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LITERARY GENRE AND ADAPTATION**

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ASSIGNMENT

**EVALUATE ONE SOURCE TEXT AND ITS
ADAPTATION WITH SPECIFIC FOCUS ON
THEORIES, CONTENT AND STRATEGIES**

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1. INTRODUCTION

It is well known that literature, as a mirror of society, pictures the social, cultural, political, and spiritual life of society through several forms of art such as novels, short stories, drama, and poems. Besides, it is also known that literary texts are not only read but are also transformed into film to be listened to and visualized on screens and televisions. Although new texts are written directly for film, the common way is that novels, poems, and drama are transformed and adapted into film. A text can be adapted as many times as possible. Stam (2000) for instance points out that ‘Madame Bovary has been adapted at least nine times in diverse countries’ and also that each adaptation sheds new light to the novel’ (P.63).

Research shows that many literary texts have been adapted into film and that many occur during the process of transformation due to the strategies used to adapt the text such as addition, deletion, simplification, and amplification. Consequently, the adapted text becomes a new text. Several studies have been undertaken on film adaptation. However, each study has its specific aim.

In this assignment, I evaluate one source text and its adaptation with a specific focus on theories, contents, and strategies. Among the many literary texts that I read, I have chosen Hurston’s *Their Eyes Were Watching God* (1937) adapted for television by Susan-Lori Parks, Misan Sagay, and Bobby Smith, Jr. Firstly, I do a thorough analysis of the literary text to evaluate its contents, and the language used to tell the story. Secondly, I explore and analyze how the text is adapted into a film by underlining the strategies used to adapt the source text into a film. I do this by deploying both the theory of fidelity and the theory of intertextuality. The assignment ends with a conclusion that summarizes the findings about the way the literary text is adapted into film.

2. THE BODY OF ASSIGNMENT

2.1. The Source Text

2.1.1. Plot

Their Eyes are Watching God is a story of an attractive woman, Janie Crawford who returns to the black town of Eatonville after a long absence. Upon seeing her, people in the town start gossiping and speculating about her and her last husband Tea Cake. However, Janie's best friend, Pheoby Wastson, refuses to believe their speculation and rushes to Janie's House with some food to inquire about her situation. To answer Pheoby's preoccupation, Janie opens up her heart and tells her about her life from childhood.

Janie starts by telling her that her mother ran away and that she was brought up by her grandmother Nanny who was a slave woman. She thinks that the best she can do for her granddaughter is to marry her as quickly as possible to a man who can provide 'security, and protection' (p.20). Thus, she marries her to Logan Killicks, an old farmer without Janie's consent. To please her grandmother, Janie agrees to move out to the old man's house even though she does not love him assuming that love will come as they live together after marriage. However, it was for no avail.

Consequently, Janie is not satisfied with this unromantic old man. As a matter of fact, she runs away with Joe Starks, an ambitious man, who promises to give her a better life. They travel together to Eatonville where Joe hopes to have 'a big voice' (p.33). Jody succeeds at imposing his power in building the town. He also succeeds in becoming a big voice as a mayor of the newly

built town. Besides, he has other responsibilities such as that of the head of the post office, the owner of a big store, and the property owner in town.

Despite Jody's responsibilities and wealthier life, Janie becomes bored stiff of this monotonous life. She feels oppressed by leading a kind of life that keeps her far from social life. Jody does not allow her to interact with other people in the town because of her social rank. Janie's outing is limited at the store.

Joe tries to shape Janie's life according to his vision as an important rich man, and major's wife. As in her first marriage, Janie submits to her husband although she dreams of another free life. Consequently, Janie loses her beauty in trying to submit to her husband. She is obliged to wear a headscarf to hide her sexy hair, which according to Joe attracts other men in the town. He beats her in front of the people in the store. Consequently, their marriage breaks down, and Jody becomes ill and refuses to be attended by Janie. Refusing to keep on with this kind of life, she is forced to visit Jody on his death bed despite his refusal. She berates him for the way he treats her. Jody dies in her presence.

The death of Janie's husband liberates her from her husband's oppression. Consequently, she feels free after the funeral. After rebuffing many suitors, she finally accepts to marry Tea Cake although he is twelve years younger than her and the serious gossip around it. After selling Jody's store, which kept her captive for more than two decades, she moves out with Tea Cake to Jacksonville where life is not without difficulties the first week of their arrival. First, Tea Cake steals her money. He acknowledges the fact and promises to find a job and give back the money. Unsurprisingly, Tea Cake gives back the money and promises not to leave her and that he will do his best to find

a job and make her happy. Second, Tea Cake is jobless. Despite these first difficulties, Janie is confident in him. They both promise to share what they have together

Soon after, Joe finds a job and they move to Everglades, where they work together during the harvest season. They have a happy life socializing with other farmers. Other workers come every night to sing, dance, and tell stories. They help each other. Tea Cake helps in preparing food while Janie helps in harvesting crops until they are beaten by a terrible hurricane during the second year of their stay in Everglades, a period during which Tea Cake is bitten by a stray dog while trying to run away from the flood of the hurricane and while trying to save Janie from the dog.

After their return, they try to rebuild the house and restart their life. Unfortunately, Tea Cake gets ill. During this period Tea Cakes becomes aggressive thinking that, Janie is cheating on him. He starts firing a pistol at Janie who feels obliged to fire on him to save her life and die. Janie is put on trial for murder but the all-white, and all-male jury finds her non-guilty. She returns to Eatonville after organizing an expensive funeral for Tea Cake. This is where the story starts with the gossip of the people in the town who see her coming back. After listening to her friend, Pheoby is impressed by her friend's life and experiences. When Pheoby leaves, her Janie goes to her room where she feels united with Tea Cake. Besides, she feels at peace with herself. The following morning she goes to rejoice in the river and sees the Eyes of God watching her. This is the essence of the title of the Novel.

2.1.3 Themes of the Text

In *Their Eyes Were Watching God*, Hurston develops several themes such as love, the search for self-identity, women's oppression, and power. However, the main themes that dominate the history and run throughout the text are love and the search for self-identity. I will limit my analysis to the last two themes—the search for love and self-identity.

First, Hurston shows the shielding love of Janie's grandmother that makes her marry Janie to an old man for her security. Grandmother makes Janie understand that she does not have any other relatives apart from her and that it is in her interest to marry the old man for her protection, security, and respect (p.20). She realizes that if she dies before Janie gets married she might be left out by herself without any protection and security.

Second, apart from Janie's grandmother, protective love, Hurston takes us on a journey with a woman who is in search of true love and self-identity. She makes Janie move from one marriage to another until she discovers the true love and her self-identity. As pointed out in the plot, Janie starts her search for true love and her self-identity in her forced marriage. She hopes to love her husband as they live together but to no avail. This failure makes her run away with another man with whom she hopes to find true love and a decent life. However, here again, Janie feels disappointed that she cannot accomplish her dream.

Hurston makes Janie move again to another marriage in search of unconditional and fulfilling true love. It is after several experiences of love that Janie finds the true love she has been looking for all these years. Besides, it is after finding true love that she discovers her liberty as a free and independent woman. Nevertheless, Janie is criticized in the course of this search while she is the only one who knows what she is looking for. It is at the end of the novel when she comes back to Eatonville after Tea Cake's death that she reveals what she has been looking for all these years.

As she states: he [Tea Cake] loved me. ‘He gave me every consolation in the world. I would not have come back here if he had not gone.’ Her last sentence is very significant, ‘Tea Cake is gone. And, dat's de only reason you see me back here—cause Ah ain't got nothing to make me happy no more where Ah was at. Down in the Everglades there down on the muck.”(Hurston 1937: p.7).

Besides, it can also be pointed out here that Janie has experienced many types of love throughout her life such as the love of her grandmother who cared about her in her childhood. Nanny protects and cares about her until she finds someone she thinks will take care of her for the rest of her life. Her first husband thinks he loves her in his own way. Her second husband’s captive love and that of her third husband capture Janie’s heart. Hurston shows throughout the novel how Janie is in search of love by letting her pass through three marriages. Janie is looking for the kind of marriage that she imagines between a bee and a blossom pear tree. Logan also cares about her, he cuts wood for her, and he gives her respect and security as a married woman. However, Janie is no longer at the level of protective love. It is for this reason that although Janie is protected, she does not find the true love she is looking for. This is what makes her run off with Joe Starks.

Joe Sarks in his turn decides to save Janie from an unsatisfying love. At first, Janie feels happy and thinks that she has found the true love she is looking for, only to discover that being treated like a woman does not satisfy her. Soon Joe’s selfishness and oppression make her unhappy. Joe wants to keep her captive for him. He obliges Janie to keep away from other people and to adopt behaviour that suits him. At the end of the day, Janie falls in Jody’s pitfall love and accepts to be submitted until his death.

Furthermore, after Joe’s death, Janie finds true love in Tea Cake, a man she loves freely without any constraints. After discovering her true love, Janie abandons everything: her lady life and her

wealth to freely move away with him until they are separated by death. She underlines that tea Cake loves her for what she is.

Thematically, Hurston is criticized for not emphasizing racism and for not empowering the female characters in the novel. Semantically and grammatically, she is criticized for her use of vernacular language. However, I would like to underline that Hurston's language is not supposed to be criticized because she wanted the characters to own the story that is told in their language. It can also be said that it is one of the ways of showing the level of studies of black women

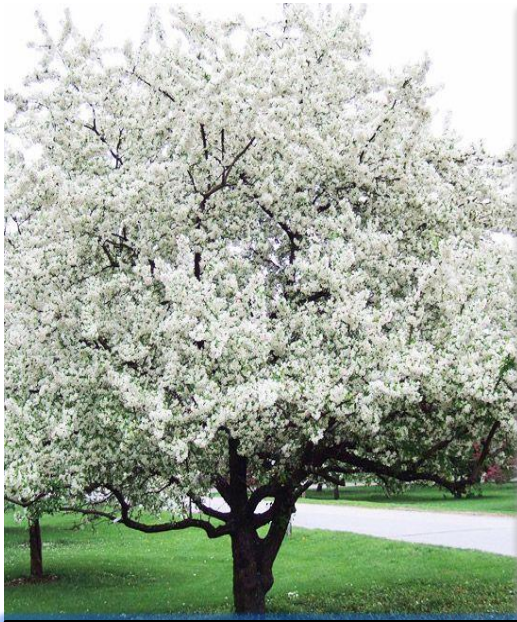
2.1.5. Language Analysis

Mansanga (2020, 20) underlines that each writer has a 'particular language perspective' that he/she uses as a medium through which he/she tells the story and that the language used is compatible to the context and with message to convey. Likewise, Hurston's language is enriched with the use of literary devices such as metaphor, symbolism, flashbacks, simile, repetition, allusion and intertextuality. She uses the narrative structure in which she mixes the high literary narration with the black vernacular and idioms. In doing this, she underlines the culturally rich voices of Janie's dialect and her distinctive tone, grammar, and vocabulary. This vernacular language is specific to her culture. The use of the vernacular was the framework for all and is related to Henry James's *The Portrait of a Lady* and Jean Toomer's *Cane* than to Langston¹. This is to say that Hurston adopted the local language of the people to show their level of education. In the following; I am going to highlight some devices to pinpoint Hurston's way of writing.

¹ Afterwards in their Eyes were Watching God. p 197

Hurston uses many significant symbolisms in her story such as the pear tree, the gate, the mule, the horizon, Janis's hair, and the hurricane.

A symbol is defined as a literary device whose meaning 'stands for or suggests something else'(Literary device). In other words, a symbol, an object, or an action has a more significant meaning than its literary meaning.



The bee and the flower



Symbol of the pear tree and the bee

Hurston uses the pear tree and the bee in the text to symbolize love. They represent Janie's search and discovery of love. It is after seeing a bee sink into the sanctum of the bloom that Janie's sexual desires wake and then she runs happily to the gate where she welcomes Taylor who kisses her without any resistance. It is the symbol of the longing for new love. Janie's new aspiration here is to reproduce what is happening between the bee and the bloom. Hurston uses these symbols to show the need for love for a woman. Janie ran continuously to the pear tree to look for love (Hurston, p. 25)



Symbol of the gate

Another symbol used in the text is the gate. After her first discovery of love, Janie runs to the gate, it is at the gate that she kisses Johnny. When she feels unsatisfied in her first marriage, she goes to the gate. It is also at the gate that she meets Joe Spark. Similarly, it is from the gate that Janie runs away. Furthermore, it is by the gate that she enters back into her compound after Tea Cake's death.



The Symbol of Janie's hair

Janie's hair is used as a symbol of beauty in the text. According to Ferber (2007) 'a woman's hair in literature' 'represents not only sexuality but also beauty and wealth (p. 92). Hurston gives specific attention to Janie's hair in different parts of the novel. At the beginning of the novel when Janie comes back from burying the dead. It indicates a sign of sadness. It is dirty. The hair in the first picture represents Janie's beauty as a young girl. From the second picture to the last it represents the evolution of women's freedom, love, and joy in their marital life. It indicates unhappiness in the first marriage. In the second marriage it represents first beauty and joy. Second, with a headscarf, it indicates captivity, dependence, and oppression. In the third marriage it expresses joy, beauty, independence, and liberation. Besides, Hurston uses the symbols of hair to show the evolution of women's liberation whose life passes from women's oppression to freedom.

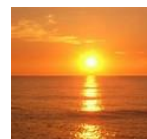


Symbol of hurricane

Another important symbol that I would like to stress here is the Hurricane that destroys everything and cuts Janie's joy because of Tea Cake's death. It is considered to be a destroyer figure in that it ends Janie's joy and love with the death of her husband. If they had not run away from the flood caused by the hurricane Tea Cake would not have run and therefore would not have been beaten by the stray dog and therefore he would not have died.



The symbol of the horizon



As Janie lies under the pear tree she looks around her, she sees the horizon. The horizon also plays a significant role at sundown which is considered the time when the porch sitters sit outside at the end of a working day to watch the sunset. Janie wants to make a trip to the horizon, and her journey becomes a principal metaphor in the story because it is a journey of life. At sunrise, Janie runs away to meet and marry Tea Cake hoping to reach the horizon in her new experience. The horizon is a symbol of Janie's lifelong search for love, happiness, and self-identity. The story ends with this symbol of the horizon as we read 'Here was peace. She pulled in her horizon like a great fishnet. Pulled it from around the waist of the world and draped it over her shoulder. So much life in its meshes! She called in her soul to come and see' (Hurston: P. 193). This quotation is significant in the understanding of the symbol and Janie's meaning of life.

Several other literary devices can be distinguished in this text such as the use of vernacular language, simile, poetic language,

The use of vernacular language is specific in this text: such as 'The varicoloured cloud dust that the sun had stirred up in the sky was settling by slow degrees' (P. 5) words walking without masters; walking altogether like harmony in a song' (p. 2); where's dat blue satin she left here in ? what dat ole forty year ole'oman doin' wid her hair swingin down her back lake some young gal (ibid) ; "Ah takes dat flattery offa you, Pheoby, 'cause Ah know it's (P.5).

Hurston uses also double negation such as "Who Ah'm goin' tuh marry off-hand lak dat? Ah don't know nobody' (p.12), can't she dind no dress to put on? All these to show the level of education of black folks.

Use of simile such as Words walking without masters; walkinh altogether like hamrmony in a song' (p. 2), 'The men noticed her firm buttocks like she had grape fruits in her hip pockets'(p. 2), 'Janie saw her life like a great tree in leaf with the things suffered, things enjoyed, things done and undone. Dawn and doom was in the branches (P. 8), 'He look like some ole skullhead in de grave yard'(P.12).

The text uses repetition and poetic language.

With the influence of the Harlem Renaissance and the blues, Hurston uses a poetic rhythmic language full of repeated words for emphases such as 'who flung had taken her a shabby room in a shabby house in shabby street and promised to marry her next day' (p.119). Another one is 'The next day, hunger had driven her out to shift, she had stood on the street, smile and smiled, and then smiled and begged and then just begged' (p.119). and 'These sitters had been tongueless, earless,

eyeless convenience all day long' (p.1). Janie waited a bloom time, and a green time, and an orange time (p. 29).

Hurston uses the literary device of intertextuality to connect with other texts. The text contains many biblical references to Paul and Peter and the last judgment such as 'Ah'd git dat ship out from under him so slick fill he'd be walkinh' d water lak ole Peter befo' he knowed it.' Number 32:13 says . And the Lord's anger was kindled against Israel (Hurston, 1937). And he made them wander in the wildernenn forty years, until all the generation, that had done evil in the sight of the Lord was consumed: Yeah, Sam say say most of'em goes to church so they'll be sure to rise in judgment. (idem).

Although Huston's novel is appreciated, she was strongly criticized for her use of vernacular language. However, the introduction of vernacular language in this text is understandable and meaningful. It identifies her as an African American. Besides, she was also criticized for not empowering women in the novel. Furthermore, she was criticized for not emphasizing racism.

2.2. The Adapted Text: Film

2.2.1. Introduction

Different dictionaries such as the Cambridge Dictionary and Collins Dictionary define adaptation as the process of changing to suit different conditions or purposes. In her text, *A Theory of Adaptation*, Hutcheon (2006) deals in depth with the definition of adaptation. She defines it as a 'product' and a 'process' (Hutcheon 2006, xv, 7, 15, 22, 142). She underlines that as a product, adaptation is considered to be a 'transposition of a particular' text. In this case, the text is interpreted to be used in a different medium, frame, and context. This is to say that the same story is told in another context or as Hutcheon has put it 'in a different point of view' (p. 7). Likewise,

as a process, adaptation requires a re-interpretation and re-creation of the text to appropriate that text. It is ‘a form of repetition without replication’ (p xvi). In this case, during this process the filmmaker can omit, add, or adjust a particular historical event in a novel (Corrigan 2017: 23). This is what renders the text new in another context.

It follows that adaptation is the revisiting or rewriting of a given text by adjusting it to build a new text in a new context. From the above definition, it can be said that adaptation refers to a recreation of an old text in a new context to create a new text. I will employ both the theory of adaptation and the theory of intertextuality to analyze how ‘Their Eyes Were Watching God’ was interpreted in its new context. First, I explore the tenets and the components of both theories.

2.2.2. Theory of fidelity

It is generally known that many literary texts have been constantly adapted into film by trying to tell the story in different forms for the screens. Those texts have been adapted in different contexts. However, as Stam (2000, 57) points out, many things change in the process of adaptation and change of context. Some adapt a literary text by changing the time, the language, or the setting. Others adapt just the contents of the text. It can be noted that for most adaptations, the storyline does not change. It is considered to be ‘the common denominator’ (Hutcheon p.10) which is told in different way.

It can be underlined that the traditional principle of this theory was that the adaptation text has to reproduce faithfully the source text. However, the degree of fidelity is a conflictual topic among the scholars. For Stam, ‘the notion of fidelity is highly problematic.’ He wonders if ‘strict fidelity is even possible’ (p. 55). He underlines that an adapted text is automatically different from the source text and therefore, original. For Corrigan (2017), fidelity does not mean being committed

to the source but it is a 'personal commitment to faithful change, personal passion and continual transformation (Corrigan 2017: 24). It follows that true fidelity is not possible unless it becomes a reproduction of the source text.

2.2.3. Theory of intertextuality

Intertextuality is defined as a literary device that creates an interrelationship between two or many texts. It is a poststructuralist concept coined for the first time by the French structuralist Julia Kristeva to save a situation in linguistics. The concept existed first as 'a universal phenomenon that elucidates the communicative interconnection between a text and the other and the text and context' (Raj, 2015. 77).

According to the theory of intertextuality, no text can stand by itself. Any text has been influenced by other texts. As Desmond & Hawkes (2006) state 'Texts and films come out of other texts and films' (p. 46). Similarly Stam (2000) underlines that 'all texts generate other texts' (p. 66). In this context, the text is considered a multidimensional space in which many other original texts are blinded (Ilana 2007, Ray 2015). Therefore, it cannot stand or form a whole by itself. According to this theory, no story comes from nowhere and that new stories are born out of old stories and also that any text is influenced and shaped by other texts. Accordingly, the newly created text is also original because of its creativity.

In conclusion, a film should not be appraised by its fidelity to the text, but by the way it meets its expectations. According to Robert Stam, people critic film adaptations for using moralistic language such as 'infidelity, betrayal, deformation, vulgarisation, and (Stam2002: 54). Instead of being negative, they should look at the thematic and aesthetic features of the source. With this understanding of intertextuality, I am going to evaluate the film *Their Eyes Were Watching God*

adapted from Hurston's novel *Their Eyes Were Watching God* (2005) by Suzan, Lori Park, Missan Sagay, and Bobby Smith. They applied both the adaptation theory of fidelity and that of intertextuality to create a film based on Hurston's *Their Eyes Were Watching God*.

After a careful and close reading of the text and then watching of the adapted film it can be noted that the adaptors of the film kept the same title. However, they drew the raw material from the source to create a new original work of art. Although they kept the contents, the characters and the structure of the source they did not reproduce all the scenes of the source. As the main theme that runs throughout the text is love and the search for identity, they created the story in such a way as to show the beginning of Jane's discovery of love and her search for true love. Then they take her through three marriages until she discovers the true love and the happiness she is looking for as a woman. Besides, the structure used in the film is similar to the source text. Moreover in the film, they use several strategies to frame their work in almost two hours. Among the strategies used, I can underline the omission of some scenes, the addition of some acts, the exaggeration of some scenes or movements, and the addition of music or sound in a scene. The following paragraphs detail some similarities and differences in both texts

2.2.4. Similarities between the source text and the adapted text

Many similarities can be distinguished at the beginning of both the source text and the adapted text. Equally, they start in the same way apart from a few paragraphs about the narrator's monologues that is dropped in the adapted text. However, they are not completely deleted as some words are put in Janie's mouth and we can only hear the last sentence where she says two things matter, 'love and life', and also that 'I am coming from burring the dead'. However, apart from that slight difference that may be unnoticeable to some other people, they start in the same way.

As it is said in the source text, in the film, we see Janie coming back home. We also see her opening the gate and the door of her house and how the gossiping women ask one of the women to inform Pheoby about Janie's arrival. Besides, we see and hear men and women gossiping about Janie's life with Tea Cake and what had happened to her money and her young husband Tea Cake. Some similarities can also be seen in the way Janie and Joe are pictured to highlight their beauty and their strength. Apart from similarities, differences can also be noticed between both texts.

2.2.5. Differences between the literary text and the adapted text

There are many differences between the literary text and the adapted text. Several scenes presented in the source text are omitted in the adapted text. Apart from the very first part, the film removed several important scenes related to women's oppression and self actualisation. The film does not allude to grandmother's slavery and how she and Janie's mother, her daughter, were raped by their master as slave women and girls. The literary text speaks about Janie living and playing with white children and how she was treated at school. However, they do not appear in the film. In the first part, the film emphasizes Janie's teenager's life and her first marriage. The text shows how Janie goes back to her grandmother to ask for advice after her marriage. However, the film does not make any reference to Janie coming back home to talk about her problems.

Furthermore, the source text shows that when Joe meets Janie they do not plan to run the following day. They continue meeting in secret for almost two weeks before she walks out. However, in the film, they meet once, and on the second day, they leave together. Besides, in the last part, after the Hurricane, Tea Cake was asked to bury the dead. Nevertheless, there is no reference to this scene in the book. Besides, the text emphasizes the passages of people and animals that informed the arrival of the hurricane. However, the film shows only the passage of one snake.

Another great difference that can be noticed between the film and the text is that the film deleted a great part of the source at the end. In the film, people harvest cucumbers only one day, and the singing and dancing in the evening are produced in one evening. However, it takes several weeks in the source text. Besides, after the hurricane, the film shows briefly some important events to make sure that they are covered. Life in that last village finishes with the death of Tea Cake. There are no funeral or trial scenes in the film. These are a few examples of elision in the adapted text. According to the adaptation theory, elision is a strategy that helps the filmmakers present the film in less than two hours.

Furthermore, the film uses the addition and amplification and actualization strategies as they include sound, music, and noise in the scenes. For instance, on the first day after their marriage, the film shows how Janie is rejoicing on her first romantic night with Tea Cake. As we watch them kissing and making love, we hear the music in the background. This music helps to create a romantic environment and breaks the silence in the room. The noise is also added to the day the Eatonville people celebrated the arrival of the light in the town. The noise is an indication that people are happy.

It is worth underlining that the source text portrays characters while the adapted text for the film creates an identity of characters. This can be seen by its clothing or physical appearance. For instance, the literary text portrays and speaks about Logan Killicks. It pictures him as an old man. However, the film identifies him as a very old man in that we can see his old face and legs. Besides, we can see that he even has difficulties turning in bed. He seems unattractive. It can be said that no woman can accept marrying such an old man in real life even if she is forced. I am sure the

audience will sympathize with Janie at seeing the scene and pity her for having been forced to marry such an old man.

There are many other differences between the text and the film. Moreover, I do not want to deal with all of them. According to the theory of fidelity, one can be tempted to say that the film did not do justice to the source. It omitted many important scenes and added what the filmmakers wanted according to their inspiration. However, according to the intertextuality theory, it can be said that the filmmakers were well inspired by the source text to create a new text. In this context, the concept of fidelity does not have any place.

It is well known that filmmakers use deletion and addition strategies to avoid taking everything in the book. In so doing, they reduce the number of hours for the film. These strategies are well used in this film *Their Eyes Were Watching God*. Someone who has not yet read the text, will not be looking for the scenes that I feel are missing in the film. After all these considerations, it is clear that the filmmakers of *Their Eyes Were Watching God* were creative and also that they knew about the theory of intertextuality. It follows therefore that *Their Eyes Were Watching God* is not a translation or a copy of the source *text*. It is a new, and different text, inspired and created from the source text '*Their Eyes Were Watching God*.' According to the theory of film adaptation, it can be said that the adaptation film of *Their Eyes Were Watching God* is an original text. After reading and watching *Their Eyes Were Watching God*. I can assert without any fear of being contested that the film is original. If I have to compare I will be tempted to use the moralistic language of Robert Stan. I like the film because of its visual aids and structure. It can be assumed that the filmmakers were aware of the contents of the book centered on love and the search of self-

identity and empowerment in the book. This is what led them to structure the film in such a way as to capture the main parts of literary text related to Janie's love and her search for identity.

2.2.6 Similarities and differences

We read from the text that Janie started to tell Pheoby her story to shed light on the people gossiping about her. Understandably, the narrator uses flashbacks from where we see two women sitting together while one of them is listening. The film also uses flashbacks. However, it does not keep us from watching the two women talking. It takes us on a long journey to see what they are talking about. In addition, the film shows us the movement of the people, their action, their facial and body expressions, their emotions, and even their feelings. Starting with the very first act of Janie's sexual development and how she sleeps under the pear tree to watch what she calls 'the kissing bees'. We also see how she is running, looking for her kissing bee, and how she runs towards Johnny Taylor to kiss him.

3. CONCLUSION

In this assignment, I have evaluated the source text: *Hurston's Their Eyes Were Watching God*, and its adaptation to film with a specific emphasis on contents, theories, and strategies. First, I have analyzed the source by evaluating its contents, the language used to narrate the story, and the structure of the novel. The text is set in Eatonville Florida in the United States of America. Influenced by the Harlem Renaissance Movement, It tells the story of a woman who is in search of love and self-identity. Her passage to three marriages shows the evolution of women's search for freedom. The narrator tells the story by using several characters related to Janie in her local language.

Second, I have compared the source text to the adapted text for a film. I have analyzed how the novel was adapted into a film. Besides, I explored, the strategies the adapters used in the process of creating a new text for film. I did this by using both the theory of fidelity and that of intertextuality. A deep analysis of both versions shows that the new text has maintained the contents, the characters, and the structure of the source text. However, there are some similarities and many differences in both texts. This is to say that the new text seems to be slightly different from the source text.

It is inferred from the above analysis that the film *Their Eyes Were Watching God* is a creative work based on the novel that bears the same title, according to the principle of intertextuality. The literary text used in the film has become a new text drawn from the source text and changed through the use of the strategies of simplification, amplification, deletion, addition, and adjustment. This echoes what Stam (2000) says ‘even when the adapter attempt to transfer the original story to film as closely as possible, film is another medium with its own conventions, artifices, and techniques and so the original story is transformed into a different work of art (p1)

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