *Theory of Adaptation* offers a perspective which presents a more detailed account. She argues at that term being true or false can be sufficiently discriminatory either depending on the situation. Take a case: a classic novel that is going to be adapted, the value of which can remain high if the focus of the screenplay is on quality, rather than on including more nuances in order to make the plot line more compelling. Contrary, an alternate version can present the adultery in a manner which will be real so that to fully capture the needs and expectations of the viewers of the contemporary audience. If you want your understanding of the novel to be deepened, then try to imagine that some popular being youth is revived in a new and unexpected way (renovation of the old book) In this case, adaptation that preserves the essence of the original source may find a way to bring

such characters into a more ambiguous and modern setting which would be both in the film or adaptation. This storytelling approach has the core essence of the original story and provides the new readers with ideal enjoyment.

D.3 Fidelity without Limitation

Another writer, Barbara Correll, underscores "faithfulness" as a key component of adaptation. She suggests that in any world there are always boundaries to where people go, and the adaptive scale is inevitably unpredictable. Being faithful and adapting narrative or elements not to the story but to the extent of re-visioning the story and by extension making it what it is means if you are altering story, character, and plot you are altering adaptation. (Connor, 2007)

D.4 The Active Reader/Viewer: Shaping Meaning through Interpretation

Hutcheon in her study argues that both readers and viewers are not considering as a passive observers, but an active participants in the reinterpretation of the original text. They engage in the adaptation process by bringing their own experiences and knowledge, thoughts to the discussion table. We can consider them as part of the work evaluation.

Viewers arrive at each production with various cultural backgrounds, iconic scenes from the book (if we are working with a literary source text) and other quotations in their minds through the prior knowledge and cultural lens of the source. This set of experiences determines the manner in which they see the storyline, interpret characters, and apply the thematic features. Reader acquainted with the social and political environment can so look through the lenses of the version of Orwell's dystopian novel than a reader who has not read that before. Hutcheon (2006)

E. Reshaped Audience Interpretation in "Storytelling in the New Hollywood"

Robert McKee (1997) calls for a detailed examination and critical analysis of both classical and modern traditions or concepts of cinema in order to establish the elemental links of the narrative principles used in filmmaking. One can understand why he presents this sentence as his own opinion since early and late sixties- early seventies transformations, which changed and improved movie directors' style significantly, could have directly affected audience's perception many times. The aforementioned groove is composed of some undistinguishable background sounds (as well as unconnected shots) of the usual sequence, which is associated with Hollywood in the classical period. Thus, the audience feels that there is no need to think what new events will follow and can approve the film through the qualified cinematography (skills) that they are offered.

E.1 More Audience Engagement

The text by McKee (1997) assume the function of a witness to the shaping power of cinema that accomplishes creation of new and independent narratives out of disparate story-lines. And hence, the New Hollywood directors led a drastic transition in the movie making with all the new ways of making the films, that too by the dismissal of the old cinematic formulas and greeting the innovations. Viewers at the cinema became the object of persuasion, willing to comply with the moral undertones behind which the movies were born. This transition involved a developing and creating more immersive and conceptual types of filmmaking that were based on stimulating cognition and interpretation. This resulted a greater understanding of all the underlying complexities and implied meanings that the screen offers. As we conclude, "Narration in the New Hollywood" emphasizes the intention of the directors on factors like narrative style and helps us understand that cinema creates our connection with films. Cinema is a medium which through the process of engagement

enlightens the audience with the idea of having an interactive and intentionally chosen communion with storytelling.

E.2 Viewers Filling the Gaps and Embracing the Silences

Adaptations can distort things, leaving behind pieces here and there in the story that the viewers might not know about. In this situation viewer with their imagination and interpretation they fill in the gaps. Obviously, some denials which are strategically done can lead to critical thinking and, in turn, prompt viewers to grasp the hidden meanings of the story's themes more profoundly. The Coen brothers apply the shallow visual style and the multi-layered story line from Cormac McCarthy's western novel "No Country for Old Men" to an impeccable film (2007), which is a prime example of the genre. The movie excludes a plotline or two, and characters' intentions, leaving the audience pondering on what fate is, whether human life is fragile or not, and how one would act if violent events happened to them. (Thompson 1999)

E.3 A Symphony of Interpretations

A Postmodern approach implies both intertextuality and the background of the viewer/reader. Therefore, there may be many correct variants of how a certain adaptation might be seen. Being synchronized in the values is a trademark of magnificent cinematographic masterpieces. A movie such as "Blade Runner" (1982) till now does not fail to generate discussions on what the "reality" is and what is meant by being human, with the viewers coming up with quotations from philosophical and cultural sources to help deal with the ambiguity of the story. The mastery of the concept of intertextuality and the active role that the reader/observer may play, we can recognize modifications and not mere copies. They constitute novel artistic objects with which the original material, the cultural environment, are interacting. In the process, they establish communication between themselves and the

audience. With this interplay there is a possibility to have a deeper and multi-layered understanding of the theme and plot or the narratives, which will just evolve further to create new cinematic experiences. (Hutcheon 2006)

F. Narrative Disruption and Thematic Reinterpretation

The birth of New Hollywood has seen a cultural change and the emergence of slow fashion. This is the opposite of fast fashion which encourages people to buy new clothes all the time. In searching the depths of new ideas that went so far as questioning the basic values of life, the cinema adopted not only the most creative culture of its time but also became the means for awarding its creators. The previously mentioned examples can point to the *Macrura Vida* depicting morally problematic main characters and inwardly torn subjects, and the narratives with no given linear direction, ambiguity, and even the last scenes that leave viewers with an unanswered question until the end. Not to mention the level headed the filmmakers were using while they were presenting their work to the audiences which clearly did not viewed the spectators as an active element that was simply amusing the movie but really a criticizing one. (Thompson 1999)

F. 1 The Impact of New Hollywood Adaptations in his pioneering work, “Storytelling in the New Hollywood”

In the essay *The Transformative Power of Narrative Adaptation in Film* by Robert Mckee, he examines the process of adapting historical stories into contemporary films. He delineates the essential elements that must be considered in such a transition. While exploring the notion, he goes on to describe the contrasting manner by which each era presented themes within its movies, in reference to the classical approach of Hollywood (1950s-1960s) and the New Hollywood approach (1960s-1970s).

The Classical Hollywood to the New Hollywood era by Thompson (1999) developed without any smooth transition. It was the same as dismantling traditionally structured the formulas that have passed everyone as audience absent-mindedly. Classical cinema, with their definite characters and chronologies, was the former cinema's comfort zone. However, with the innovation came strands that shattered the mold with motives that were morally untidy, jumbled endings and entire stories. The younger generations do not simply take in straightened morals and dictats as before; they interpret for themselves now. Contrary, these shows presented the audience with puzzles they had to decrypt, with some elements of interference and eventually they were able to find own interpretation of films they watched. This change echoed more intimately with moviegoers and came with the requirement of an active and suggestive audience.

The classical Hollywood cinema enjoyed a high level of success of will driven by a well-structured and organized Rousseau's symphony. Concrete three-act format, univocal characters with unambiguous desires, and easily definable antagonists, who are shoulder to shoulder to carry the story to a traditional happy ending, as well as experienced audiences, used to getting reassurance. The adaptation of this formula indeed rendered the influence of character motivations easily understood, the values that were repeatedly espoused by the characters reflective of traditional wisdom and the story-line of the original work of art ultimately ending with a sense of fulfillment. The audience performed a kind of task that was not as activity-engaging as the one that viewers face now, delving easily into already established conventions and extracting easily available thematic conclusions. They were the mirroring layers of the specific social environment, because of their storyline which it seemed to support and confirm the existing special norms. (Thompson 1999)

The period of New Hollywood history became a flexible revolution in storytelling, which instead of sticking to conventional plots adopted a more audacious method of narration. The theme in filmmaking has developed due to cultural changes, and which gave rise to the use of various techniques that used intrigue, accepting multiple themes and even challenging social norms. This was clearly shown in the depiction of the morally ambiguous and internal conflict characters, which was fragmentary and en route neglected, and the unfinished style that denied the direct endings. These very conscious measures were verified with the active dissonance within the film experience, requiring a more excited and complete understanding from audience. Robert Mackey (1997)

F. 2 Adaptations Impact on Thematic Interpretation

The demolition of traditional storytelling structures provided a great deal of freedom for filmmakers to express the story's thematic content in relative ways through following the path of classical Hollywood that was really about sticking to the narrative formula, the movies reflected thematic messages that in many cases were still reflecting the old-time values (Thompson 1999). On the other hand the new Hollywood adopted a different way of storytelling that was more sophisticated and complex in expressing ideas. This audience did not merely take on candy-coated morals pre-chewed by the classical cinema within the role of an echo chamber, but had to study and understand the messages within the films on its own. The audience remained unaware of the themes and concepts behind the show, leading them to reflect on their own nature and the nature of reality. They would face the great societal issues and grapple with moral ambiguity while having to be aware of the subjectivity embedded in humans. No longer did themes appear on a platter for us, but for the first time the audience had to twist and turn to grasp these themes from the complexities presented in the narrative (Thompson 1999).

F. 3 Adaptations through Character Portrayal

One of the most important features of adaptation is the player role in the characters. Classic tinsel town heroes, as a rule, were very bright and clean fellows, who swiftly ensured justice on the screen. On-screen criminals were usually one-dimensional, but villains were complex. New Hollywood film genre took up the task of challenging these classic movie legends by revealing characters as they are in their true nature, with more internal struggles and difficulties of real life. Thus, the viewers recognized that they had to reconsider their prejudices concerning moral aspects and deeds. Their feelings provided them the basis to sympathize with protagonists who might be considered "gray". Topics on morality became more blurred and the acts and outcomes are not absolute in the sense of blacks and whiteness; hence require an analytical deduction by the audience.

F. 4 Adaptations through Narrative Structure

On adaptation, two things have to be made very clear the adaptation of characters at first while the second, is the very structure of stories. Hollywood's foreseeable and non-decomposition pattern was replaced by complex, making people feel unsafe if they liked linear, three-act comparisons. The pieces were presented in fragmented part and the findings were frequently construable and occasionally unclear. Therefore, the audience had to take an active part in them. Passively sucking up already-defined interpretations was no longer the approach, as the meaning of each work was to be uncovered by audiences whose main function was no longer getting loaded with premeditated understandings, but rather the need to create interpretations themselves instead. The development of themes is no further restricted by the limits of a specific narrative structure or fragmented narrative. However, they are derived from the audience experiences. (McKee 1997)

McKee's work is thus a shining example of how a film screenwriter's art is heavily influenced by narrative adaptation. These young American filmmakers, who rose to prominence in what is now called the New Hollywood movement, dared to change the rules, create something entirely unique, and therefore lure audiences into understanding cinema in a novel way. From a narrow way of watching movies to thinking carefully about what you see, the change made people think about the stories and characters in films. The conclusion of the film analysis, "Storytelling in New Hollywood," therefore, is that this deliberate storytelling "distancing" may be vital to the audience experience since it emphasizes the influence of film on the formation of a more engaged and conscious relationship with the tales we get immersed in. The monochromatic style of the Classical Hollywood era made films more complex. The audience had to take part to understand the meaning of the films.

G. Exploring Adaptation Theory with "Novel to Film"

In "Novel to Film", Brian McFarlane will point out some evident balloons and nor 'easterly winds, that will help us to navigate the complex and frequently problematic waters of the novel-to-film adaptations. It destroys the glaive of the ideally ripped tape from the beginning "The very act of transposition contains a transformation" (19). This dynamism occurs just because cinematic discourse and written words have different specificities. The edge of novels lies in digging deeper in the texture of the human mind and revealing the innermost convictions to readers. Compared with films in which information with the help of global images, scenarios, sounds and montage designates dramatic value and fulfils the requirement of emotional participation, films often perform this by stressing narration and the Ego-Perspectives of the main characters.

McFarlane's line of thinking does not just stop at similarities in terms of events. He names these ideas "cardinal functions," using them to provide the bare-bones structure of the

story (100). The duties performed here by these characters are the story's lifeblood, and the transition from the novel to the motion picture is where we see this. Also, the order might and the presentation of the story completely changed when filmmakers come up with the film adaptation. A fundamental feature of the adaptation theory derives from investigating "enunciation," the way narrations/stories are presented. As McFarlane argues, the role of the "way back" statement should be analyzed throughout multiple mediums of expression. On the other hand, a film with emotional and motivational discussions would likely be spared by a character's facial expression or an audience favorite's symbol.

Another good example is *The Scarlet Letter*. Hawthorne looks closely at the heroine's soul. He gradually depicts her conflicts, including in-depth passages about her thoughts. Although a film adaptation might be able to capture these certain internal conflicts, it still does not have the real power of plain language to deliver a message as effectively as it does. The director might zoom in on Hester's face to create her distress, drop a tear on her cheek or roughly portray the scarlet letter as long shadow of red to reflect the effect of her sin. Hence, this film shows its representation of the novel instead of simply making the novel tell what it shows, and in this manner, visual storytelling is given a clear-cut role in film adaptation.

McFarlane's effort in creative written process is not only evidence of being able to draw a particular segment out of the original screenplay, but also teaching us to admire beauty of the adaptation process and just showing us its unlimited complexity and giving us the possibility to do some of these own new things. A true adaptation takes place when the filmmaker has the ability to express the matter both through film and the storyline; in other words film conditions create a certain space for creativity and innovation which prompt the director to find new ways to convey the inner feelings of the main character or the mental background of the events. Imagine a film adaptation of *Jane Eyre* where indistinguishable

lines of consciousness and sub consciousness are blurred by the integration of dreams as the manifestations of heartfelt vicissitudes that eat into the inner soul of the main protagonist, something that was not possible with the original book. In this case, cinema will concentrate on a number of aspects which must not be portrayed since they constitute a difficult exercise for the movie-making activity, cinematic techniques of amalgamation can offer to the audience to get detailed interpretations.

The book “Novel to Film” brings up the concept of novel and movie connection thus highlighting it as one of the complex ones. By composing a story in a simultaneous media, which shows the modifications 'as is', and in which the story is constructed, or narrated, exactly in the way it is in the other media, McFarlane makes a clear point, that such a process of storytelling is extremely intricate. Through this example, thus, we can see that adaptation is not merely copy of the original work; it becomes creative version which enlivens in the space of storytelling. The specific meaning of a cinematic adaptation is that of, taking the very special yet universal language of the moving pictures that is present in a film, and using it as a new way of bringing the original work and its new interpretation a step closer to the audience, thus increasing our adore and respect for both.

Being a screenwriter, adaptation is the main thing, where one has to know both fidelity and infidelity. Under fidelity, the author keeps the original story as if it is still the original story. Under infidelity, the author modifies the original story. Faithfulness is typically known as the adherence to the original material and for this viewers get the satisfying outcome: they are familiarized with the characters, the story, and the idea of the work, all of which they already know and like.

In contrast, through the process of infidelity we can create something totally strange but, maybe, even more amusing to read about! However, these exchanges seem to be more like a dance than a rivalry.

H. A Dialogue between Works Robert Stam's "Beyond Fidelity"

In his book *Dialogues of Adaptation*, Stam Roberts discerns that it is not adequate and right to accept a statement only because it is true. For him, though, it is the talking to the primary and the adjusting of the adaptation that make up for the 'dialogical' approach to the translation. One hedge against a hypothetical conflict is the two sides of infidelity and fidelity, and therefore, the relationship between them. Through the lens of a science-fiction novel, where it relates to the way the world including the scenes are portrayed by a movie replica. When fidelity is present, the appearance of details, either as the speaker or the observer, can evoke predisposition towards those traits. In addition, the adaptation can include new aspects that again make it possible to achieve a film with many beautiful details that give visually spectacular effect. These "marital infidelity" is a delicate and thought-challenging theme which may be appreciated by a wide extent of audience and not only the original readers.

I. Ethical Considerations of Infidelity across Cultures

In "The Ethics of Infidelity in Adaptation and Cross-Cultural Arts-Based Research," Catherine Cole, puts forward the question of whether it is feasible for these faithful translations of existing works or to be passed over. From her view, it is an essential question of the correctness of this change, since it aims at an audience different from the novel's, while it is necessary to be treated with due respect too. It is inevitable to choose the appropriate context with which not to disrespect the source material, assimilating the old and the new culture in the process of adaptation. But on the other hand we might have had to some plot points to allow the unfamiliar new audience to watch the play with ease (Lane 2010).

The success in this venture depends on the right fraction between respecting the ancestral culture and the curiosity. This balance would make it interesting in the new and exotic context. Considering the reality that storyline deprivation and expounding are not contrary but is met at the point of addition to films adaptations. The spoken and written word can create more interesting descriptions of stories when used well. Furthermore, fidelity and infidelity in storytelling are a part of an imaginative creative process, which, in turn, can aid writers to conduct experiments in the way how their stories are told so that new stories will appear, ultimately retaining people's attention due to their original form.

Conclusion

This chapter has provide deep insight into literary adaptation theory, showing that literary works often spend years in the critical realm before being converted into various media screens, which helped to delete the meaning of adaptation from various angles, and highlighting that the literary world considered "literary adaptation" as a term that is frequently disregarded, but "film adaptations" are more commonly recognized. The study of adaptation by many theorists, such as Linda Hutcheon, whose work highlights the idea of a "palimpsest," in which the newly produced piece exists with the original and confers a new degree of relevance, This chapter emphasizes how crucial it is to carry out further study in this field starting from the existing literary work and its foundations, the changes that occur in literary works, and viewers' admiration for the ability to transform the written version into the screen version, and showing that the film examines literary works that continue to expand our understanding of the subject of filmmaking. The movie adaptation emphasizes the significance and function of the reader and viewer, as well as their impact on this success, while preserving the literary standing and value of the work.

Chapter Two

Breaking the Rules in Translating the

Complex Narrative of Benjamin Button

from Page to Screen

Breaking the Rules in Translating the Complex Narrative of Benjamin from Page to Screen

Introduction

F. Scott Fitzgerald gained fame during his writing career is considered as a bold author for always creating something new. Through his unique diction, he had to ponder over every detail in an unfamiliar manner, inventing the characters of his novels and the motives that rapidly took his writing to the next level. This time, he was not entirely fresh in his ideas from the beginning, but it did not change his style; he was more creative by establishing a new personality that contributed greatly to his story short story "The Curious Case of Benjamin Button,"

Later, the story was transformed into a movie by David Fincher in 2008. The film has won numerous awards and reflects the adaptation process, summarizing, extending, modifying, and altering it in various ways. This chapter seeks to clarify the correlation between the narrative approach attitude toward the writing style of the original story and the cinematic options used by David Fincher to adapt 'The Curious Case of Benjamin Button'. Based on the comparative textual analysis.

A. A Critical Analysis and Historical Background of the Story and Spectacle

All of a sudden, F. Scott Fitzgerald is now more popular in Hollywood than at any time since 1976 that is when Jack Clayton directed 'The Great Gatsby' and starred Robert Redford as Jay Gatsby. The Curious Case of Benjamin Button, an Oscar-nominated film released on Christmas Day 2008 by David Fincher, led to the revelation of intentions to make several more screen adaptations of the life and works of other writers. It was a strange and unexpected batch of work for an author who loved and hated films like no other American writer before or since. (Kirk Curnutt 1)

Ruth Prigozy (10) in the journal article The Case Gets Curious: Debates on "Benjamin Button", From Story to Screen, also establishes the fact that, at the beginning of autumn 1922, Fitzgerald began to select stories for Tales of the Jazz Age, which was to be his second volume of short stories. Most of these narratives were completed before he began to work on his second book, The Beautiful and Damned. Although he was dissatisfied with the sales of this work, Fitzgerald hoped that a new collection, the first of which was titled "Flappers and Philosophers" published in 1920 and included stories published in Metropolitan Magazine, Nassau Lit, and Smart Set, would help him regain his position among the younger best-selling writers of the era that his first novel, This Side of Paradise, had established two years earlier.

The collection included eleven stories, only two of which are regarded as among of his masterpieces: My Day (1920) and "The Diamond as Big as the Ritz. " In addition to "Benjamin Button," "Diamond," "O Russet Witch!" (1921), and "Tarquin of Cheap Side" (1921), there were four other fantasies. A few months before, he had remarked to Maxwell Perkins about this "new manner" (Kuehl and Bryer 54) when he indicated his plans for the collection.

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In 1922, the only story that he could write was *The Curious Case of Benjamin Button*, which he sold to *Collier's* magazine after it had been rejected by *Metropolitan*. While the dust jacket of *Tales* was designed by the artist John Held Jr., the real interest of the new volume centered on an introductory note by the author and an annotated Table of Contents, which was almost entirely created with an attitude of parody ("tongue in cheek"). According to Matthew J. Bruccoli, the Table of Contents was "invented" with an "air of burlesque." 'Epic Grandeur' is what this table of contents named, and it has a number 168. When Fitzgerald doubted that the Jazz Age stories would sell, they were successful. The initial run was 8,000, and in the same year, two reprints also came out. He received \$3,056 in royalties for 1922.

Fitzgerald would be surprised 80 years after the publication of his novel, *The Curious Case of Benjamin Button*, which adapted into a cinematic success that was unexpected. In this particular narrative, Latham's comprehensive examination of Fitzgerald's Hollywood experience is shown by its non-inclusiveness. Thus, Fitzgerald has made three attempts to succeed in Hollywood, but all have been fruitless. He went to Hollywood in 1927 and 1932. Finally, he spent his last years, from 1937 to 1940, working in the movie capital for MGM.

With all of this, there was only one film in which Fitzgerald's name appeared, and that was *Three Comrades* (1937), an early anti-Nazi drama. However, Mankiewicz relaxed almost all parts of the speech made by Fitzgerald but instead used those given by the ordinary writer Ted Paramore. The letters he wrote to Maxwell Perkins are particularly broken hearts because they refer to his experiences as a writer with a studio. However, *The Curious Case of Benjamin Button* has received little literary attention from critics and biographers.

Only Alice Hall Petry, John H. Higgins, and Lawrence Buell have studied the story in detail, and only two scholarly articles have been published on it: Andrew Crosland's article (1979) and an article by John Gery (1980). M. Thomas Inge states that Fitzgerald's short story

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"The Strange Case of Benjamin Button" which appeared in Collier's Magazine on 27 May 1922, and was later reprinted in *Tales of the Jazz Age*, was based on a statement made by Mark Twain (Crossland) this was acknowledged by Fitzgerald who wrote:

This story was inspired by a remark of Mark Twain's to the effect that it was a pity that the best part of life came at the beginning and the worst part at the end. By trying the experiment on only one man in a perfectly normal world I have scarcely given the idea a fair trial. Several weeks after completing it, I discovered an almost identical plot in Samuel Butler's *Note-Books*. (*Short Stories* 159)

The project was made known to David Fincher, the director, in 2005. During that period of three years, he engaged in a lot of work on numerous script rewrites only to bring the story to the screen. The movie recorded thirteen nominations for Oscar Awards from the Academy of Motion Picture Arts and Sciences, which was more than any other film that year; however, neither Stark nor Fincher was the first to recognize the cinematic potential of Fitzgerald's unconventional novel.

B. From Fitzgerald's Fantasy to Fincher's Film by Ruth Prigozy

The story is told by a first-person objective narrator, with an ironic tone from the outset. The storyteller directly addresses the reader, as if delivering some amazing revelations. Benjamin was born in 1860, one of the first in a hospital. The film is a very different experience because of the significant shift in time. Furthermore, the novel takes place in Baltimore, not New Orleans, where Benjamin's family has strong Confederate ties and lives in the antebellum period.

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Benjamin was described as "an old man about seventy years of age" (162). In the story he is only a baby, starting the comic element, which continues into this eleven-part story. Fitzgerald commonly divided his stories into brief parts. The reaction of Benjamin's father is the humorous highlight, especially when he attempts to buy clothing for his "baby" son and, in a quick retort to the "child" who has inquired about his name, says, "I think I will call you Methuselah" (165). Benjamin was five feet or eight inches tall and is a cigarette smoker, and for the outbreak of the Civil War, he might have been the great sensation of Baltimore's life.

At age twelve Benjamin's body and form began to develop the first thing he realized his hair became darker. And he is only in the same age as his grandfather and he has to be excused from school because he looks like an older man. He no longer stoops, his skin is firmer, and he's ready for long trousers. "Of the life of Benjamin Button between his twelfth and twenty-first year I intend to say little" (168). Although his family sends him to Yale, he is forced to leave due to his "youth," which is "the biggest mistake that Yale College had ever made" (169). Some critics have seen the remarks as Fitzgerald's slap one of the Ivy did not accept him as he applied.

In 1880, Benjamin began working for his father's wholesale hardware business. In one of Fitzgerald's most powerful lines, he recounts the evening Benjamin spends with his true love, Hildegard Moncrief: "It was a gorgeous evening." The road was bathed in a full moon's lusterless platinum hue, and the late-blooming harvest flowers exhaled scents like low, half-heard laughter into the still air (170). Of course, Benjamin falls in love with Hildegard, who is attracted to older men.

Fifteen years later, Benjamin and Hildegard marry. Although their marriage ceases to interest him and he finds himself enjoying life more suited to a young, party-going bachelor, the business he has taken over from his father has thrived. He quickly makes history by being

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the first man in the city to buy a car. However, when the war broke out in 1898, he joined the army, rose to the rank of lieutenant colonel, and won the fight of San Juan Hill. (174)

After three years, Benjamin appears considerably younger, whereas Hildegade appears to be around forty. He discovers that he loves to dance, strike up conversations with debutantes, and even spend time with his son, Roscoe, a graduate of Harvard who used to be often confused for Benjamin despite looking the same. Benjamin begins to detest being seen with Hildegade, for the "sight of her made him feel absurd. (176)

He gave Roscoe the business in 1910 and joined Harvard, where he immediately appeared as a brilliant football player. In the next years, he became too slight or frail, however, and he determined to go to St. Midas (prep) school after graduation, where he graduated in 1914. Benjamin resides with his son, who is now married, and is a prominent figure in Baltimore, while Hildegade resides in Italy. He played with a few teenage boys, but Roscoe now wants his father to call him uncle.

He gave Roscoe the business in 1910 and joined Harvard, where he immediately appeared as a brilliant football player. In the next years, he became too slight or frail, however, and he determined to go to St. Midas (prep) school after graduation, where he graduated in 1914. Benjamin resides with his son, who is now married, and is a prominent figure in Baltimore, while Hildegade resides in Italy. He played with a few teenage boys, but Roscoe now wants his father to call him uncle.

Following his Harvard interview, Benjamin (who had no beard, only a little white powder on his chin) muses over the war and, upon receiving a letter addressed to him as a reserve officer, replies right away without hesitation. Of course, he was sent home

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immediately for being far too young for the battlefield. Now he is a small child and does not recall all that happened to him. His memories of his early years are followed by a period of nothingness: "Then it was all dark and his white crib and the dim faces that moved him, and the warm, sweet aroma of the milk faded out altogether from his mind" (181). This is the last line, which possesses the idea of sorrow that has accompanied the reverie of Benjamin's life.

Roscoe got his first child, and thus, Benjamin became a grandfather at the age of ten. The "fresh, cheerful face was crossed with just a hint of sadness"(179). He is now sixty years old, and five years later, when Roscoe's son and Benjamin play together; both are in kindergarten, where Benjamin must eventually remain after his grandson moves on. When the man-child can no longer attend school, nurse Nana takes him home to take care of him.

The movie version opened in 2008 and was nominated for thirteen Academic Awards. It was recognized with the Best Achievement in Visual Effects, Makeup, and Art Direction honors. Anyone watching the awards ceremony could see Brad Pitt, the star, and director David Fincher were dissatisfied with their weak victory. However, a close examination of the film reveals both its numerous flaws and its qualities, which are mostly visual and for which it was awarded. The film focuses directly on vision, starting with a close-up of closed eyes. The film is essentially told by Benjamin through a diary from 1985 that is being read by the daughter of a dying old woman. The setting is now New Orleans, and the climax film coincides with the onslaught of Hurricane Katrina.

The picture jumps to 1918 a temporal change and shows scenes from World War I. The opening scene presents a clock being placed in a railway station which is a clear hint that this film is about the passage of time. The first scenes which depict Benjamin's birth and childhood are also well constructed and Brad Pitt as usual has a wonderful portrayal of any character, he looks like a man in his seventies or maybe more. The relationship with his father is also effective, notably, the father's refusal to keep this strange creature and his subsequent

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abandoning it on the steps of a home for older people, where the major caretaker is Queenie, a black woman who immediately bonds with the baby. After Benjamin ultimately meets Daisy a very young girl (Hildegard is absent from the movie), while walking with canes, Queenie takes care of the kid even though she will soon have a child of her own. From one of the senior citizens living there, Benjamin is trained on how to play piano. The story jumps between Benjamin's life in the hospital in New Orleans — where we learn that a young woman is still reading this narrative to an old woman.

The theme of time is reinforced through Benjamin's reverse aging, which is plotted by major twentieth-century events. The young man leaves his mother and childhood home at the age of seventeen in 1936 promising to send postcards to Daisy from wherever he finds himself. The first station will be at a Tugboat where he will work for three years. Daisy writes that she intends to give an American Ballet audition. In the meantime, Benjamin travels around the world including Russia where he meets a beautiful woman played by (Tilda Swinton), and has an emotionally intense relationship with her. "She was the first woman who ever loved me," he writes in his diary. They remain in Los Angeles, but when World War II breaks out on December 7, 1941, he goes away to be a chef on the ship. By then, the war has ended, it is 1945, and Benjamin has returned to Queenie, seeming to be an attractive young man Brad Pitt.

The story is full of emotions. There is an underlying sadness as he meets the radiant Daisy again. She is now a professional ballet dancer and they are, for once, the same age. She "was the most beautiful woman I'd ever seen," he writes in his diary. This is in many ways the most effective part of the film, although it is certainly a traditional love story. The romantic atmosphere of their first encounter, the moonlight dances, and the background jazz music all played a role in shaping the moment when they declared their love for each other.

Naturally, everything goes wrong when his now-ill father approaches him to persuade

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him to work for his button firm and reveals the truth about his upbringing. Benjamin refuses, and after several meandering encounters with secondary characters, he finds Daisy in New York, dancing with Balanchine's ballet 'If I Love You' song, from *Carousel*. The melodrama continues as she has an accident on a Parisian street, badly damages her leg, and sends him away when he comes to see her in the hospital. He remains in Paris until his return home, and throughout that time, we witness him navigating a boat on a lake while the song "My Fate is to Linger with You" plays in the background. He returns in the spring of 1962 and goes out with another woman.

Finally, Daisy returns from Europe, and they embrace and consummate their love with some extraordinary shots of the Florida Keys where they have a honeymoon. There is a storm, and the sentence he writes, "Nothing lasts and what a shame that is," may hold the key to the movie. The couple soon finds out how things have changed. When they go home, they find that Queenie has died (the funeral is presented in full), and they move in together (accompanied by the Beatles playing on the television).

Daisy opened a dance studio after her professional career was ended by her accident, and in their marriage she and Benjamin are happy. Despite their age differences, she is forty-three and he is forty-nine, she becomes pregnant and gives birth to a baby girl Caroline the same woman who was reading the diary to her mother in the hospital. Unexpectedly, though, Benjamin feels he has to go so his family won't have to suffer as he continues to deteriorate. As the years subsequently go by and Benjamin continues to grow steadily younger, he sends cards to Daisy, even posting one to his daughter in 1970. A decade later, in one of the best scenes of Pitt in the movie, we find him riding a motorbike on the street. He then goes back to Daisy's studio to see her again. He discovers that Daisy has married in his absence so that her child might have a father.

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As the film continues, we see Benjamin now as a young boy and, at the same time, as the very old man under that surface who is slowly showing the beginning of dementia. Daisy watches him every day, seeing him grow old and lose all memory of his past. In 2003, she remembers, "He looked at me and I knew he knew who I was and he closed his eyes as if going to sleep." He becomes a baby. That, of course, is the end of Benjamin Button, but his daughter says, "I wish I'd known him. 'Meanwhile, Katrina is becoming more volatile and alarms go off in the hospital. The clock that was so ceremoniously introduced during the opening scene of the film reappears in its final frames as water floods, underlining what is arguably and easily my most important point about the passage of time and youth."

B.1 A Meditation on Morality and the Human Condition Fincher's Benjamin Button Film

The Curious Case of Benjamin Button (2008), by David Fincher as director and Eric Roth as writer, was a great version in terms of make-up and visual effects. However, the opinions on the film were different concerning technical prowess and philosophical depth. As stated by different critics, the major idea of the film can be divided by applying the concepts of the human condition within the large framework of the story. The book by Stephen Mulhall, "The Self and its Shadows", provides an analysis of "The Curious Case of Benjamin Button," which highlights that this work has been re-evaluated from different perspectives and aspects to be completely appreciated for what it is.

The Curious Case of Benjamin Button was directed excellently by David Fincher. Fincher did a great job portraying Benjamin's life in reverse; this is not only just a unique cinematic technique innovation but also a metaphor with significant thematic depth from different aspects. The film relies on specific cinematic strategies that help technically for the

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incorporation of computer-generated imagery; this helps Fincher in expressing the narrative of the human body, as well as, norms that society is based on. Despite, the traditional aging of Benjamin is a good story, filled with facts and symbols; it offers a bow to conventional thinking and conventional norms. Mulhall notes that the film is a great sample that fits Fincher's predilection for subverting genres, which one could observe in such films as the film *Alien*. He points out that the film represents reality by employing special effects to make the viewers see unusual scenography.

Stephen Mulhall uses the notion of "modernist realism" suggested by J. M. Coetzee to strengthen the previous ideas. Despite the fact that the story of Benjamin Button is unreal, the degree to which the characters contemplate the outcome of this fact is highly realistic. However, the close reading of the way in which Benjamin lives life in reverence may enable the movie to show critical messages about the existence of people, the existence of life, the possibility of creating a close-knit family, the acceptance of one's shortcomings, and facing death.

The Curious Case of Benjamin Button should be viewed as a piece that deserves to be seen as a clever vision of life and its trials. Fantasy, which many critics view as the film's major flaw, is the only way to treat universal situations and portray the spectators' experiences as imaginative and interesting. Fincher's decisions, therefore, entail the application of modern technologies in visual effects as well as a subversive structural model of screen adaptation, and, as a consequence, the screen version requires a closer look to reveal itself as a somber and loss-oriented meditation on life, grief, and seeking meaning.

B. 2 A Counterfactual Romance, Fincher's Benjamin Button Film

Within the context of the romantic film tradition, David Fincher's 2008 film *The Curious Case of Benjamin Button* presents an intriguing release. In his book, *The Self and Its Shadows*, Mulhall (2013) shows how the film challenges ideas about love and relationships. He points out that a counter-romantic reality that recognizes the contingency and the multiplicity of relationships is promoted by the film.

The Curious Case of Benjamin Button by David Fincher, published in 2008, can be seen as an interesting addition in the tradition of romantic films. In this respect, the lovers' story deviates from those portrayed in the ordinary suppositions because people's lives change as well as the things they feel including love. For example, the scene in which young Benjamin leaves Daisy heartbroken, only to return to her as a young adult, reflects a typical romantic moment in the film, and as a romance it is obviously a transitional one all apart from the passage of time, the film downplays the idea of interdependence, focusing instead on the characters' personal development. The experience gained by Benjamin at the 'Chelsea' tugboat allows him to experience the world more in the form of love with Elizabeth Abbott at the same time Daisy was able to pursue her dream of dancing.

These journeys make it clear that the characters have a newly discovered personal identity and a need for happiness in addition to a romantic relationship. In fact the film is very realistic and does not hide the fact that there are always complications that come with individual development. There was another dramatic romance scene when Benjamin made the decision to leave Daisy behind when their daughter Caroline was born. However, this presented scene was not to show a betrayal, but as a recognition of the need for personal growth for both Benjamin and Daisy.

B.3 A picture of a Tapestry Unconventional Family in Benjamin's Story

The Curious Case of Benjamin Button” moves beyond concentrating on the main characters’ love story and offers audiences a variety of different types of relationships. In this aspect, the film disrupts the normalcy of the nuclear family by portraying different familial interactions with Benjamin for instance the adopted family of his care is in the Nolan care home. The movie focuses on the affection and concern these families give to Benjamin, the attribute of the chosen family that offers cares the central and stable core and foundation in the lives of persons. (Stephen Mulhall 2013)

For instance, Daisy’s childhood and adolescence experience is also a rebellious deconstruction of the conventional family setting because she never had a known father figure and was raised by her grandmother figure. The perception of the film is relatively refreshing, as it does not disguise the dynamics of modern and complicated ‘nontraditional’ families. For Benjamin, Queenie plays a positive role in his life; she embodies a strong mother that he has never had before.

Similarly, the relationship between Daisy and her husband Robert shows kind of a comforting and stable relationship. The movie depicts a variety of family structures and how they are capable of being complicated. The film does not judge these alternative families but rather shows that some actions can happen unexpectedly, for instance, love and connection. However, the film emphasizes that different kinds of relationships in life are ways that help people find meaning and connection.

C. The acceptance of an Unsatisfactory Marriage within a Dysfunctional Relationship

The Curious Case of Benjamin Button depicts a life journey involving the learning process that individuals go through in trying to balance body and soul, two always conflicting areas in every individual. These characteristics of mistaken marriage do not prevent people from finding true companionship. But the relationship between Benjamin and Daisy carries a romantic component, growing as a couple throughout the film, even if at one point in the film their physical connection is minimal. This is largely a reflection of the essence of the film where the subject retains the main theme of staying human-embodied and finding love and companionship. The movie is truthful and explicit regarding the challenges that people with such disorders as those faced by Benjamin experience. For instance, when He suddenly decides to walk out of Daisy's life after the birth of their daughter Caroline this action causes a painful rift in their relationship. This act is not painted as conjugal infidelity but as a realization of the characters' self-searching for Benjamin and Daisy. The development of his physical condition makes Benjamin understand that it will be hardly possible for him to be a loving and caring father to his daughter Caroline due to his development. Despite the self-immolation is a painful act, it signals the struggles of dealing with relationships in harmony with an imbalanced body-soul rectification (Mulhall 2013).

In the film Daisy as another main character works to emphasize the central topic of frame interdependence and the position of physical power in assisting the soul. Daisy shows the link between body and soul through her love to be a dancer. She is searching for joy and different perceptions of life her physical and mental self are two sides of the same coin. However, Daisy had an accident that hurt her leg, and cannot dance anymore. Despite her loss, Daisy did not give up dancing, even if she did not dance after that, she began to teach dance. From the position of a dancer, Daisy becomes a teacher; this is a good indication of how the

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soul is relevant, and it has its functions even after leaving the body behind. These elements raise the main idea of the film, which is to demonstrate that the body and the soul can be one and yet remain different existence forms.

Conclusion

To sum up, chapter two has effectively demonstrated the relationship between narrative approaches, writing styles, and the cinematic choices used in David Fincher's adaptation of *The Curious Case of Benjamin Button*. Based on a comparative textual analysis conducted it is evident that there are numerous challenges in adapting the first-person narrative that Benjamin provides, from Fitzgerald's prose to Fincher's visually oriented film. Moreover, due to the critical review of existing theories and opinions in the context of the adaptation, significant findings have been obtained in terms of the analysis of the work before the audience. This chapter could be seen as the key preparation for further reviews and research carried out in the following chapter.

Chapter Three

Adaptation Impacts on the Audience's Interpretation of Themes and Thematic Richness

Introduction

Chapter two provides the reader with a detailed analysis of how the strategies of F. Scott Fitzgerald's *The Curious Case of Benjamin Button* and David Fincher's film adaptation interact by focusing on how different writing styles and critical reception have shaped our views of both versions. Chapter three will be a space for qualitative analysis shared with the participants through a qualitative questionnaire to understand how the audience understands Fincher's adaptation. Ultimately, thematic analysis in this chapter will provide a helpful understanding of this balance of artistic adaptation and respecting the original literary text within the construction of an adaptation. Chapter three will also demonstrate the research methodology used in this study and explain the research design, sample, data collection procedures, and data analysis procedures. In addition, it will present the findings and the plan in which the study will analyze them.

A. Methodology

This section will demonstrate the research design, data collection instruments, participants, and data analysis instruments.

A. 1 Research Design

The research design is the framework in which the study is carried out it encompasses the overall strategy, which is selected by the researcher to integrate the various components of the study coherently and logically. Research design can also be considered as a blueprint or roadmap for the collection, measurement, and analysis of data (Kothari, 2004).

This study aims to explore how the novel written by Fitzgerald, 'The Curious Case of Benjamin Button,' Translated into a screen version by David Fincher, uses cinematic choices and strategies alongside storytelling techniques to capture the spirit of the original novel. Additionally, the study will examine how viewers and readers perceive the film in contrast to the novel to see if the film successfully translates the essence of the story.

Qualitative research is concerned with participants and their own experiences in the world, such as of a life or event. The qualitative approach aims to interpret what participants think and have said; it allows people to express their thoughts, feelings, and interpretations in their own words. In order to explain why they have said it and enable them to express themselves openly and without constraint.

This study involved a qualitative approach, according to Pope and Mays (2000), seeking to understand a problem or a topic from the perspectives of the local population it involves. So this study selected a qualitative approach in order to obtain data; it was also used to gather more viewers and readers opinions of their reception and interpretation of the film and the novel The Curious Case of Benjamin Button by first understanding audience

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perception and experience emotionally, for instance, how did the film make them feel? Or did the film evoke sadness, happiness, wonder, or something else? Second, understand thematic interpretation and audience engagement with storytelling. Did the film make the audience think differently about the story in general and specifically themes such as time, life, and love? For the engagement with storytelling cinematic techniques, did the audience, specifically viewers, feel connected to the Benjamin character in the film? Did the editing, camera, and other tools impact the viewers understanding?

Readers and viewers are the main critics that help re-explain and comment on the work. According to Linda Hutcheon who emphasizes the fact that both readers and viewers play a significant role in reanalyzing the translated works to the original work. They contribute through their experience and personal knowledge to the table of discussion. Linda Hutcheon (2006) they have the ability to detect nuances and lead to a better understanding of the adaptation effectiveness.

A.2 Data Collection Instruments

Data collection in this study was a comparative analysis of both the novel narrative style used by Fitzgerald to write the story of *The Curious Case of Benjamin Button* and the adapted version crafted by David Fincher and his visual cinematic choices applied in the translating the story to screen version.

This study uses a structured questionnaire formed using Google Form; it is self-administered. This tool facilitates gathering respondents easily due to its simple interface and the capabilities of data management. The questionnaire was shared with the selected groups by being published on social media platforms, particularly Face book. In this study the questionnaire comprised a series of questions divided into two sections; they were designed to provide a rich and more comprehensive understanding of the topic.

A.3 Research Participants

A population may be a group of people, organization, houses, records, or legislators, Nachmias (1981, p. 294). The specific nature of the population depends on the purpose of the investigation (Finn et al. 2000, p. 108). So the target population for this study was voluntary participants purposefully selected to provide a comprehensive exploration of the topic. It involved two primary categories. The first Face book groups interested in cinema and movies, a literary group of readers F. Scott Fitzgerald books. The second category is university literature specialty. The chosen groups were selected with regard to their reputation for deep engagement with literature and cinema; they discuss topics that refer to their interest and field, such as cinematic adaptations of literary works; they are more knowledgeable about it. The university group was included in order to provide their perspective on the topic of academic vision since their characteristics refer to scholar's approaches to the study of literature and all that is related to it. This study was conducted in Algeria specifically in Laghouat.

A.4 Data Analysis Instruments

A questionnaire is defined as a way of data collection in which each member of the sample is given an identical list of questions to answer in the same sequence (Saunders et al., 2003, p. 486). In this study, the information gathered from the questionnaire is non-statistical and qualitative in nature. Normally, this type of data is analyzed thematically by the researcher before going for further study of the data. Theme analysis aims at finding, describing, and classifying themes in data, and it is a common part of most research (Braun & Clarke, 2006).

A qualitative questionnaire can encapsulate the theme of stories to show the magnitude of the participants in the form of an overlap of their responses. When it comes to analyzing surprising numbers of respondents, a huge advantage of qualitative data is thematic

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analysis, which allows for a closer look at particular themes or patterns within responses from all participants or sub-population (Braun & Clarke, 2006).

A thematic analysis is a method of highlighting patterns of responses in the results. The following steps are part of the classical process of applied thematic analysis. The six stages are as follows:

1. Data Familiarization: in this stage, the researcher starts to read the data collected from the questionnaire, and the researcher reads it several times. Until he gets familiarized with the content to generate the first impression.

2. Generating Initial Codes: This stage deals with a close examination of the data to later identify interesting elements concerned and related to the research; these elements are key words that capture specific concepts, beliefs, and ideas of viewers concerning the Benjamin and Daisy relationships.

3. Searching for themes: this stage is concerned with grouping initial codes together, relying on their similarities and relations to form later themes; for instance, a group of codes concerning Daisy and Benjamin connection through time suggests a theme of love.

4. Themes Review: This stage is for checking out. It is typically a close analysis of the identified themes. In this stage, it is very important for the researcher to assess if the themes present and reflect the data collected exactly and make sure that they are different from each other. In this stage, the researcher may need to revise or make some desertification.

5. Definition and Naming Themes: This is the final step, where the researcher starts to name and define themes. These names or definitions have to be brief and accurate, and also, the name has to epitomize the idea that the name holds.

At the end of the day, this coding process progresses in systematic steps that are grounded in relevant literature in order to provide meaningful insight into the research question. This refers to a general method to classify data whose subject matter is of an

exploratory nature. These types of qualitative data have made thematic analysis a popular method for researchers who conduct interviews, focus group discussions, or otherwise transcribe free-flowing text. This paper illustrates how researchers using thematic analysis can begin to map their participants, beliefs, and thoughts, making the results easier to interpret. We need to recognize that our choice of analytical strategy constrains the inferences drawn from research (Braun & Clarke, 2006).

B. Finding Presentation

The following section provides the findings from the different questions asked to the participants in the online questionnaire. These findings are discussed in the light of the data collected in this study and prior research and the theoretical and analytical body of knowledge described in the literature review and earlier chapters. In addition, the section evaluates the actual data in order to draw possible conclusions, addresses the research questions, assesses the consistency of the findings with the intended aims of the study, and concludes with implications for future research in this area.

B.1 Presentation of the Questionnaire Results

The following explanations present a narrative overview of each question based on the qualitative questionnaire, outlining the question's objective.

Section A: Demographic Analysis

This section is optional it concerned with the participants information it consist of three main questions each one have a specific purpose

Question 1: What is your age range?

Table 3. 1 Viewers Readers Age Range

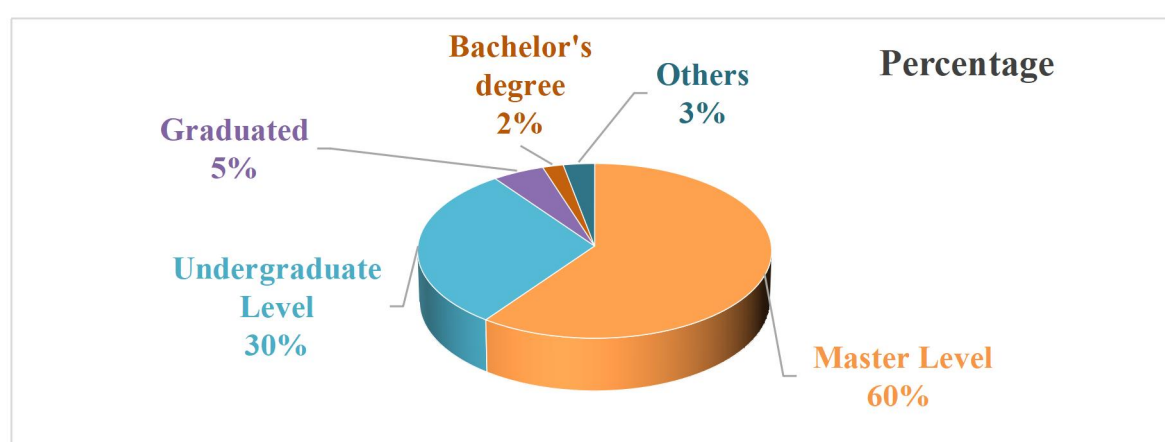
Age	19-30	31-50	50-85
Numbers	15	1	1

Table 1 self-made based on statistics collected from a qualitative questionnaire self-administrated.

The largest percentage of the respondents falls within the 20-30 age range, meaning that the audience is relatively young with a few samples from other age groups above 30. This question is meant to help in establishing the gender distribution of the respondents and also investigate tendencies or disparities in opinion splitter by age. It also supports identification of the target group for the content or research being conducted. Undoubtedly, people of different genders may have different views on the events of the story, and due to their gender, they have different ways of experiencing life and different cultural representations.

Question 2: What is your highest level of educational attainment?

Figure 3.1 Educational Attainment



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Figure 1 self-made based on data collected from a qualitative questionnaire self-administrated.

The largest percentage of the participants have a master's degree, followed by the undergraduate level, which means that the study will rely on an academic level of comprehension and analysis at a high educational level as a scientific researcher. This information can help to analyze the level of literacy and the ability to critically think of the respondents and can be useful to evaluate if the educational level plays a role in understanding and interpreting stories.

Question 3: Have you read the original F. Scott Fitzgerald short story?

Figure 3.2 Fitzgerald Novel Story Readership

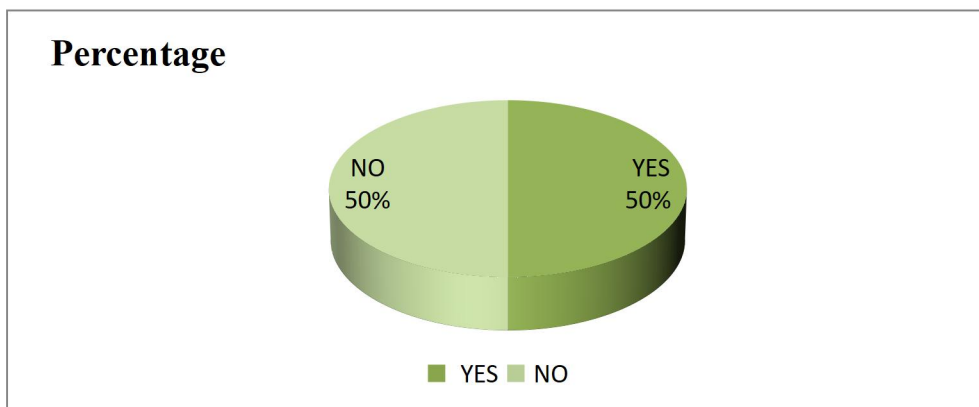


Figure 2 self-made based on data collected from a qualitative questionnaire self-administrated.

The sample population was evenly split between those who had read the story and those who had not; different readers bring different perspectives. Equal division will give the impression that there are many possible interpretations and thoughts that contribute to understanding and analyzing themes of the story and its purpose.

Section B: Narrative Voice and Cinematic Techniques

This section is concerned with the participant's film viewers experience; it consists of five main questions with different types, two types of multiple-choice questions, and three open-ended questions.

Question 1: How would you describe the overall storytelling style of the film?

Figure 3. 3 The Film Storytelling Style

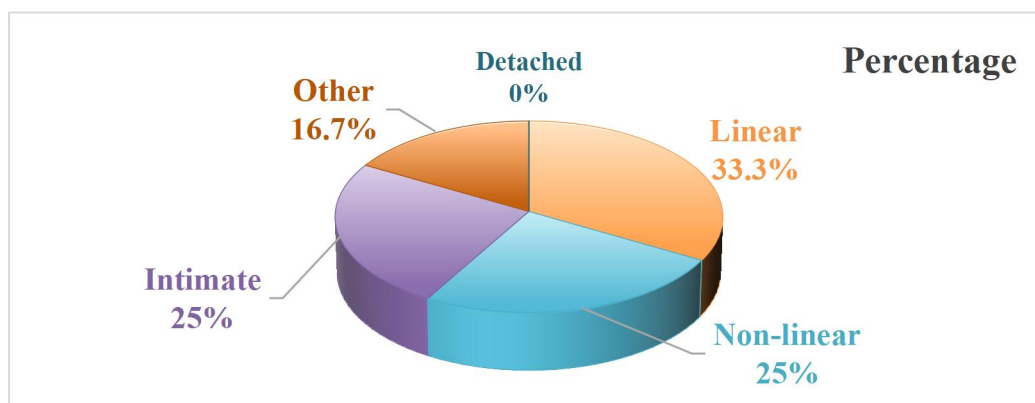


Figure 3 self-made based on data collected from a qualitative questionnaire self-administrated.

The questionnaire results indicate that there is no clear opinion concerning the overall storytelling style of the film; however, a large number of respondents (33. 3%) said that the overall storytelling style of the film is linear; however, 25% found it non-linear. The same percentage said that it is an intimate storytelling style. Finally16. 7% of the respondents say that the storytelling style is another category. These findings indicate that the movie may have a complex and diverse narrative style, a mixed method of linear and non-linear elements or contain intimate and detached perspectives. The results also show that the respondents might have found the movie's method of telling the story to be unique or unconventional since a significant number of them chose the "other" option.

Question 2: Did you feel a sense of connection with the main character, Benjamin Button? Why or why not?

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The participant's reaction to Benjamin Button shows that the movie is more than a fictional concept turned into reality; it is deeply human. Thus, the primary aspect of the viewer's identification with the character is based on the universal feelings and aspirations, the existence of which the film reveals through the story of Benjamin. The participants' focus on empathy shows that the film effectively portrayed Benjamin as a human being. However, the audience can easily identify with the character's common feelings and goals despite his unconventional lifestyle. This emotional connection is another layer created primarily by themes of the movie, namely love, loss, and existential search.

The common aspects of people's lives are put into the framework of the reversed life cycle, which makes viewers think about their preferences and perceptions of time, aging, and death. Furthermore, the awareness of the participants regarding the potential influence of Benjamin on people's self-reflection proves that the film can also have such an effect. Benjamin's life route is revealed as a kind of mirror in which the audience has to look at themselves and think about their values, priorities, and the essence of human existence. Lastly, it is evident from the participants' responses that "The Curious Case of Benjamin Button" is more than just a good movie; it is a motivating story that makes the audience think about life. Thus, one can conclude that the film's capacity to inspire feelings, provoke reflection, and open-mindedness is its strength and relevance.

Question 3: How important do you think the film's visual effects were to the story?

Figure3.4 The film's Visual Effects Significance

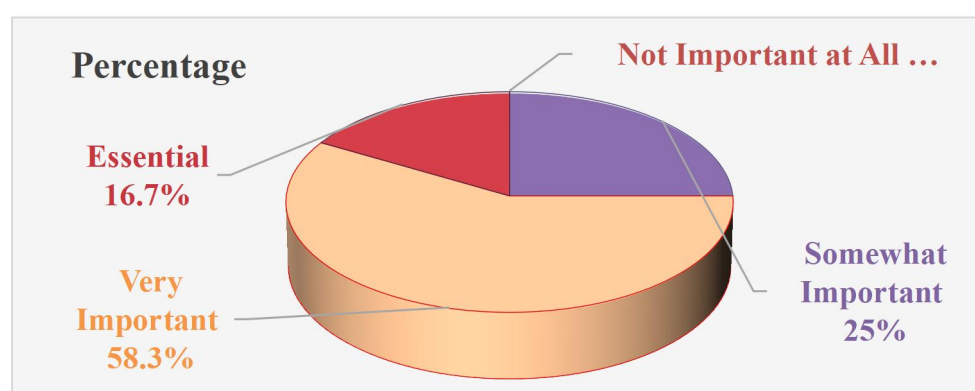


Figure 4 self-made based on data collected from a qualitative questionnaire self-administrated.

The majority of respondents, 58.5%, indicated that the film's visual effects were very important to the story. Additionally, 16.7% said that the significance of the visual effects was essential, while 25% said that visual effects were partly important for the creation. It is important to consider the quality of the special effects employed in the film to appreciate how Benjamin's condition is captured and the feelings that may be elicited in people by his story. The aspect of the physical change of Benjamin throughout his life was effectively presented in the film, thus making the film realistic and grounding the magical realism.

Question 4: Can you recall any specific scenes where the use of editing or camera techniques (e.g., close-ups, flashbacks, light and color) particularly impacted your understanding of the story or a character's emotions?

The film *The Curious Case of Benjamin Button* is a cinematic examination that concerns time, gender, romantic feelings, and visual techniques. The following analysis has been obtained from the viewer's responses to the question above, which concerned the film, editing, camera techniques, and the extent to which they contribute^{2d} to the construction of audience knowledge about the film. The participants constantly pointed out that the manipulation of time was one of the key innovations in this movie. Flashbacks and flash-forwards that reflected Benjamin's typical life trajectory were, in general, considered its

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principal narrative strategy. For instance, one of the participants said, 'The entire film hinges on this technique.' Besides, such temporal non-linearity gave a reflection of Benjamin's experience that would not ordinarily be possible, as well as increased audience engagement due to suspense and excitement.

As far as other reactions of viewers to the movie are concerned, there was an aspect of visual narration and great use of light effects, color combinations, and angles of shots with which some feel could be elicited and the general tone lifted. For instance, warm colors used during the filming of the ballet studio were used to provoke feelings of tender and warm. Close-up, shooting made Benjamin and Daisy look intimate at these most tender moments, which is not the case with any other shot anywhere else in the movie. Character development also benefits from cinematography since it provides a much broader perspective for it to occur. For instance, when Benjamin looked like a child but had an old man's body, it indicates how the technique contributes to the style and meaning of the film. Another reaction of viewers to the movie: one of the participants remarked, "The scene where he was at the age of 7 and looked like he was an old man and couldn't walk. The effects were wisely used to show that he is in the body of an old man." Moreover, the use of such reflective surfaces as mirrors is interpreted as a visual symbolism to show how the characters' relationship is changing in the film over time, and that reinforces that time is one of the films and the story's main themes.

All in all, it is necessary to note that the film under analysis presents a perfect example of the profound understanding of the given cinematographic means to express intense emotions.

Question 5: Did the film's score (music) play a role in shaping the emotional tone of the story? How so?

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The majority of participants believe that the movie score influences the emotional landscape of the film. They claimed that the music perfectly matches the visuals, and the general plot of the movie, according to them, was one of the best used throughout the movie in relating the emotional changes of the characters, including that of Benjamin Button and Daisy. As one participant expressed, "Yes, personally, I thought it matched the overall emotions portrayed through the characters." Here it is somehow clear that the combination between the images and sound has a great role in affecting the audience emotionally. The responses show that the audience believes that the score may express ideas or translate feelings from the film not only concretely but also reflected by the participants, and this suggests that the musical score plays a role to help the viewers grasp further meanings of the movie themes. To illustrate that, one participant noted, "There is no shadow of doubt about that, yes; simply because music all by itself can manifest several themes, including the concept of time. Another participant described the score as "haunting beauty. " He explains that the use of strings, piano, and light percussion in the movie effectively captured the nature of characters lives, including that of Benjamin.

Section C: Interpretation and Evaluation

This section concerned with the participants film viewing interpretation and evaluation it consist of four main questions three open-ended questions and one multiple choice question.

Question 1: How did the film adaptation compare to your expectations for a movie?

Most of the respondents showed a degree of satisfaction with the film adaptation of "The Curious Case of Benjamin Button." It is mainly positive, with most participants admitting to feeling happy. Although many respondents who had not previously read the original short story commented that the film had attributes and qualities of its own. The other

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respondents who had read the book indicated their sentiments about the fidelity of the story to the short story, as well as also appreciating the spectacular technical work and visualizations. One could say that the filmmakers paid quite a bit of attention to the visual quality of the look of the world, which complemented the unconventionality of the storytelling. Also quite often, the big emotional responses were mentioned by various respondents, which indicate that the filmmakers managed to convey the themes of love, loss, and time. Some respondents were thoroughly comfortable with the entire adapted version, and some respondents commented about the distillation of the performances of the main characters, indicating that they felt they participated in the story. A few indicated that in instances, they thought that the film actually performed better than the short story, in establishing the events and developing the characters, and also in exploring the concepts. What this indicates is that it was a new work and not only a trans-creation from the source, but rather an interpretation and borrowed responsibly from the original source of attraction.

All in all, it will be right to state that the cinematic adaptation of “The Curious Case of Benjamin Button” is quite successful. It has found favor with audiences in the physical, emotional, and rational domains of their existence. The efficient presentation of the story and adherence to the principles of the source can impress viewers and receive a positive response.

Question 2: Did the film make you think differently about any of the themes explored in the story (e.g., time, life and love)?

According to respondents the film significantly impacts their perceptions of time, life, and love. Many responses said that the unique construct around Benjamin aging challenged their typical understanding of those ideas. The way in which the film portrays time as a fluid allowed the audience to think of time as one of its greatest assets. In fact, it transformed their perception of their lives radically, which has to do with human freedom and agency. Almost every individual will, at a certain time in their life or another, imagine or wish how they can

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work their life in the reverse. This perception made the viewers think about how people estimate time in their lives and how much worth each age in their lives. By relating Benjamin's story, the viewers were given a message that although they may get complications as they grow older, age should not be seen as something dreadful. It also led them to think for the first time about how best to use scarce time, whether or not in the future we took the path of our own choosing.

Themes were touched upon without any elaboration; some pointed to love as one of the themes. The answers did not mention anything pertaining to how the story influenced the viewer's perception of love, despite the fact that the movie was all about love between Benjamin and Daisy. Their relationship for long was cared for by many viewers, especially the fact that love was seen to overcome time, the changes that come with it, or even the difficulties in life. However, despite the change of look, the concept of love seemed to linger among the respondents for most of their lives. It was highly appropriate to be able to observe the element of value for relationships in all the stages of life that the movie had portrayed.

In general, the analysis of the results provided responses shows that the film seems to have an impact on the audience. However, a large number of participants focus on the idea of time and life more than love and agreed that they have changed their thoughts concerning those themes.

Question 3: If you have read the original short story, how did the film's portrayal of the story differ from your interpretation of the text?

The sample population of the study is divided into two groups: the first group has read only the story, while the second group watched only the movie. The majority of them indicate that they only did this a long time ago, and they are unable to remember exactly the details. Although their answers and observations may lack specifics, it is quite clear that they did

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understand the main points of the film and the book and can offer their vision of what was added or omitted in the process of the film adaptation. For the participants, the film appears to extend significantly on the original short story at the level of character development, providing more contexts and going deeper in presenting different themes.

The first difference they have mentioned is that the film is a screen version while the literature version is a book. They note that the film uses several film techniques, such as visual symbolic messages and music, among others, such as costumes and make-up. However, the original story relies on the use of words in the depiction, description, and elaboration of the characters. These differences make the adapter capable of working willfully to transfer elements from literature from one medium to another. Furthermore, the film adaptations often aimed at a wider audience than the original literary work; the participants state that the adaptation version exceeds their expectations even though the majority of readers and viewers prefer the original story as a unique work; they do not deny the cinematic version but have certain reservations about it.

Also, participants believe that filmmakers provide a simple copy of the original source; this includes the complexity of plots, developing characters more clearly, and providing more visual cues to ensure accessibility and engagement through a higher quality of cinematic adaptation. However, the process of adaptation may face some limitations; this forces the filmmaker to make some changes by prioritizing certain story elements and condensing or eliminating others, and this may change the original story structure.

Although both versions seem to explore similar themes such as time, life, aging, and love, still, in some cases, the movie could easily overemphasize one theme as compared to the other because of the type of media it employs, not to mention its audience. The film adaptation generally seeks to enlarge the world to give you an even deeper visual experience,

while the short story has to resort to a more limited environment to portray its themes largely according to character development.

The participants did not focus on how both were written; what was necessary for them was how both presented the main ideas of the story, which influenced their perceptions and expectations for them. This proves that the cinematic adaptation may change the original story elements without touching the uniqueness of the source material.

Question 4: what percentage do you offer to encourage the adaptation of literary works?

Figure 3.5 The Encouragement of Adapting Literary Works

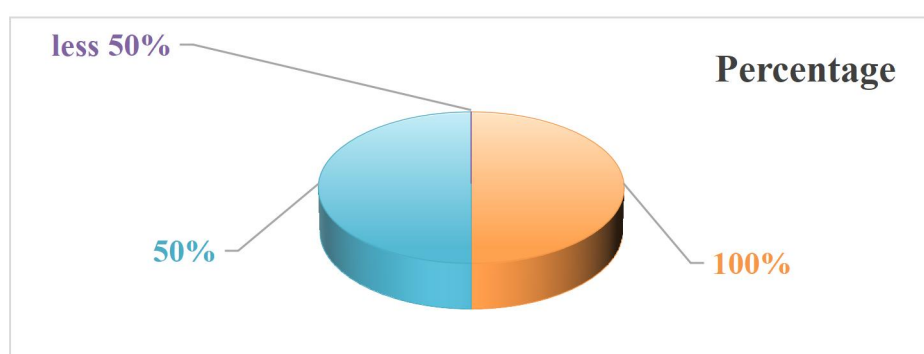


Figure 5 self-made based on data collected from a qualitative questionnaire self-administrated.

The sample of population was evenly split equally between those who encourage the adaptation of literary works and those who do not; these diverse viewpoints lead to varied views. The equal division will give the impression that there are many possible interpretations and thoughts that contribute to, on the one hand, encouraging the adaptation of literary works and, on the other hand, willing further research in this field.

B.2 Interpretation of Findings

This study chose to begin by knowing the degree of the academic comprehension and analysis of our subjects as scientific researchers based on their education level. This information can help to understand how well the participants can think critically.

Adaptation Impacts on the Audience Interpretation of Themes and Thematic Richness

The responses indicate different and diverse thoughts concerning their experience with the film and its elements; this leads to several aspects that were discovered from the presentation and the analysis of the results. The first aspect discovered from the findings is the human essence of Benjamin as a main character in both the film and the literature story. Benjamin serves as a normal man in society who tells his story and lives his days growing up, but as this younger man is the main character of the story, he is at the center of both the film and the novel. The film resonated with the audience and received a large number of agreements as a great and successful adapted film. This is one of the factors in which the success of the film lies in exploring the universal human experience through the way Benjamin portrays a normal individual struggling with emotions and aspirations.

The second aspect is the strength of the cinematic factors: The findings also point out the importance of cinematic devices in conveying the message represented by the story because the movie is an imitation of the original story. Benjamin's physical change is quite evident in the film, and the visualization supports this part in the movie. These include a comprehensive analysis of the transformation of Benjamin and the use of different cinematographic techniques. This takes the audience's attention and makes them more focused. The manipulation of time through cinematic devices takes part in that. The film uses flashbacks to show Benjamin getting older as a younger man in reverse in an effective, perfect way. Here is clear how the film successfully manipulates time by seeing Benjamin reversely get younger in the body of an old man; the film also uses light, color, and camera angles in a careful and perfect way to create emotional tone and make audience engagement.

In addition, another thing to which the responses pay attention is music; the latter is also considered to be significant for a deeper understanding of how the film's music influences the audience emotionally and how it forms the emotional landscape of the film. Here, the music facilitates how the audience understands themes within the show through the

Adaptation Impacts on the Audience Interpretation of Themes and Thematic Richness

integration of visuals and the plot that creates the audience's perception of fictional events as real and makes them feel as if they are part of the story that the characters in the original story are living. One more point that the responses note and which emphasizes the success of the film is its capacity to provoke thoughts and feelings about some of the themes that concern the audience and captivate their interest, for instance, love, time, life experience, and humanity.

The results show that both the film and the short story show effectively themes such as time, life, aging, and love. The movie *The Curious Case of Benjamin Button* may focus on the issues of aging and time, which gives the viewers unusual inspiration to rethink the priorities of life. Here it is clear that the success of the film relies on the creation of a good connection with audiences on a fundamental human level, despite transcending the boundaries of fantasy storytelling.

The results suggest overall that the film was well received by audiences, and brought a new layer of cinematic experience in capturing elements from which made the story unique. The first derived point from the effect of the movie on the viewers is that the movie stimulates strong emotional responses, provokes deep reflection on the main themes presented by the movie, and makes the audience more engaged. The second point is the ability to balance between preserving faithfulness to the source and coming up with new ideas for the movie. In fact, in some cases, the film may transcend the boundaries of fictional literary storytelling due to cinematic medium demands and needs, however, David Fincher, in this film showed that he was able to achieve an effective balance between the cinematic demands of the medium and remaining faithful to the source material; he successfully did that. This proved through the agreement of the audience responses that the film did not influence the essence of the original story; however, it reinforced it by presenting a great cinematic experience.

Adaptation Impacts on the Audience Interpretation of Themes and Thematic Richness

This explains the difficulty of the adaptation of literary works. The other effect is the visual elements, which create an appeal to the audience and help them relate and feel a certain way about the theme. In comparison to, the short narrative this offers a fuller experience while preserving and enhancing its essence. The results also reveal the tendencies of film adaptation and how filmmakers do their best to show the element of the source material in a more uncomplicated manner; such alterations can impact the plot configuration of the original narrative. This does not in any way diminish the success of the adaptation, however, reinforces it.

Finally, the results reveal the details of the comparative analysis between the film and the book concerning the issue of fidelity. This goes straight to answering the central research question. The findings also explain how the film informs the audience about characters, themes, events, and signals. The study asked how the film's visual and aural dimensions might have enhanced or displaced its narrative voice.

C. Visual and Stylistic Choices in the Curious Case of Benjamin Button

The Curious Case of Benjamin Button directed by David Fincher is one of the biggest changes from the director's work in terms of both subject matter and aesthetics. This movie deals with time, aging, love and death, and these are presented through a symbolic cinematic structure that is intentional and strategic, which reflects the emotional content and narrative spine (Stephen Mulhall 2013). The film's aesthetic setting is fundamentally dependent on its innovative digital technology use. His exploration of the Viper Film Stream camera for an all-digital workflow was a watershed in his career. Technological turnabout provided unprecedented control over the visual landscape that had not been experienced before due to its fine-grained nature. The adaption of this new technology was significant since it presented

Adaptation Impacts on the Audience Interpretation of Themes and Thematic Richness

a step away from traditional film processing, which resonates with the narrative contemplation of non-standard timelines (Stephen Mulhall 2013).

A main feature of the movie's visuals is the color palette. This film that is there where warm sepia hue prevails in the narrative again speaks about time and memory and also gives it a sense of nostalgia. This is in direct opposition to a lot of Fincher's previous output, where images were very high contrast or unsaturated. The sepia tone also separates the central narrative of the film from its contemporary Katrina shots, which come in cooler shades and vivid colors to demonstrate how things really are now. Moreover, this plan of color extends beyond its general palette. For instance red, which appears suddenly in Daisy's dress, is a powerful visual statement in a film full of earth colors, this brave chromatic selection is eye-catching and indicates passion and love or something from a world beyond ours.

Unlike other Fincher movies, the director moderates complex dynamic cameras in Benjamin Button. This results in a shift to more of a motionless display that helps in focusing on the actors' portrayal and the set designs. This was a conscious decision based on the film's introspective idea about characterization. Setting and production can be seen in light with the accurate reconstruction of settings of the specific period with the integration of CGI and digital matte paintings, to sum up the cinematic feel or realism that has been captured and realized within the film. The type of editing used to film reflects slowness in the form of pacing and correlation is linked to the contemplative themes of the movie. Angus Wall and Kirk Baxter pay greater attention to emotional depth than quick-cutting dynamism, hence giving room for the audience to fully connect themselves with the characters they watch growing up over time.

Alexander Desplat's composition also aids in both the visible and narrative aspects of the movie and produces a lovely and rather romantic sound. On the other hand, his music is more

upbeat and affectionate unlike Howard Shore or David Shire who worked with Fincher before. From the same point of view, it is also possible to conclude that period song has been incorporated to fit the concept of the film from the viewpoint of its ancient and emotional context. (Beyl 2022)

David Fincher took a brave risk by making *The Curious Case of Benjamin Button*. This endeavor included using digital technology, working with a more subtle tone range as well as restricting camera movements thus creating an inventive cinematic language that best resonates with the movie's themes. Therefore, it does not only please one visually but also evokes an emotion. (Stephen Mulhall 2013)

C.1 Film Techniques that Promote Counter-romance

Mulhall shows in his evaluation that Fincher employs techniques to emphasize the anti-romantic subject of the moving clock, with one such technique created by way of a grieving father whose son perished in a struggle serving as a symbol at some stage in the movie. Looking back by moving time in reverse leads people to romanticize the past and ignore change. In this emotional series, Mr. Gateaux is supplied with tears in his eyes, showing that when time runs backward, he wastes his try to halt time, and his only son changed into killed.

Daisy's story at the end of the film corresponds to the plot and means that the film is more about the richness of life experiences in love and death. However, this consciousness opposes standard satisfied endings which might be set beforehand. Thus, witnessed by the audience through Daisy's memory, the film is a touching reflection on the transience of life and human bonds, without exaggeration on anything else.

Many scenes are devoted to a warm and sweet friendship between Benjamin and Queenie, the girl who never turned her back on him because of his physical handicap. These

elements symbolically raise the film's theme which is human precarious relationships and romantic feelings unrestrained by the love of strangers.

Finally, it can be stated that "The Curious Case of Benjamin Button" goes beyond the conventions of a typical romantic story. Thus, based on the critical analysis of the movie, the deconstruction of the romantic clichés, and the presentation of the other ways of relationships' organization, as well as the cinematographic means used, the movie presents itself as being more real and, consequently, more profound.

C.2 Investigating the Relationship between Body and Soul in the Benjamin Button Story

In his filmography career, David Fincher brought "The Curious Case of Benjamin Button" in 2008, and this movie can be understood as a rather interesting shift from the typical representation of the human experience. Thus, it can be stated that the given film negates the idea of a free-floating soul and its perfect harmony with the body. Through a comparative analysis of Fincher's depiction with that found in F. Scott Fitzgerald's source material, "The Buttonizer" (1922), Mulhall, Stephen, in his essay argues, explores the film's central theme, the fact that Benjamin Button is physically degenerative but mentally progressive.

The premise upon which Fincher chose to tell his story is Benjamin's oddball syndrome. Unlike Fitzgerald's protagonist, Benjamin is born with the physical disabilities of an octogenarian and hence never has the possibility of regressive aging like the latter. This change prepares for the movie's plot and its focus on the given theme. As Benjamin moves forward in time, he has the disposition of youth, which is in a man's body that is growing old. This dynamic leads to the creation of relationships at different points in the male protagonist's life. In childhood, he remains isolated from other children due to his physical disability, which

makes children's playtime always heartbreaking. In his adulthood, the effects of youthful desire are on the aged body, which hinders him and his relationship with Daisy. But when Benjamin is physically and mentally ready for a period in which he regains possession of his body and soul, the world conspires against his harmony with his inner self, as demonstrated by Daisy's tragedy. Through Benjamin's perpetual oscillation between the internal and external, Sachs collapses the usual figurative life narrative and presents the audience and Benjamin with the paradox of embodiment.

The portrayal of Benjamin's condition also becomes the filmmaker's commentary on the conventional idea of an embodied soul as a perfectly intertwined body-soul partnership. This particular kind of nostalgia is thus nicely illustrated by Fitzgerald's story, which is weaved around the device of Benjamin's body and mind developing backward. But Fincher rejects this codependency; while Benjamin's body and soul appear to be identical, the film shows how another force can disrupt this harmony, as seen in Daisy's accident (Mulhall 2013).

This revolution highlights the film's themes of the human body being out of balance with its spiritual equivalent or purely physical. In contrast with Fitzgerald's more fixed imagery and prefiguring of the body as determining the soul, Fincher implies reciprocal functionality. The external environment of the world and the barriers set by the human tangible body always stand as barriers to the prospects of a harmonious mind-body connection.

D. Limitations of the Study

This study shows how the narrative techniques and cinematic elements in Fitzgerald's "The Curious Case of Benjamin Button" have kept its literary essence. Limitations in this study may be caused by different factors affecting consistency and coverage. These limitations include the small sample, and the lack of sources in this field, especially those

related to cinematography devices and how the filmmaker uses them in adapting literary works.

E. Future Recommendations

The following recommendations are developed to understand better the narrative techniques and cinematic choices in Fitzgerald's *The Curious Case of Benjamin Button* in maintaining its literary essence, and to improve that cinematography may change the narrative structure but keep the audience engaged by providing a copy version which preserves the essence of the source. So we recommend that future researchers in this field, at first read a lot of studies relevant to this area then expand the sample to have more responses and thoughts, and second, try to explore cinematic adaptations in depth by examining how the actors bring the characters to life and how their performances align with or diverge from the novel's portrayal. Additionally, in this field try to concentrate on the transition from the original to the adaptation by going deeper into cinematography procedures and, afterward, study the directors' masterful use of camera angles and the role of editing and sound design in revealing the novel's character.

Conclusion

In conclusion, this chapter's purpose was to explain the research methodology used in this study concerning the research design, sample, data collection techniques, and data analysis procedures that were employed in chapter three of this research study. Chapter three also provides an effective detailed analysis of the cinematic strategies used in the film, explores the audience's perception, and draws out the audience's significant themes, emotions, and interpretations. In addition, thematic analysis contributes significantly to comprehending the distinction between the film and the source and how effective Fincher was in translating and capturing the essence features of Fitzgerald's story and main themes through a high cinematography quality.

General Conclusion

General Conclusion

In culmination, this dissertation discusses the interaction between cinematography and literature, namely Fitzgerald's novel and its adaptation in the film by David Fincher; it compares the nuances of literary and cinematic imaging in preserving the true spirit of the movie. This exploration has been enriched by additional penetration into the domain of adaptation theory that has been developed by renowned theorists and scholars including Linda Hutcheon, Brian McFarlane, Robert Stam, Ruth Prigozy, and Barbara Correl, who give the overall perception of the major aspects and concepts that define this transformation and show various comparative analyses and case studies in matters of adaptation. This study has unveiled the nexus between cinematography devices and its impact in shaping audience perceptions and interpretations concerning adaptation literary works, while challenging to maintaining the essence of the original source and the creation of a successful work meticulously examining the convergence of cinematic techniques such as visuals, editing, music and the path to capture the narrative themes and its tone.

Through the lens of these scholars and guided by the insights they offer and the responses of the viewers and readers of the questionnaire provided by this research, the conclusion of this study has profound meaning. The exploration of cinematography in Fincher's selected has illuminated how this innovation able to create a solid relation between literary narrative with its style and cinematography with all its techniques which lead to transfer the original story into screen despite, of the changes and the challenges that the filmmaker may face in order to capture the essence of the source material while craft a successful unique version that does not change the literary principles however, reinforce it.

This project challenged conventional ideas about the relationship between the narrative voice that runs through the book and the cinematic devices used in the adaptation by highlighting the matters about Fincher's adaptation that provide the audience with cinematic experiences to bridge the gap between literary brilliance and visual storytelling by offering a

General Conclusion

new lens through which to experience the novel's themes of aging, time, and the search for meaning, which may be a way for motivating people to read books. In doing so, this thesis revises ways of evaluating the adaptation of literary works by insisting on the inherent connections between literary principles and cinematic innovation and how they are received and judged by the audience. The responses have revealed the details of the comparative analysis between the film and the book concerning the issue of fidelity, which shows that both the film and the short story show themes effectively such as time, life, aging, and love. This highlights that Fincher has succeeded in capturing the main element of the novel by shaping the audience's interpretations and perceptions through cinematography, which means that adaptation succeeds in both the recreation of the original story and maintaining its essence. Here it is clear that the success of the movie *The Curious Case of Benjamin Button* relies on creating a good connection with audiences on a fundamental human level, despite transcending the boundaries of fantasy storytelling. This project also highlights Linda Hutcheon's idea about the role of reader and viewer; she emphasizes the fact that viewers are not negative in judging; however, in reality, they are participants in the reinterpretation of the original work; they actively participate in the process of adaptation through their experiences and their knowledge.

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Appendices

Appendix A

F. Scott Fitzgerald Biography



F. Scott Fitzgerald born on September 24, 1896 in St. Paul, Minnesota, to a middle-class Catholic family. He was named after his far off cousin, Francis Scott Key, who created the verses to “The Star-Spangled Banner,” the American national song of devotion. Mary “Molly” McQuillan Fitzgerald was his mother, the girl of an Irish migrant who made a fortune as a discount merchant. His father, Edward Fitzgerald, was of Irish and English parentage and had moved from Maryland to Minnesota taking after the American Gracious War and begun a wicker-furniture fabricating firm. Fitzgerald was a 20th-century American short-story essayist and writer. In spite of the fact that he completed four books and more than 150 brief stories in his lifetime, he is maybe best recalled for his third novel, *The Great Gatsby* (1925) is today widely considered the great American novel. *This Side of Paradise* was the first novel by F. Scott Fitzgerald, published in 1920. Immature though it seems today, the work when it was published was

considered a revelation of the new morality of the young in the early Jazz Age, and it made Fitzgerald famous. This fame opened to him magazines of literary prestige, such as Scribner's, and high-paying popular ones, such as *The Saturday Evening Post*. Fitzgerald wrote another novel titled *The Beautiful and Damned*, published in 1922. Fitzgerald's second novel, it concerns a handsome young married couple who choose to wait for an expected inheritance rather than involve themselves in productive, meaningful lives. Moreover, *Tender Is the Night*, semi-autobiographical novel by F. Scott Fitzgerald, distributed in 1934. It is the story of a therapist who weds one of his patients; as she gradually recuperates; as she slowly recovers, she exhausts his vitality until he is, in Fitzgerald's words, *un homme épuisé* "a used-up man". Fitzgerald married Zelda Sayre on 3 April 1920. The couple had only one child named Francis or Scotty. The Fitzgerald's turbulent family life has inspired numerous biographies, novels, films, and television series Fitzgerald died December 21, 1940, Hollywood, California.

Appendix B

The Curious Case of Benjamin Button Book



The Curious Case of Benjamin Button by F. Scott Fitzgerald, with cover outlines by James Montgomery Flagg. It was at first published in Collier's Magazine on May 27, 1922. Taking after that, Fitzgerald included it in his 1922 book Stories of the Jazz Age, which is occasionally republished as The Inquisitive Case of Benjamin Button and Other Jazz Age Stories. In 2008, a motion picture adjustment of the novel was discharged.



Collier's

THE NATIONAL WEEKLY



New York: 416 West 12th Street. London:
6 Henrietta Street, Covent Garden, W. C. 2

May 27, 1922

Copyright, 1922, by P. F. Collier & Son Company,
in the United States, Great Britain, and Canada



JAMES MONTGOMERY FLAGG

It was impossible for Mr. Button to ignore the fact that his son was a poor excuse for a first-family baby

As long ago as 1860 it was the proper thing to be born at home. At present, so I am told, the high gods of medicine have decreed that the first cries of the young shall be uttered upon the anesthetic air of a hospital, preferably a fashionable one. So young Mr. and Mrs. Roger Button were fifty years ahead of style when they decided, one day in the summer of 1860, that their first baby should be born in a hospital. Whether this anachronism had any bearing upon the astonishing history I am about to set down will never be known.

I shall tell you what occurred and let you judge for yourself.

The Roger Buttons held an enviable position, both social and financial, in ante bellum Baltimore. They were related to the This Family and the That Family, which, as every Southerner knew, entitled them to membership in that enormous peerage which largely populated the Confederacy. This was their first experience with the charming old custom of having babies—Mr. Button was naturally nervous. He hoped it would be a boy so that he could be sent to Yale College in Connecticut, at which institution

The Curious Case of Benjamin Button

By F. Scott Fitzgerald

Illustrated by James Montgomery Flagg

the Maryland Private Hospital for Ladies and Gentlemen he saw Dr. Keene, the Buttons' family physician, descending the front steps, rubbing his hands together with a washing movement—as all doctors are required to do by the unwritten ethics of their profession.

Mr. Roger Button, the president of Roger Button & Co., Wholesale Hardware, began to run toward Dr. Keene with much less dignity than was expected from a Southern gentleman of that picturesque period. "Dr. Keene!" he called. "Oh, Dr. Keene!"

The doctor heard him and stopped, faced around, and stood waiting, a curious expression settling on his harsh, medicinal face as Mr. Button drew near.

"What happened?" demanded Mr. Button as he came up in a gasping rush. "What was it? How is she? A boy? Who is it? What?"

"Talk sense!" said Dr. Keene sharply. He appeared somewhat irritated.

"Is the child born?" begged Mr. Button, a trifle more calmly.

Dr. Keene frowned. "Why, yes, I suppose so—

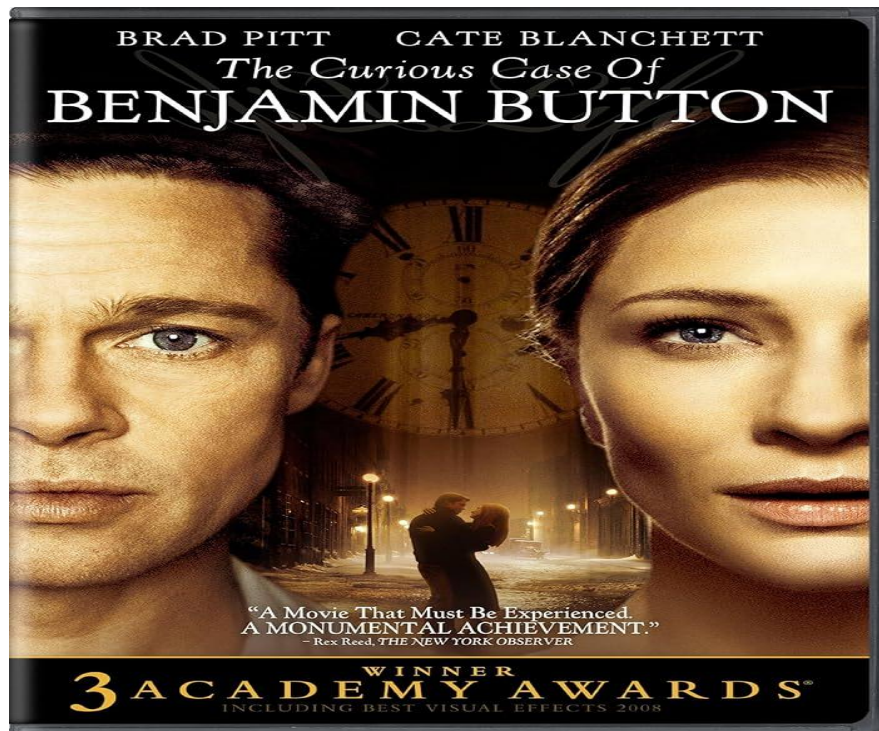
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Original from
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"The Curious Case of Benjamin Button", a short story by F. Scott Fitzgerald, published in Collier's Magazine, May 27, 1922, New York Illustrations by James Montgomery Flagg.

Appendix C

The Curious Case of Benjamin Button film



The Curious Case of Benjamin Button is a 2008 American fantasy romantic dramatization film directed by David Fincher. The story-line by Eric Roth and Robin Swicord is unreservedly based on the 1922 short story of the same name by F. Scott Fitzgerald. The film stars Brad Pitt as a man who ages in turn around and Cate Blanchett as the love interest throughout his life. Producer Ray Stark bought the film rights to do the brief story inside the mid of 1980s with Universal Pictures backing the film, but fought to actuate the wander off the ground until he sold the rights to producers Kathleen Kennedy and Frank Marshall in the 1990s. In show disdain toward of the truth that it was moved to Paramount Pictures in the 1990s, the film did not enter generation until after Fincher and Pitt checked on next to the rest of the cast in 2005. Central photography started in November 2006 and wrapped up in September 2007. Digital Domain worked on the visual impacts of the film, particularly inside the handle of the change of Pitt's character. The Inquisitive Case of

Appendices

Benjamin Button was released in North America on December 25, 2008 to positive studies, with major commend for Fincher's planning, Pitt's execution, era values, and visual impacts.

Résumé

Cette thèse cherche à explorer l'interaction entre les techniques narrative et la cinématographie numérique dans la réalisation de "The Curious Case of Benjamin Button" de F. Scott Fitzgerald dans son adaptation cinématographique m, David Fincher 2008. En analysant la structure du récit dans le roman et le travail de la caméra du film, cette thèse examine la manière dont l'adaptation préserve et explique l'essence du contenu source malgré les modifications apportées à la source originale. Cette thèse discute et contraste la manière dont l'adaptation cinématographique contribue aux stratégies narrative alternatives du film et du roman, respectivement. Les résultats indiquent que l'adaptation cinématographique préserve les éléments centraux du récit du roman, ainsi que de nombreux détails qui y sont inclus, mais joue un rôle important dans la compréhension du public tel qu'elle est présentée à l'écran et la compréhension émotionnelle à travers des scènes de transition non présentes dans l'œuvre littéraire. Cette thèse vise à améliorer notre compréhension de l'adaptation littéraire et de la représentation de récits complexes sous forme visuelle, mais aussi à mettre l'accent sur l'image de l'écran en plus du problème l'articulation, marquant son propre ensemble de qualités formelle dignes d'être prises en compte lors de l'analyse de l'adaptation à l'écran.

Mot clé: adaptation, cinématographie numérique, essence, film, structure de narration.

ملخص

تسعى هذه الأطروحة إلى استكشاف التفاعل بين تقنيات السرد والتصوير السينمائي الرقمي في صناعة فيلم رواية "قضية بنجامين باتون العربية" الكاتب ف. سكوت فيتزجيرالد في اقتباسها السينمائي الذي قام به ديفيد فينشر 2008. تدرس هذه الأطروحة الطريقة التي يحافظ بها الاقتباس على جوهر محتوى المصدر ويوضحه على الرغم من التغييرات التي أدخلت على المصدر الأصلي. تناقش هذه الأطروحة وتقارن بين الطرق التي يساهم بها التكيف السينمائي في تصورات الجمهور و المعاني الثانوية مقارنة بالاستراتيجيات السردية البديلة الفيلم و الرواية. تشير النتائج إلى أن التكيف السينمائي يحافظ على المكونات المركزية السردية في الرواية، إلى جانب العديد من التفاصيل التي تضمنتها الرومانسية، ولكنه يلعب دورا مهما في توفير الفهم الجمهور كما هو معروض على الشاشة و الفهم العاطفي من خلال المشاهد الانتقالية غير الموجودة في العمل الأدبية. تهدف هذه الأطروحة إلى تعزيز فهمنا التكيف الأدبي وتمثيل الروايات المعقدة في شكل مرئي، ولكن أيضا للتأكيد على صورة الشاشة إلى جانب مشكلة الصياغة، مما يشير إلى مجموعة من الصفات الشكلية الخاصة بها التي تستحق الدراسة عند تحليل التكيف على الشاشة.

الكلمات المفتاحية: التكيف، التصوير السينمائي الرقمي ، الجوهر، الفيلم، بنية السرد.