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„The Plays of Patrick Marber:
Intermediality and the Theater“

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1. Introduction

Since the end of the 19th century there has been a growing interest in the intermediality and hybridity of media texts that is undoubtedly connected to the historical development of different media and to the modern academic differentiations and specializations (Müller 32). Although intermediality has always been a topic of interest to scholars since then, it really started to blossom at the end of the 20th century and now in the 21th century (Boenisch 112). Today intermediality is fashionable. Film scholar Joachim Paech (14) states that meanwhile there are numerous publications on the subject and intermediality has achieved to become the center of many discussions in scholarly circles.

Regularly when different media and the ways in which they interrelate are discussed, the individual media are appointed a certain value. Especially when it comes to film and literature, scholars, viewers and others feel that it is necessary to differentiate between high and and low culture. However, Huber, Keitel, and Süß, explain that it is no longer advisable to distinguish between these two, since popular and high culture share many characteristics and often belong together.

> Today, traditional boundaries between the media are being ignored and eroded. The transfer processes between the established literary canon and contemporary cultures result in new, creative, and exciting cultural phenomena. (Huber, Keitel, and Süß 4)

Although Huber, Keitel and Süß (1) state that considerable research has been done in the field of intermediality in the last decades, they also point out that there are several areas which have been neglected.

In the light of intermediality, theater functions as a platform for new media and presents many examples of different intermedial features that can be used and integrated into performances. The plays of Patrick Marber are perfect examples of how playwrights can integrate new and emerging media into their plays. The development of new media has divided the world of theater into those who oppose any impurification of theater and those who welcome innovation. Patrick

Marber is one of the playwrights who has been receptive to new ideas and adjusted to change quickly. Marber can be considered a pioneer when it comes to the use of the new media in the theater. The reason for his affinity with new media or with different media in general, may lie in his involvement with television earlier on in his career. Patrick Marber, who works as a British playwright, screenplay writer, actor and director for stage, film and television, won numerous prizes and nominations, for example the Writers' Guild Award for Best West End Play in 1995 for *Dealer's Choice* and a Golden Globe nomination for best Screenplay in 2005 for *Closer.*

Marber was born on 19 September 1964 in London and studied English at Wadham College, Oxford. After his graduation he toured through England for five years as a stand-up comedian. He was first noticed in the early to mid-1990s when he started co-writing and sometimes starring in highly acclaimed comedy programs such as *The Day Today* or *Knowing Me, Knowing You*. According to Marber these years in television where crucial for his development as a writer and director (Saunders 3).

In February 1995, Patrick Marber staged his first play *Dealer's Choice* at the Royal National Theatre and started the tradition of doubling as writer and director. Due to the play's commercial and critical success it was ultimately transferred to the West End and later staged in Chicago, Los Angeles, New York, Vienna, Zurich, Berlin and Melbourne (Buse 2003). In an unlikely move Marber's next project brought him back to his television roots. BBC2 asked him to adapt August Strindberg's *Miss Julie* for television as part of their *Performance* series. The play was staged in 1995, the same year as *Dealer's Choice*, and Marber, again, directed it himself. Due to Marber's continual success, Richard Eyre, at that time director of the Royal National Theatre, commissioned a play that was later known as *Closer* and which premiered in May 1997 in the Royal National Theatre. Once again Marber directed the play himself. *Closer* was another big hit for Marber that eventually moved to the West End and, in 2004, was adapted into a movie. In 2001 Marber continued his work at the Royal National Theatre with *Howard Katz.* Although the play was praised by some, Marber's newest play was unable to live up to the success of

his earlier ones.

After the modest success of *Howard Katz*, Marber focused on projects in other areas. He wrote two short television plays *The Egg* and *Old Street*, a radio play called *Hoop Lane* and he adapted several novels for the screen, for example Zoë Heller's *Notes on a Scandal*. In November 2006 Marber made a high-profile comeback with his play *Don Juan in Soho*, which is, similar to *After Miss Julie*, based on another play.

Apart from writing and directing his own plays, Marber has also made himself a name by directing the works of other playwrights such as Harold Pinter's *The Caretaker* or David Mamet's *The Old Neighborhood* (Saunders 4-7)

What most of Marber's plays have in common is that intermediality plays a role in all of them in one way or another. Although he started out by using other media only scarcely in some of his earlier plays such as *Dealer's Choice* and *After Miss Julie*, in his biggest success *Closer* the role of intermediality as a dramatic technique is extensive and was groundbreaking at that time.

For this thesis, five of Marber's plays were selected to illustrate how he uses intermediality and incorporates it into his plays. Listed in chronological order, the following plays will be part of the analysis

Dealer's Choice	1995
After Miss Julie	1995
Closer	1997
Howard Katz	2001
Don Juan in Soho	2006

These plays were selected because, while intermediality is not a central theme in all of them, they illustrate how Marber addresses new media and in what way he uses them in his plays.

Marber said in an interview that

> All my plays are about the same thing: they're all about longing and lostness and loneliness and desperation. I don't think I'll ever write about anything else. It's my subject, it's my territory. (Cavendish 2007)

Marber's first play *Dealer's Choice* is a play with an all male cast set in an Italian restaurant in London in the mid-1990s. The play centers around five men: Stephen the restaurant owner, his son Carl, the chef Sweeney and the waiters Mugsy and Frankie. The men meet every Sunday-night for a game of poker and are joined on this particular night by an ominous sixth man named Ash, who turns out to be a professional poker player. Carl invited him to join the Sunday-night poker game because he owns Ash money and hopes that Ash's winnings from the night's game will acquit his debt. The first two acts in which the individual characters and their issues are introduced, take place in the dining area and kitchen of the restaurant. The last act is in the basement where the poker game takes place (Buse 2003). The play is loosely autobiographic and draws from Marber's own experience as a poker player (Cavendish 2007). During his years as an English student at Oxford, he was a compulsive poker player whose livelihood often depended on his wins from poker games he played almost every night at Archway in the North of London. The response to Marber's debut play was overwhelming and the starting point for his very successful career as a playwright. Both audience and critics loved and praised the play. Charles Spencer from *The Telegraph*, for example, wrote that Marber “brilliantly lays bare the camaraderie, fierce joshing and rancorous rivalry that so often comprise male relationships” (Spencer 1999).

Marber's second play *After Miss Julie* premiered the same year as *Dealer's Choice* and was Marber's first adaptation. *After Miss Julie,* which is based on Strindberg's *Miss Julie*, portrays the ruthless struggle of gender and class between the play's central characters Miss Julie and her chauffeur John (Saunders 5). Miss Julie, who is still distressed after her fiancé, an officer, left her, starts a short romance with John, her father's chauffeur. John, who is both obedient by custom and optimistic about the new found power of the working-class, engages in a power struggle with Julie. John's fiancée Christine can tolerate the one-time sexual encounter of her partner with another woman. However, she is less forgiving concerning the woman John has had a short affair with, Miss Julie, her social superior. The situation soon develops into a

psychologically unnerving love triangle. Billington praised Marber's play and said that he

> captures precisely [...] the way [in which] the heroine's hysteria is heightened by the night's tumultuous events. Boyishly reared by an emancipated mother and a suicidal father, she is the victim of heredity, environment and her own anachronistic position as an outsider in the new socialist England. (Billington 2003)

Marber's subsequent play *Closer* is considered one of the most inventive and influential plays of the 1990s and helped change theater's reputation as a conservative medium. Although the mood and the theme of the play are rather dark, it was a huge success in the West End and on Broadway. Apart from being a big commercial hit, it was also critically acclaimed. In fact, critics named it one of the key plays of the decade. While Aleks Sierz considered Marber a central influence on the *In-Yer-Face-Theatre*, Marber's play was also compared to some of the best known works of the 1930s and 1940s by playwrights such as Terence Rattigan and Noel Coward (qtd. in Saunders 1-3).

The play's huge popularity resulted in different translations of the play and performances in more than thirty countries all over the world. Although during this period numerous films were adapted into movies by small British film companies, *Closer,* in contrast, was turned into a “blockbuster” in 2004 with both A-list actors and actresses as well as a well-renowned director.

Closer is divided into twelve scenes that follow the cross-tangled love lives of four unfaithful people in London. The play focuses on the lives of Alice, Dan, Anna and Larry as they meet, separate and eventually swap partners multiple times. The audience observes the highs and lows of their relationships over a period of four and a half years. However, the exact amount of time that elapses between the individual scenes remains mostly a secret (Saunders 17). For Patrick Marber *Closer* is

> a 'love story'. It's about other things of course – sexual jealousy, the male gaze, the lies we tell ourselves and those we are most intimate with, the ways in which people find themselves through using others. But in the end, it's a nice simple love story. And as with most love stories, things go wrong. (*Closer* Homepage[1])

[1] refers to http://www.sonypictures.com/homevideo/closer/index.html 7; production notes

Even though Patrick Marber claims that there is no protagonist, Dan is somehow in the middle of everything and brings all the characters together (*Closer* Homepage). He is the one who first meets Alice in the street. After a car hits her he rushes her to the hospital, and the two of them eventually become a couple. Alice inspires Dan to follow his dream and he finally writes a novel. When he has his picture taken for his book, Dan meets photographer Anna and instantly falls in love with her. Anna rejects Dan's feelings at first and meets dermatologist Larry through a prank that Dan plays on them, using the internet. Anna and Larry marry, but Dan and Anna have an affair. They eventually leave their partners to be together. When Larry runs into Alice in a strip club, the two of them start a relationship. However, Alice and Larry, independently from each other, convince and manipulate Dan and Anna into separating. Larry and Anna continue their marriage, which is when Larry tells Dan where Alice works. Alice and Dan reunite. However, in the end both couples separate again.

Howard Katz is Patrick Marber's third play, which was staged in 2001. It failed to be as commercially and critically successful as its predecessors. *Howard Katz* was depicted as “a smart playwright’s middle-age-meltdown play”. The play is set in a Jewish milieu in present London and focuses on the life of a show business agent who loses everything, job, home and family, as he goes through a mid-life crisis. Katz goes from being a man who has everything to “a pathetic non-person, an invisible beggar” (Heilpern 2007). The play is structured in a way that allows the audience to see how the life of Katz used to be and how he ended up where he is now, going down a downward spiral. This is achieved by several flashback scenes that appear to be dream sequences.

Marber's most recent play is *Don Juan in Soho*, which relocates Molière's *Don Juan* to present-day London, Soho to be exact. Howse from *The Telegraph* considers that a perfect fit since

> Soho, with its fashionistas, dossers, tarts, churches, crackheads in alleys and cokeheads in clubs, is a lush habitat for the cynical sex-addict defying heaven's vengeance. (Howse 2006)

Instead of Don Juan, the central character is named DJ and is the son of an earl

living a life without principle. Philip Fisher, an editor who works for *The British Theatre Guide*, describes the play as a

> racy modern version of a classic [that] is extremely funny and [delights audiences] with its constant alliteration and verbal fireworks. (Fisher 2006)

Being rich enables DJ to live life as an international womanizer, assisted by his more or less loyal servant Stan. The play starts with DJ's assistant Stan being confronted by Colm, the angry brother of Elvira, a virginal peace worker that DJ has married recently and has now left without a word (Fisher 2006). It becomes clear that Elvira has never been anything more to DJ than a sexual conquest. Now, he no longer cares for her or their marriage and pursues other women. Unaffected by the pain and misery he causes the victims of his sexual conquests, DJ continuous his extravagant lifestyle until he has to face the statue of Charles II (Fisher 2006). The statue warns him to change his ways otherwise he will die soon. DJ's refusal to repent causes his ultimate downfall that ends with his death in the streets of Soho (Howse 2006).

This diploma thesis takes a closer look at the history and the different concepts of intermediality that exist and in what forms they surface, especially in the context of theater. The first part of the thesis gives an overview of different definitions and study approaches and provides an analysis of how Patrick Marber uses intermediality in his plays. Although Marber is often, at least to some degree, involved in intermedial processes, intermediality is not a major theme in all of his works. The second part of the thesis takes a closer look at adaptation, which is a prominent example of intermediality and a genre Marber frequently works with. Since *Closer* is Marber's most successful play, which he not only wrote and directed, but for which he also wrote the screenplay, it will be the focus of the analysis, especially in the second part of the thesis, where the main point of interest is adaptation and the processes involved in creating an adaptation. It is the aim of this thesis to provide an overview of the ongoing discussions about intermediality and to show in what ways Patrick Marber makes use of intermediality in his plays.

2. Intermediality

2.1. Intermediality in literary analysis

2.1.1. Historical review

In 1812 literary critic and philosopher Samuel Taylor Coleridge coined the term **intermedium** and thus determined its media-theoretical relevance for years to come. However, at the time intermedium did not refer to conceptual fusions of different media but rather to a narratological phenomenon. According to Coleridge the term intermedium combines features and narrative qualities of allegory. He claims that allegory puts itself as an intermedium between the person and the personification and allows a literary interplay between the general and the specific (qtd. in Müller 31). Although Coleridge's intermedium is far from our understanding of intermediality today, it is still considered to be the starting point of all current media-theoretical discourses.

Huber, Keitel, and Süß (1) aver that the long history of intermediality started with the numerous and continual interrelations between painting and poetry. Examples of other cases of intermediality can be found in Italian opera, Renaissance emblem books and Greek drama. They explain that since approximately 1800 the different interactive processes between the arts have sped up in intricacy, intensity and scope. For a very long time literary studies managed to ignore intermediality and the fact that its texts are printed in the form of books and sold, and instead of being read they can be seen in movies or on television and video. Considerations of intertextuality and transformations between types of texts and other media regularly moved literary studies to the verge of intermediality. Finally, a certain type of media studies has settled down in the gap between the traditional text and picture disciplines. From the beginning, this type of media studies has kept an eye on the medial expansion and transformation of art and literature concerning photography, film and electronic media (Paech, 14). Today intermediality is part of various areas of research, however, it only started to partially gain acceptance at the beginning of the 1990s within literature studies. At this juncture, especially European

countries such as Germany and Austria analyzed intermediality in detail. Although it has always been more prominent in the European literature and media studies departments, departments on other continents gradually improve their position in the field. Nevertheless, Huber, Keitel, and Süß claim that there has always been a difference between intermediality studies in Europe and in the United States. Whereas in German-speaking countries scholars have coined the term 'Intermedialität', scholars in the United States talk about intermediality. Huber, Keitel, and Süß argue that 'Intermedialität' is not a one to one translation of intermediality. It is a term which was specifically coined for the German language, meaning that intermediality as such does not share the exact, same practical, philosophical and theoretical implications as 'Intermedialität'. From a terminological point of view Anglophone and continental European scholars are, therefore, on different levels. Huber, Keitel, and Süß try to circumvent the problem by translating 'Intermedialität' not with intermediality, but with 'intermedialit**ies**'. They suppose that this discrepancy came about because, although intermediality was used in some valuable publications which were either published in English or have been translated into English, they mostly remained unnoticed outside of Europe. Oddly, scholars in the English-speaking world treat intermediality as a new term and almost deny the existence of the European equivalent 'Intermedialität', regardless of its history (Huber, Keitel, and Süß 3). Boenisch (“coMEDIA” 44) agrees that German academics dominated the discussions about intermediality, especially in the context of theater, in the early 1990s. He claims that there were not any similar concepts or discussions outside the German-speaking scholarly circles. Of course, Huber, Keitel, and Süß make an excellent point by distinguishing between the European and the English concept of intermediality. However, since not all scholars agree with this view on intermediality and for the sake of simplicity the term intermediality will be used to refer to both varieties from now on.

Once intermediality was the focus of international analysis, most of the research that was conducted focused on the different relationships between the arts and

the media as well as on their historical evolution (Kattenbelt *Intermediality* 20). Nevertheless, it is the object of research itself that determines the questions asked by the scholars (Rajewsky 18).

Huber, Keitel, and Süß identify three relevant areas of research for scholars worldwide:

1. **Aesthetic dimensions** which are usually found in Interart studies and focus on narratology/narrativity. This causes various controversies, especially since the focus of these studies is not high art but rather idiosyncrasies as well as popular culture phenomena.

2. **Economic dimension** which explores the economic as well as the political dimensions of intermediality. It is usually defined by terms such as media synergy, media convergence and synergetic effects. Hereby, synergy means "the manifold ramifications of the entertainment business and the popular culture industry" (Huber, Keitel, and Süß 3). This would, for example, point to the necessity to develop advanced hardware for new computer games, which can be the starting point for movie productions or the other way around.

3. **Media literacy** originated in the Anglo-American scholarly circles that discussed intermediality. It takes the educational aspect into consideration (Huber, Keitel, and Süß 3), which Huber, Keitel, and Süß (5) see as a new crucial skill. Semali and Pailliotet (13) agree that audiences need this skill, since intermediality presents itself as a challenge to readers and viewers. They need to assess their world views and realize that the way in which gender, class, race, sexual orientation and age are presented are as crucial as the meaning and the idea they project. The process in which the media constantly renew themselves helps media users to adapt to a new medium very quickly. In other words the media competence that these users already have can be "swiftly transferred across the board of old and new media" (Boenisch, "Aesthetic Art" 107). However, the most challenging part in the research of intermediality for scholars worldwide lies in finding an accurate definition of intermediality.

2.1.2. Definitions

Although intermediality is a not-so-recent field in literary analysis and a continuously growing field of research, there are still multiple and often contradicting concepts of intermediality in existence.

Rajewsky (7) and Huber, Keitel, and Süß (4) describe intermediality as a **termine ombrello** or **ombrellone**. Rajewsky defines intermediality as a generic term with various heterogeneous phenomena, as for example media combination, transmediality, media change and media transfer. These phenomena are either on an equal footing with intermediality or are perceived as subcategories which scholars try to define. According to Rajewsky, mixed media, ekphrasis, adaptation, novelization and musicalization, which are all part of intermediality, are only the tip of the iceberg (Rajewsky 7).

Chapple and Kattenbelt explain that the starting point for all attempts to define intermediality is to admit

> that intermediality is associated with the blurring of generic boundaries, crossover and hybrid performances, intertextuality, intermediality, hypermediality and self-conscious reflexivity that displays the devices of performance in performance. (Chapple and Kattenbelt 11)

Although the definitions of intermediality are often contradictory, scholars agree that in order to define what intermediality is, it is essential to look at the word's components: 'inter' and 'media' or 'medium'. 'Inter' can be defined rather easily, simply put, it means that something is between something else (Semali and Pailliotet 2). Conversely, the term 'medium' is much more complex. Since it is very difficult to define what constitutes a medium, it is thus very problematic to define intermediality (Boenisch, “Aesthetic Art” 105). The known definitions of medium are either narrow or broad. Narrow in the sense that medium only refers to institutional or technical channels of communication, as for example radio, TV, print, public performance and DVD. In a broader sense medium is described

> as a conventionally distinct means of communication, specified not only by particular channels […] of communication but also by the use of one or more semiotic systems serving for the transmission of cultural 'messages'. (Wolf, *Musicalization* 35-36)

Wolf states that a medium includes all traditional arts and their methods of communicating as well as all new forms of communication, whether they are conceived as an art form or not (Wolf, “Intermedialität” 165). Boenisch, describes a medium as an agency which shapes thoughts, words and statements. Furthermore, he asserts that a medium plays a central role in the communication and understanding between human beings and that media build an important foundation not just for our culture but also for cultural changes, distinction and diversity (Boenisch, “Aesthetic Art” 105). Thomas Eicher sees a medium as the form an information has and the factors that make it into an information in the first place. The recipient can decode a message due to medial encoding which is based on sociocultural rules (Eicher 17). Huber, Keitel and Süß on the other hand describe a medium as

> having its own specificity deriving from its individual forms of expression and genre conventions. Each medium is normally studied and analysed according to its own well-established terms. This method constitutes the traditional approach to interpretation and is practised in most literature departments throughout the Western world. However, each medium also has the capacity to absorb and synthesise other art forms. (Huber, Keitel, and Süß 1)

This is only an extract of the possible definitions of medium and should highlight the sheer complexity of the field.

Just like intermediality, the media are the subject of numerous studies as well. Rajewsky identifies two main branches of research. The first one roots in comparative studies and has formed the **Interart(s)** or **comparative arts studies.** They concentrate on the interrelation between art, literature and music. The second one developed at the beginning of the 20th century from the discussions of authors, film and cultural theorists about the, then new medium, **film**. The founding fathers of this branch of studies are the film theorists André Bazin and Bela Balázs, authors Berthold Brecht and Alfred Döblin as well as cultural theorists such as Walter Benjamin and many other scholars from different areas. This group focused on the relationship between literature and film in the 1940s and 1960s. Their considerations on the topic were reevaluated in the 1970s and 1980s, especially, by literary scholars from philological

disciplines who saw the growth of audiovisual media as a way to spread literature and, therefore, as a logical step to look at media in general. This particular school coined terms such as novelization and literarization and focused on screen adaptations. They also undertook scientific media studies and combined them with the still strong wish for comparative media studies or media studies as an independent border-crossing discipline. Already in the 1980s both schools have talked, at least marginally, about 'intermedial relations' or 'intermedial studies'. The term intermediality is, however, only accepted within the confines of research of the second school. In the more traditional areas of Interart studies the term intermediality is still only sometimes used (Rajewsky 8-9).

As we move forward to the definition of intermediality everything becomes more complex. Semali and Pailliotet (2), for example, claim that generally every definition of intermediality is shifting in both connotative and denotative meaning and is, therefore, naturally incomplete. They object that definitions of intermediality tend to be either too broad and vague or too narrow and specific to do the word's meaning justice. Rajewsky explains that there are both advantages and disadvantages when using a broad definition of the term intermediality. The downside is that a homogeneous theorization of the entire subject area of intermediality as well as an accurate definition of the particular phenomena is impossible. This broad definition leads directly into a thicket of different theories and meanings which are typical of the entire intermediality debate. On the other hand, a broad definition allows the creation of potential relations between all medial forms of expression, whether they belong to the higher arts or the new media. In a wider definition of intermediality it is also possible to differentiate between intra- trans- and intermedial phenomena. This might seem unimportant at first, however, only these perspectives allow us to think outside the common media and discipline borders. In other words this allows us to find an approach for both inter- and intramedial phenomena which is not limited to specific media, but can be used across disciplines and for all kinds of media (Rajewsky 14). Moreover, a broad definition of intermediality

comprises all subcategories of intermediality without excluding certain sections (Rajewsky 15). Obviously, this opens up an incredible amount of confusing varieties and phenomena. Therefore, it is advisable to divide intermediality into certain subcategories (Rajewsky 10).

Before taking a closer look at Wolf's theory of defining intermediality, here is a short summary of some definitions given by scholars:

In his book *Intermedialität: vom Bild zum* Text Thomas Eicher describes intermediality as a medial bridge, an interplay between different media, including language, dance, music and art. Eicher also refers to intermediality as culturally coded communication systems which influence and copy each other or can even form an entity (Eicher 11). Moreover, he defines intermediality as the crossing of borders between conventionally, distinct communication media. This trespassing, however, should occur within individual works or sign complexes as well as between them (Eicher, 18).

Christopher Balme (*Einführung* 162) analyzed the findings of several scholars and identified three definitions of intermediality. According to him, intermediality can be:

1. the transposition of subject matter from one medium to another
2. a specific form of intertextuality
3. the re-creation of the aesthetic of one specific medium which is located within another medium

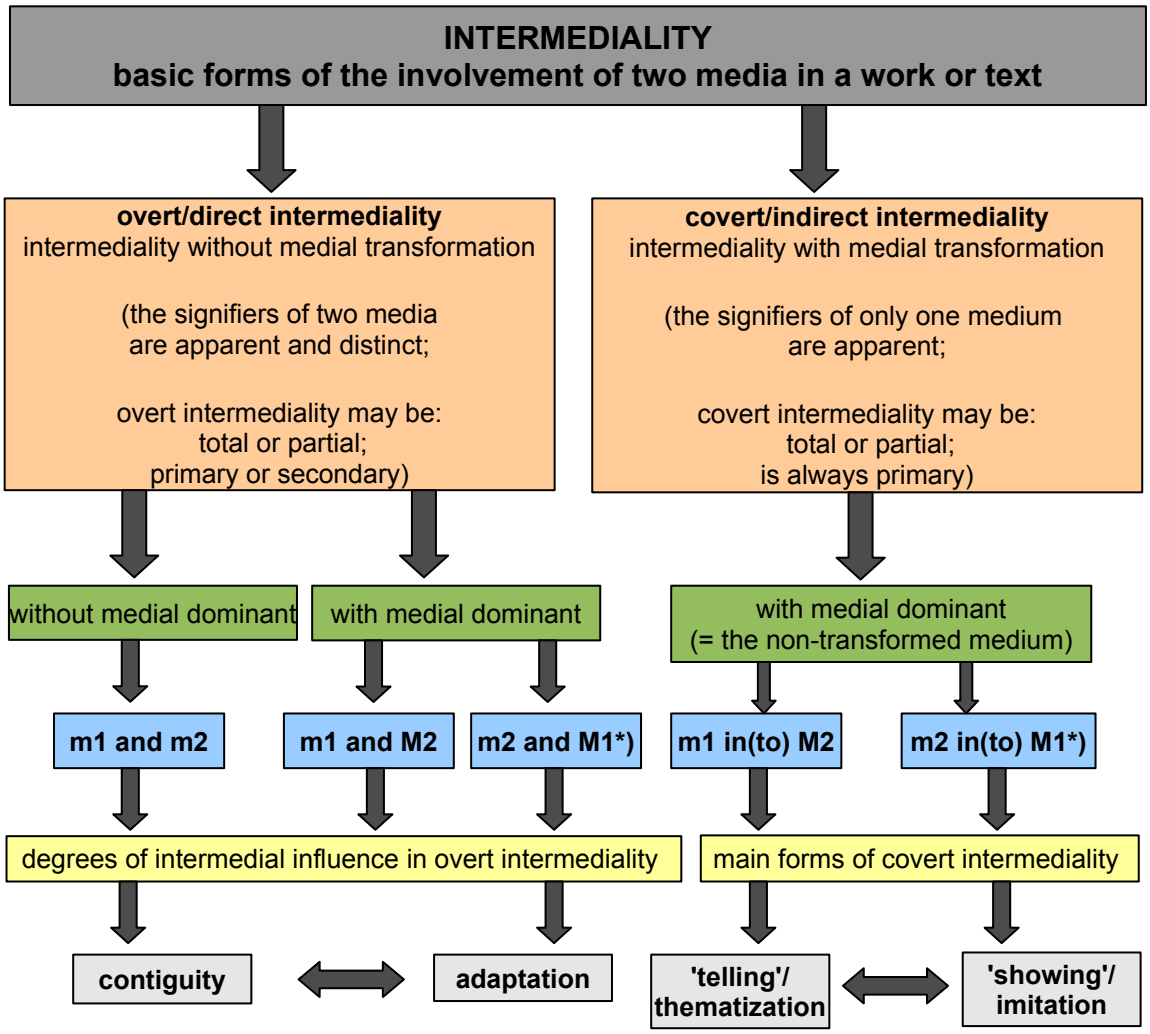
Boenisch defines intermediality

> as an effect on the perception of the observers. […] [A]s an *aistetic act* located at the very intersection of theatricality and mediality. (Boenisch, “Aesthetic Art” 104)

The most detailed definition of intermediality is provided by Werner Wolf. In order to establish a thorough description and to highlight the different types of intermediality he suggests that, first of all, there should be a division between variations that occur inside a single work and variations that include several works. The latter refers to the crossing of media borders or the creation of relations between media and is only possible by comparing two or more

different works of art or sign systems. If intermediality occurs inside a work intermediality crosses borders within the same work of art. In both cases intermediality can refer to different groups of work, for example, genres, single works of art and parts of a work of art (Wolf, “Intermedialität” 170).

In his book *The Musicalization of Fiction*, Werner Wolf (50) uses the following diagram to illustrate how he subdivides intermediality:



*) M = dominant medium; m = non-dominant medium.

If we take a closer look at the diagram we see that Wolf considers the following five criteria as crucial when it comes to distinguishing the different types of intermediality:

Firstly, the most obvious distinctive feature between different types of intermediality is the **media involved**. For example, the use of music or digital technology in different literary forms.

Secondly, **the formation of medial 'dominants'**, which can either mean that one medium is more dominant than the other or that the different media involved are equal. According to Wolf there are three possibilities for intermedial relations, which can be (Wolf, *Musicalization* 37-38):

> a) degrees of (in)dependence (which vary, e.g., in operas, in accordance with the underlying aesthetics and the value attributed to text and music respectively); […] b) quantitative relations (in occasional illustrations in a novel the medium 'verbal text', compared to the visual medium, will certainly be considered to the more dominant than in a comic strip, in which text and image are constantly co-present); […] c) the especially interesting semiotic question as to whether a medium is dominant in the sense that it overtly occupies the level of the signifiers of a work, while another, non-dominant medium does not appear on this level and is only covertly or indirectly involved in the signification [...]. (Wolf, *Musicalization* 38)

Thirdly, the **quantity of the intermedial parts** used. In this case there can be a differentiation between **total intermediality**, which means that intermedial parts are used in the entire work, for example, in a comic strip, or **partial intermediality** in which intermedial parts are only occasionally used, as, for example, illustrations in a novel.

Fourthly, Wolf considers the **genesis of intermediality** as a criterion of differentiation. He divides it into **primary** (authorized) and **secondary** (non-authorized) **intermediality**. This means that the intermedial part is either included by the creators of the work (authorized) or by someone else (non-authorized). An example for primary intermediality is when the authors of novels include illustrations done by themselves, whereas when these illustrations are done by an illustrator who is not the author it is considered secondary intermediality.

The fifth, and, according to Wolf, the most important difference is the **quality of the intermedial involvement**. He subsequently points out two different forms, namely **overt** or **direct intermediality** and **covert** or **indirect intermediality** (Wolf, *Musicalization* 38-39).

Direct intermediality means that two media are involved in one artifact and that they are at least once “directly present with their typical or conventional signifiers” (Wolf, *Musicalization* 40). Furthermore,

> each medium remains distinct and is in principle 'quotable' separately. […] In any case the 'intermedial' quality of the artifact is immediately discernible on its surface (hence 'direct' or 'overt' intermediality) and makes the work under consideration appear as a medial hybrid. (Wolf, *Musicalization* 40)

Therefore, direct intermediality regularly creates a typical genre, which means that it appears often in a particular group of genres, for example theater, sound film or opera. Another form of direct intermediality comes into being if there is, due to only one dominant medium, no possibility to form a distinct genre, for example a musical notation in a story, or an illustration in a novel. Direct intermediality does not imply that there is a case of medial dominance or a special genesis of the intermediality concerned as well. Moreover, it does generally not permit any further differentiation, as for example, the intensity of the intermedial relations. Wolf differentiates between **contiguity** (at least two media in one work) and the **integration** or **adaptation** of the media concerned. Examples for contiguity are children's songs or illustrations in a text that show a particular scene. A medium is considered integrated when, for example, an illustration in a book does not only double particular textual scenes but in which the text also includes a reference to the illustration (Wolf, *Musicalization* 40-41). Indirect intermediality means that at least two different media participate in the signification of a particular artifact. While one medium appears indirectly within the other, the dominant medium is directly present, meaning that the non-dominant medium is only present as an idea, as a signified. In the case of overt and covert intermediality this refers to the dominant medium, in covert intermediality, the non-dominant medium is covered and the two can, therefore, no longer be separated. In overt or direct intermediality, on the other hand, a separation would be possible. Covert intermediality, as opposed to overt intermediality, already suggests a relationship between a non-dominant and a dominant medium (Wolf, *Musicalization* 41-42).

Wolf explains that there are two ways in which covert intermediality can be

incorporated in the dominant medium: **telling** and **showing**. Telling means that the non-dominant medium is only indirectly present in a work as a referent or a signified. Wolf calls it “the explicit **'thermatization'** of a non-dominant medium in the mode of **'telling'**” (Wolf, *Musicalization* 44). An example for telling would be a scene in a movie which shows the creation of a painting. Showing means that the work itself retains “the typical aspect of its dominant medium” (Wolf, *Musicalization* 44) while it is related to the non-dominant medium and presenting it. In other words “[t]he result in this case is a seeming **'imitation'** or *'dramatization'* of the non-dominant medium, its quality, structure or typical effects, in the mode of implicit **'showing'**” (Wolf, *Musicalization* 45). An example for showing would be a poem that imitates musical structures.

2.1.3. Terminological confusion

An important part of what makes it so difficult to define intermediality is that there are many other similar terms that occur in its vicinity. The first and probably most prominent term is intertextuality. Wolf criticizes that there are still instances where **intermediality and intertextuality** are not differentiated. He finds that problematic since, according to him, text does not equal medium – at least when you use the more restricted definition of intertextuality, which is limited to linguistic sign complexes (Wolf, “Intermedialität” 165). Nevertheless, Wolf uses intertextuality as an analogous model in order to define what intermediality is, since both have often been typologically connected. Wolf explains that both intermediality and intertextuality are forms of 'intersemiotic relations' and that both types contain at least two semiotic units, that is, semiotic systems or genres or different texts (Wolf, *Musicalization* 46).

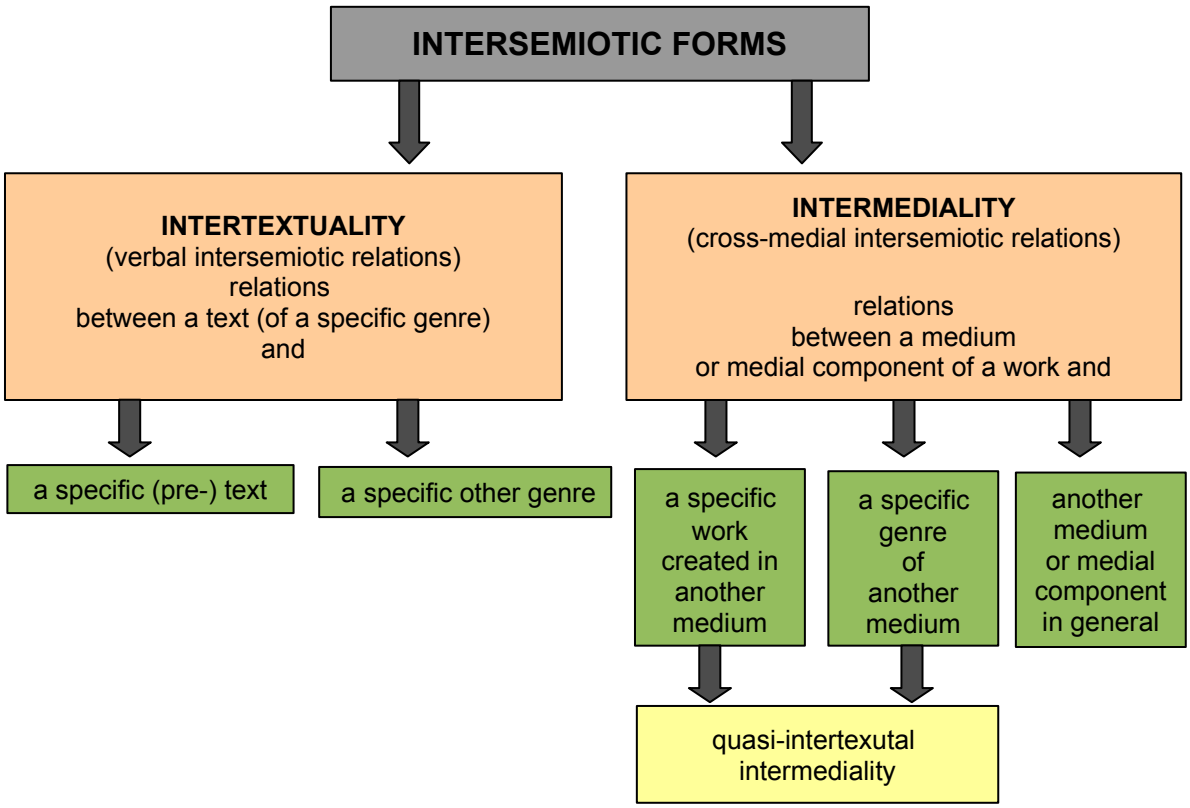
Like Wolf there are many scholars who try to use intertextuality in order to help define intermediality. At the beginning of the 1990s the concept of intertextuality had already reached an overall acknowledged, though, extremely heterogeneously discussed position within the ranks of text theory (Rajewsky 44). Since 1995, the status quo in research is to use the term intermediality in order to describe the interdependencies between the media as well as the

derivation of the concept from intertextuality (Rajewsky 45-46). This leads to a non-consistent comprehension of intermediality, to numerous meanings which are inconstant in themselves and to partly very vague concepts of the intermedial. Defining intermediality by using intertextuality is nearly impossible, since intertextuality is a controversial term as well. Once again scholars are continuously discussing whether a broad or narrow definition is best. Those who see intertextuality in a narrower way, will perceive it as a phenomenon between texts. They lean on intermediality when there are cases in which other media are involved and in which media borders are crossed. Some scholars use a wider definition of intertextuality, meaning they also include film or theater texts, but still rely on the term intermediality to terminologically grasp the particularity of the crossing of media borders in a more accurate way (Rajewsky 52). Rajewsky admits that, although they have a close connection, intermediality and intertextuality are not on the same level. Especially, since intertextuality is a special case of intramedial reference and represents a special case of a subcategory of *intra*mediality (Rajewsky 14). The term intermediality is somewhat similar to the term intertextuality in the sense that while intermediality already indicates a relation between two or more media, intertextuality points to a relation between different texts (Wolf *Musicalization* 35).

Helbig mentions one very important difference between intermediality and intertextuality, namely intertextuality differs from intermediality in the sense that it stays within the field of the verbal medium and is therefore intramedial. Intermediality, on the other hand, crosses borders between media and *inter*mediality is therefore, complementary to *intra*mediality (qtd. in Wolf, “Intermedialität” 165). Although, according to Wolf, intertextuality is not part of intermediality, there are borderline cases, for example, whether drama and novel are considered to be two different media or only two different genres of the same literarily verbal medium. The decision if the relationship between drama and novel is intermedial or intertextual depends on the individual theory of cognition (Wolf, “Intermedialität” 166). However, intertextuality does not really point to a relation between two or more texts but rather to the involvement of at least one text in a particular text (Wolf *Musicalization* 36). Whereas

intermediality is a cross-medial variant, intertextuality is a mono-medial or verbal variation of intersemiotic relations. Unlike intertextuality, intermediality can also mean that two or more semiotic systems are involved in a work. This is obviously different in intertextuality, where the involvement of an additional semiotic system is not possible, except for a meta-commentary. However, this would then no longer be a case of intertextuality but rather of metatextuality.

The following diagram by Wolf (*Musicalization* 47) helps visualize the differences between intermediality and intertextuality:



However complicated the relationship between intermediality and intertextuality may be, in order to ensure a clear definition of intermediality it also needs to be distinguished from other forms of mediality. Kattenbelt identifies three different concepts of mediality: transmediality (or media change), multimediality and intermediality (Kattenbelt *Intermediality* 20). Rajewsky (12-13) on the other hand identifies, apart from intermediality, transmediality and intramediality as the concepts of mediality that need to be differentiated from intermediality. Generally, these categories can be defined as follows:

Transmediality describes the transfer from one medium to another one

(Kattenbelt, *Intermediality* 20). Like Kattenbelt, Wolf defines transmediality as a subcategory of intermediality. Transmedial defines media-unspecific phenomena, which occur in different media and create indirect relations between them. Transmediality is normally an intermedial quality of an open paradigm of formal or content-related concepts or concept-configurations. Transmedial can also refer to special contents, for example, myths and others which can occur in different media without the showing of the influence of one particular medium or the transposition of one medium into another one. The second subcategory is the so-called **intermedial transposition**, which includes the classical literary film. Unlike transmediality, intermedial transposition always has to prove, at least theoretically, a genetic context between the signifiers of two works of art of different media, whereby the signifiers that were 'translated' or transposed in the 'postmedium' can either be found in the formal area of the pre-text or in the content-based pre-text. The existence of intermediality is not relevant for the immediate creating of meaning of the works concerned in intermedial transposition. The same is true of transmediality and consequently of the type of intermediality that involves several works. Intermediality that takes place inside of one work, on the other hand, includes more than one medium in a work or sign system which contributes to the type and content of the creating of meaning (Wolf, “Intermedialität” 171-172).

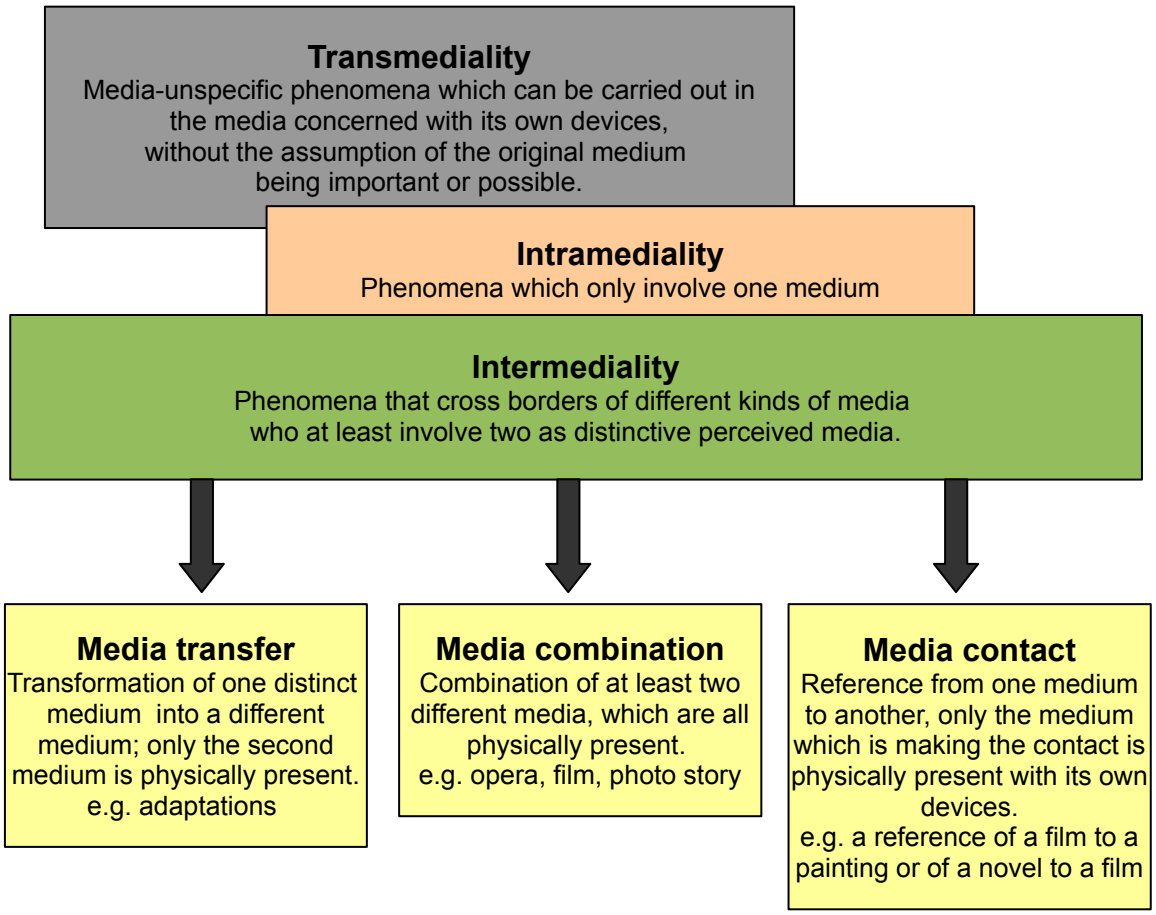
Rajewsky describes transmediality as a somewhat wandering phenomena, as for example, the occurrence of the same plot or the adaptation of a certain aesthetic or a certain type of discourse in different media without the assumption that a contact-making constitution of meaning of the media product concerned would be relevant. (Rajewsky 12-13).

Multimediality also called media combination, takes place when at least two media occur in one object (Kattenbelt, *Intermediality* 20). This is the type of fusion of media which is part of multimedia-shows, songs, cabaret, combinations of text and picture, photo novels, movies and operas. These examples show that the combination of different media often causes the formation of new and independent media or art genres, which create one single medium out of various other media. Here, the intermedial quality depends on

the constellation of the medial products used, in other words the outcome of the combination of at least two distinct types of media which contribute in their own media-specific way to the end product. This can either mean that the different media are next to each other or that they form an interplay in which neither one is more important than the other. In order to differentiate the phenomena in this category it is important to consider medial dominance (Rajewsky 15-16).
The term **intramediality** means what its prefix suggests, namely that it is a phenomenon that occurs inside a medium. During this process no media borders are being crossed (Rajewsky 12).

Other than Kattenbelt, Rajewsky regards multimediality as a subcategory of intermediality. All in all she identifies three subcategories that are basically three heterogeneous areas which need to be strictly differentiated. They all have different qualities of intermediality which are often confused. Rajewsky (16-17) suggests, apart from multimediality, the following two:
Media transfer which refers to adaptations, literary film and novelization. The intermedial quality in this case concerns the production process of the medial product, meaning the process of the transformation of one medium into a different medium, for example, a book into a movie or a play into an opera. The original medium becomes the source of the medial product. The end product usually exhibits parallels to the source but does not necessarily relate itself to it.
Media contact can be a reference in a text, a painting, a movie or any other type of medium to another medium or to one of its subcategories. Media contact includes musicalization of literature, ekphrasis, literarization of films and filmization of literature. Media contact is when one medium refers to another medium. The medium which makes the contact is the only one that is physically present, for example, if a movie shows the creation of a painting in one of its scenes. In this case the medium film refers to the medium art.

Rajewksy's overview of different medialities and their subcategories (19)**:**



An important point in this trisected division is that one particular media product can surely fulfill the criteria of two or even three categories. As, for example, adaptations are, due to their quality as films, in the category media combination, in their quality as screen adaptation in the category media transfer and due to given recourse of the literary source text in the category media contact, because we can still draw relations between the movie and the source text (Rajewsky 17-18).

2.1.4. Framing and description: two recent fields in intermediality studies

In his *Studies in Intermediality* series, Werner Wolf introduces two concepts to intermediality studies: framing analysis and description. He applies both fields

for the first time in the context of literature and other media.

Wolf uses the term **frame**

> as a general term which refers to discursive exchanges as in the production and reception of literature and other media [but should not be concerned with] the general vagueness of the term 'frame' itself. (Wolf “Framing” 2)

According to Wolf (“Framing” 3) frames have one very important function: they direct and support interpretation, either with reference to medial performances or everyday communication. He claims that this makes frames into “**meta**-phenomena” (Wolf “Framing” 3) or “**transmedial phenomena**” (Wolf “Framing” 10) which exist in at least one medium but usually in all media. Although the contributors to *Framing Borders* focus on various occurrences of framing in literature and other media, the center of attention in this case will be on Roy Sommer, who concentrates on *Initial framings in Film.* Interestingly, many of his findings do not only apply to cinema but are also true of theater. Sommer avers that in regard to film, framing does not refer to either a single image or a frame narrative. It is a combination of visual and auditive signals as well as narrative strategies. All of this then dynamically interacts with the expectations and knowledge that the individual audience member brings into the mix (Sommer 384).

Overall, Sommer identifies three different categories of framing:

1. social framing
2. contextual framing
3. visual framing

According to Sommer **social framing** is relevant because cinema plays an important role as a social activity, as does theater. This clearly separates it from other kinds of media usage. Today, home entertainment is becoming widely available and more importantly affordable and causes a shift from public to entertainment in the private sphere. However, going to the movie theater or theater (both are public spaces) requires a conscious decision to actually go there (Sommer 385).

Contextual framing influences the expectations that viewers have in regard of

the movie they are going to see. The viewers' expectations are based on their prior experiences with the movie theater, the movie itself and the film genre the movie belongs to. Additionally, the average audience members have a very clear set of expectations of what type of film they are going to see and what experience they will have (funny, scary or touching). Sommer explains that

> [t]he definition and discursive circulation of narrative images of specific films takes place in a wide variety of text-types and media. These include reviews in newspapers as well as in dedicated journals, background information and additional material published on websites, and marketing material such as film posters and trailers, both on TV an in the cinema itself. (Sommer 386)

This sort of contextual framing tends to focus on a manageable number of USPs (unique selling points). The most obvious one is of course names: the names of the actors and actresses, the director, and the special effects team, which influence the audience members' expectations with their image and previous works. It is also important whether one of the cast or the film makers has won any awards, is known as a guarantee for a box-office hit or a constant guest in the tabloids (Sommer 386-387).

The second major USP that contributes to the narrative image of the film is the visual image of the movie: the **visual framing**. Visual framing usually starts before the film is even played. It has to do with the design of any merchandising products and especially with film posters. Sommer explains that the

> visual representation of the film's intended message is not merely (or rather: not mainly) an aesthetic decision but a search for the 'perfect' corporate identity for the marketing campaign. (Sommer 387)

The third USP is the so-called log line or tag line. This line is part of the official film posters and is often an additional help to illustrate the close link between genre and narrative images (Sommer 387-388).

Sommer explains that

> the heuristic distinction between contextual and textual framings becomes increasingly difficult to maintain. On the one hand, contextual aspects such as posters, trailers and big names clearly indicated certain genres, and one might even argue that film genres are contextual rather than textual phenomena and describe cognitive concepts rather than a corpus of works. […] On the other

> hand, textual framings, that is, generic cues, first have to establish the transtextual patterns on which these expectations and hypotheses are based. (Sommer 388)

However, textual and contextual framing strategies interact without “any practical problems for the semantic analysis of framing” (Sommer 389) inside as well as outside the cinema. The scope, forms and beginnings of framing activities, although open to debate, constantly offer a semantic continuum. This is not surprising knowing that the film's narrative image is deliberately designed and created by producers and film makers (Sommer 389). When it comes to textual frames the first textual frame that movie goers perceive is the title of the film. Some titles give the audience clear pointers of what to expect, for example, *Scream* (Sommer 390). Sommer explains that the usage of various framing strategies, even at the beginning of a movie, shows what an extremely flexible medium film is. The way titles and credits are designed and the information conveyed is already a very important contribution to the entire process of framing.

A 'literary' or 'historiographical' frame is activated when it becomes apparent that the film is based on a novel, a play or a historical event. The part of the audience which is familiar with the source text or the historical background will compare original and adaptation. Framing is also done by the choice and use of music, sound effects, images and colors, settings, costumes, camera angles, perspective and movements as well as special effects and lighting (Sommer 392-393).

The second important area for Wolf in his *Studies in Intermediality* series deals with **description**. Wolf explains that there are three different ways of describing something:

1. it is possible to use a metaphor in order to clarify the meaning, for example, explain recursive embedding with reference to a matryoshka doll
2. describing a song by whistling its melody.
3. show someone a picture, for example, of a matryoshka doll to clarify what is meant (Wolf “Description” 2).

These examples clearly illustrates that just like framing description is a

"**transmedial** phenomenon" (Wolf "Description" 3). Wolf states that it is not necessarily the purpose of a good description

> to explain something but to **inform** us about the **existence** of something and its specific **appearance** and **quality**, in short: to represent something vividly (*anschaulich*). (Wolf "Description" 15)

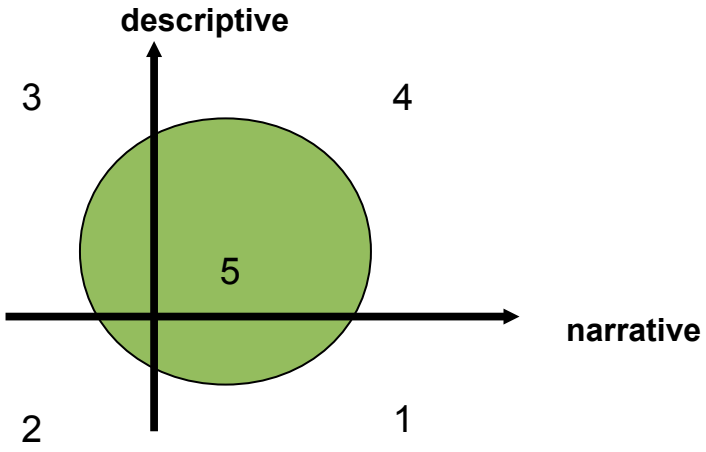
Although the book concentrates on numerous examples of description in literature and other media, in this context the focus is on Klaus Rieser's article about description in film. There are again several overlaps with theater.

Rieser states that it is rather common in film, apart from characters and settings, to also include different actions. While in literature the author has to use long descriptive passages and with that interrupt the flow of the narration, film can do the same but in a shorter way, even with a single shot. That shot is then followed by camera movements, editing or actions that happen in this frame (Rieser 220).

Whenever a narration takes place in pictorial media (photography, painting, and especially film) there is always a need to describe. Of course film has more superior ways of narrating than photography and painting. Film has such a powerful way of narrating that it is now its prime function. Narration and description are both part of film and theater, since movies do not only contain pictures which narrate but also pictures that describe, for example, backgrounds (Rieser, 222). Although description and narration occur together they are still independent from each other. This is what the use of description in literature looks like:

(Rieser 224)

As far as film is concerned Rieser (224) suggests to "conceive of description and narration as orthogonal to each other". When a description occurs in a movie it can look like this:



1 Narrative intertitles, interviews

2 Abstract film (for example flicker film), or *Empire* (1964)

3 for example *Koyaanisquatsi* (1983); *Wavelength* (1967); *La Région Centrale* (1967)

4 Naturalist film; docu-fiction

5 Mainstream narrative film

(Rieser 224)

The figure above illustrates the relation of narration and description in various films and therefore, outlines their most important differences. Here are further examples:

1. if someone reads a text, for example from a novel, aloud in a scene, then it is low on the descriptive axis and high on the narrative axis

2. abstract films are both low on the narrative and the descriptive axis. In flicker film, for example, the fast succession of light and dark neither narrates nor describes but rather shows cinema's constitutive elements: darkness and light. Another less extreme example is Andy Warhol's 485 minutes film which shows the Empire State Building from the angle of a static camera.

3. The three documentaries mentioned above all have a very low level of narrative while excessively using descriptions.

4. various naturalist films feature both high descriptivity and narrativity throughout

5. a large number of documentaries as well as most films inhabit a wide zone that has a comparatively high narrativity and descriptivity

Not only films as a whole, but also individual scenes can be placed on the grid.

Since there are of course noteworthy variations possible between films as well as within them (Rieser 225-226).

Rieser (227) explains that “descriptivity is not at all secondary but rather an all-too-integral part of film”. He states that

> [a]s in literature, description in film is tied to concreteness (non-abstraction), is often highly detailed and, in its typical manifestations, is referential, or, to be more precise, hetero-referential. […] '[D]escriptivity': the term connotes that a referent comes first and a textual rendering (description) second. However, the artificial or invented referent lays bare that description is actually a textual mode, which has its particular importance in the realist text, namely to construct a meaningful coherent realm. Thus the relation of descriptivity to other textual parameters (narrativity, symbolization, characterization, focalization, etc.), its textual functions, and its positioning within intertextual discourse (including ideology) take primary over the referential aspect. (Rieser 228)

2. 2. Taking the stage: intermediality and the theater

2.2.1. New media versus old media

The relationship between new and old media has always caused controversy. However, Bolter and Grusin found through their research that in media history new media have never replaced any predecessors but rather presented themselves as new and improved versions of the technology that was already there (qtd. in Boenisch, “Aesthetic Art” 106). Bolter and Grusin coined the term remediation, which helps to determine the relationship between old and new media. They explain that remediation has two motives: rivalry and tribute. Tribute means that the new medium merely imitates the older one and puts itself aside, while rivalry means that the old medium is placed in a new context or absorbed as a whole (qtd. in Kattenbelt, *Intermediality* 25).

Auslander points out that there is a long tradition of putting various media in opposition to each other and define them in terms of their differences. These discussions eventually caused claims of superiority for existent media and forced any new media types to fight for their rights in order to receive a place in

the field of media. The invention of cinema divided critics and artists into two camps: one side said that the time of theater was over, the other side promoted the specific powers they thought theater had. This conflict reoccurred when television and then video followed. Although theater was somehow endangered it simultaneously got praise for being the more immediate and pure anti-medium. It was seen as a representer of authentic and real culture in mass media surroundings. Although theater directors were generally against integrating the new media in the 20th century, a few of them actually embraced them, as for example Erwin Piscator, or Berhold Brecht. The conflict intensified once computers and the internet were introduced (qtd. in Boenisch, "Aesthetic Art" 103-104). While theater is usually considered to be a higher form of entertainment by traditionalists, cinema is seen as mass entertainment. This is often used as a basis for discussions by those who defend the unique status of theater. What lies behind the apparent indestructibility of theater? According to Boenisch, theater has all the necessary qualities of a medium - "[i]t processes, stores and transmits" (Boenisch, "Aesthetic Art" 110) – and has a tradition of leaning and re-mediating other media (Boenisch, "Aesthetic Art" 110). In other words

> theatre turns into a *new medium* whenever new media technologies become dominant, and, in addition, that theatre adapts and disperses the new cognitive strategies […]. (Boenisch, "Aesthetic Art" 111)

Several scholars, among them Chapple and Kattenbelt (20) as well as Balme (29), take this notion of theater further and describe theater as a ***hypermedium***. This means that media such as television, film and digital video are given a stage by theater. In the area of theater these different types of media are not only recordings, but more importantly theatrical signs. Therefore, recordings are not solely screened but part of a live performance. But why does theater make use of other media? According to Kattenbelt, live performances do not make use of media technology in order to create effects of illusion and immersion. Contrarily, they frequently use media technology as a way to extend epical and lyrical modes of representation (Kattenbelt, *Theatre* 37). Since theater has the capacity to incorporate all media it can rightly be referred to as a hypermedium,

a medium which has the ability to contain all media. Because of this, theater can incomparably offer intermediality a stage (Kattenbelt, *Intermediality* 23).

Although Richard Grusin and Jay David Bolter mostly ignore theater in their book *Remediation*, they identify three important key concepts of how theater can use intermediality:

1. **transparency**: incorporates the medium in such a way that the audience does not notice it
2. **(transparent) immediacy**: tries to make the audience forget about the medium which is used (illusion and immersion)
3. **hypermediacy** is the opposite of immediacy and deliberately reminds the audience of the presence of a medium

Grusin and Bolter claim that hypermediacy and immediacy work together in order to make the audience believe that they are having a real and authentic experience (qtd. in Lavander 56).

Immediacy embraces the audience “in a directly absorbing engagement”, while hypermediacy is open-ended, plural and involves interrelations and links. Lavender describes hypermediacy as

> not simply a question of the multiplicity of sources, images or image systems. It is expressed through *simultaneity*: two or more sources, images, systems and effects in play at the same time in a shared ecosystem. (Lavander 56)

The hypermediacy of the staging has the effect that it provides texture and structure to the performance (Lavender 62).

Of course, the presence of two or more media causes certain reactions. Pavis (“Theatre” 113-114) identifies two different ways in which one medium can influence another:

1. **technological influence** means that if one medium evolves and makes new technologies possible, this advancement can effect other media.
2. **aesthetic influence** means that if new technical possibilities are discovered, they cause aesthetic consequences. Other media are either effected by the creating of new meaning or by the modification of their potential or their meaning.

Based on theater practice Chapple and Kattenbelt see theater and performance as the center of the entire intermediality debate, which defines the process of performing as essential to the intermedial exchange. Against popular belief, intermediality does not necessarily need any technology. Often it is achieved without any involvement of technology at all. Intermediality is located in the middle of the audience, the performers and the media used on stage at a certain point in time (Chapple and Kattenbelt 12). This view on intermediality suggests that intermediality is part of all theater performances whether the use of intermedial elements by the playwright is intentional or not. Something as simple as the mentioning of an intermedial element in a play, which is an example of media contact (Rajewsky 19), is already considered a case of intermediality. The notion that intermediality is part of all performances is emphasized by Chapple and Kattenbelt who claim that intermediality is only one fraction of a greater movement which incorporates all forms of postmodern art and media. They see intermediality as "a space where the boundaries soften – and we are in-between and within a mixing of spaces, media and realities" (Chapple and Kattenbelt 12). The intermedial is a transformation process of developments and thoughts which creates something different through performance (Chapple and Kattenbelt 12). Chapple and Kattenbelt propose that

> intermediality includes within its constituent elements a blend of the art forms of theatre, film, television and digital media, which lead to an engagement with theoretical frameworks drawn from selected areas of performance, perception and media theories, and philosophical approaches to performance. (Chapple and Kattenbelt, 20)

In the course of their analysis they defined a conceptual framework that is based on two principles.

> The first principle is that theatre is a hypermedium that incorporates all arts and media and is the stage of intermediality. […] The second principle is that intermediality is an effect performed in-between mediality, supplying multiple perspectives and foregrounding the making of meaning by the receivers of the performance. (Chapple and Kattenbelt, 20)

Chapple and Kattenbelt define theater as a **hypermedium** which creates a place where different art forms interrelate with the media of television, cinema

and the new technologies, and thereby providing in-between spaces, inter-media and inter-texts. In the middle of all these inter-processes is where intermediality is located. According to them performance and theater are at the center of the new media debate (Chapple and Kattenbelt 24).

According to Chapple and Kattenbelt theater is a term that includes every type of live performance. This implicates that during the performance, the audience and the performers are in the same space physically at the same time. However, they agree that within the term theater there are various forms and types of theater which each have their unique narratives, texts, genres, ontologies and histories. Chapple and Kattenbelt explain that in order to differentiate the ontology of the various art forms it is crucial to realize

> that they share the relationship of performer and spectator being present at the same time, and in the same space is to employ the semiotic code, and to define theatre on the sign systems of sound, image and word. (Chapple and Kattenbelt 20)

Chapple and Kattenbelt (11) argue that by incorporating intermediality into performances theater creates

1. innovative dramatical strategies
2. new modes of staging words, sounds and images,
3. different ways of representation,
4. other possibilities to position bodies in time and space,
5. new ways of spatial and temporal interrelations

2.2.2. Caught in the middle: theater, cinema and intermediality

Intermediality has gained importance in Theater studies over the years, so have the relationships between the individual media. Ever since new technologies have become available and affordable in the 20th century the effects they have on already established media, such as plays and novels, and any possible interaction between them, have become the center of many heated discussions (Boenisch “coMEDIA” 34). In the midst of these discussions is almost always the battle between theater and cinema. Hardly any other relationship between two media is as complex and conflicting as this one and is therefore a major

point of discussion in both film and literature studies. Almost immediately after the emergence of film, the new medium was harshly criticized in literary works. With the newly opening cinemas and the improvement of filming techniques, with the screen adaptations of novels and the enticement of renowned stage directors and actors, cinema went into an open war with literature in 1909. The reason was mainly the belief that cinema was threatening theater's monopoly position, which it has had in the cultural system until then. From 1909 to 1929 the big debate about cinema took place mostly in newspapers and literary magazines. Authors, film theorists, literature and culture critics compared and delimited literature and film as well as capture their structures and limitations (Rajewsky 29-30). Kuchenbuch (169) explains that the success story of cinema started out by simply filming theater performances. At the end of the 19th century early cinema was greatly influenced by the dramaturgy of the theater (Pavis “Medien” 128). According to Zaltin (169) the reason for this is that unlike novels or other narratives, plays can easily be turned into other media forms. During this time plays were often filmed directly without any changes in the dialogs, cast or sets. In order to translate a play to the new medium the use of light and different camera angles played a crucial role. These techniques are used to control the gaze of the viewer, which is typical of film. The production preferably uses three different cameras which create different distances and points of views. After that editing will, for example, oppose shots such as from a character's angle to the reaction of another character (Zatlin 169).

Although literary analysis and media theory have their own agenda, most of the discussions in literature and media studies are characterized by the comparison of theater and cinema. The two media share various **similarities**. Gilmore (1) explains that not only are both art forms and cultural lexicons, they are also styles of entertainment, social occasions, livelihoods and lucrative industries. Kenneth Portnoy (105-106) points out that both media often share a similar storyline. They usually feature a likable protagonist that is confronted with a situation that causes problems for him or her. Moreover, plays and films often have an exciting subplot as well as a key issue that needs to be dealt with.

Cahir states that both media are composed of always moving different mise-en-scènes and that they are presented to audiences that react collectively as well as individually to what they see (Cahir 145). Geraghty adds that the narrative time in plays and films matches and that in both cases dramatic scenes are shown without being interrupted by ellipses. She also argues that in both media the number of speaking roles is limited and that they are very focused on the main story and not so much on the parallel plots and side stories (Geraghty 73). Lodge focuses on similarities between the authors that write texts for either stage or screen. Playwrights and screenplay writers alike have to constantly remind themselves of practical limitations such as production costs, running time and casting. The staging of a play includes, apart from the words of the playwright, also the physical presence of actors and actresses, the voices and gestures which are defined by the director, the use of light, backdrop and sometimes music. In film the representational element is usually visible through the sequence of visual pictures enhanced by various devices, all which is, of course, controlled by the director and the editors (Lodge 71).

As was illustrated above, theater and film share some important similarities. Nonetheless, the list with their **differences** in considerably longer. Lodge (76) identifies duration as one major difference between play and film. While a play should last at least one but no longer than four hours a film should last between one and half to two hours and fifteen minutes. Portnoy (106) presents several structural differences between plays and films. First of all, he argues that plays have a different physical structure than screenplays, they are a lot more compact. While films can have numerous shooting locations theater has to make do with one or two different sets since everything else would be too complicated. Of course, this does not only influence the aesthetic of the two media, it also has an influence on the character relations. Due to the limited space on stage the characters cannot escape the situation, which in return causes a more tense and conflicted atmosphere. Gilmore (19) identifies time and space as another area in which the possibilities of plays and films differ greatly. Without techniques such as montage, cutting, flash forward, flashback

and slow motion that film posses, it is harder for theater to reshuffle and disintegrate time, for example.

An area in which film may have an advantage over a play is characterization. Whereas a screenplay writer usually has more time to elaborate on the personalities of the characters through back stories, theater does not have that luxury. However, when we look at Marber's adaptation of *Closer* we will see that he had to cut several dialogs as well as certain back stories (see chapter 3.2.).

In contrast, dialogs on stage are usually longer. Long speeches and soliloquies are very common in theater and the characters are more likely to directly address the audience (Portnoy 106). Marber uses this last technique in his play *Don Juan in Soho* where DJ explains to his assistant Stan that the only way in which one can accurately define people is between 'fuckable' and 'unfuckable'. After this statement Stan wants DJ to tell him to which category he belongs.

> STAN. So . . . what am I?
> DJ. Put it this way, the fuckable tend to *know* they are.
> STAN. (*aside*) Oh, God! (*To person in the audience*.) Are *you* fuckable? (12)

Seger (40-41) agrees that in plays there is more focus on the characters and their relationships than on the story. Dialog is the key in any play as well as the rhythms of the word, the language of sound and the texture of the individual words. If we take into account this maxim and consider that unlike a movie, a play is dialog-based, there is a danger that an adaptation might “become mostly talk, an example of which is Closer” (Cahir 150).

Another important distinction is concerned with the technical aspects of both media. Where plays might use spectacular costumes and live music, a film achieves different effects with various camera angles and editing. While in the theater the audience is watching from only one angle, in movies viewers can watch the action unfold from an array of angles. They can see the emotions in the protagonist’s face as well as the reaction of the other characters simply through the use of different camera angles (Portnoy 106).

Although plays are also partly connected to mass media, they can be bought as books, each theater performance is a unique event that cannot be duplicated mechanically. Film, on the other hand, is a 20th century phenomenon that

strongly depends on technology and huge amounts of capital, but is not limited by temporal and spatial boundaries. Moreover, unlike theater, a movie can be shown hundreds of times and every 'performance' is the same. In a play, on the other hand, performers can react to the mood of their audience and can, as was also pointed out by Portnoy (106), address them directly, creating an interactive and unique experience for the theater-goers. Movies do not encourage personal connections of any sort, neither among the audience and the actors and actresses nor between individual audience members (Gilmore 1-2).

Another major difference between films and plays is the use of music. Music in film tends to be more influential and meaningful than in theater. Hutcheon points out that music aurally mirrors the characters' emotions and, in turn, provokes affective responses in the audience. Sound, in general, can enhance, reinforce, or even contradict visual and verbal aspects (Hutcheon 23). While soundtracks and original scores are perfectly normal in movies, there are hardly any in plays. Patrick Marber is definitely an exception with the original score he had created for *Closer.*

The differences between play and film also point to another area that is important in this context, namely the differences between screenwriter and playwright. Lodge (71), for example, says that an author's contribution is over once the script is finished, the playwright, on the other hand, might very well collaborate with the director and the cast until the premiere of the play. It is also often the case that the creation of a screenplay involves numerous writers or even entire rewrite teams. In theater the playwright might collaborate with others but it is not as common and he or she remains the authority (Gilmore 29). Patrick Marber has a tendency to develop plays by involving different people. He mentions in the foreword of Dealer's Choice that the play is the product of various group writing sessions with different actors such as Phil Daniels, Ross Boatman, Perry Fenwick and Justin Salinger, just to name a few. The same is true for *Closer*, a play which went through numerous workshops. The first one in September 1996, in which several actors and actresses performed early scenes. In December the same year, over a period of two

weeks, another workshop was conducted at the National Theatre Studio, in which another group of actors and actresses read the play to a small audience (Saunders 70). However, as Gilmore (29) claims, this is not very common.

2.2.3. The use of media in theater: historical review

No matter how controversial the relationship between old and new media, especially in theater, has been over the years, theater is a medium that has always managed to hold its own. The reason for that is theater's ability to rapidly adapt to technological innovations and incorporate them into new plays. The concept of using new media in theater performances is by no means a new development. On the contrary, when looking closely at the history of the theater, numerous instances in which new technologies were seamlessly integrated into performances become apparent. Theater expert Patrice Pavis acknowledges the continual use of new media in plays and explains that technologies have always been implemented on stage, either in form of architecture or instruments and machines that move objects, produce light or sound (Pavis “Medien” 115-116). Boenisch agrees that

> electronic media quickly had become an integral part of numerous theatre performances within various, even traditional genres. Thus, what is now commonly referred to as intermediality of theatre has become a core feature of any theory of performance in the twenty-first century. (Boenisch “coMEDIA” 34)

Pavis distinguishes between various types of media that have been used in theater. He starts by concentrating on media that already play an important role during rehearsals, such as sound recordings, lighting and subtitles that can be part of either an opera or a stage performance in another language. In the past most sounds that were needed for a performance had to be produced live. Nowadays, sound recordings are usually conducted prior to the staging of plays and are part of the rehearsal phase. The finished soundtrack is then played back during the performance.

Modern technology has also provided actors and actresses with additional

possibilities to improve and alter their performances. In the early 1970s, for example, the use of microphones became very popular in stage productions. Microphones were not only used to enhance the voices of the actors and actresses but they also enabled them to incorporate Hall-effects and distortion into their performances. Thus, new technology helped to open the gate to an entire new sphere of means of expression.

Another important technical innovation that forever changed the world of theater is the electric light. In 1880 it was introduced on stage and has since then caused sensational changes. Not only did the electric light have an enormous influence on performances but it also defined the atmosphere of individual plays.

When it comes to incorporating new media into plays, the 20th century definitely marks a high point. During this time, theater constantly took on new media, using many filming techniques, for example, close-ups, editing and changing montage (Pavis “Medien” 124). The emergence of computer technology marked another milestone in stagecraft and managed to take the use of sound and light a step further, providing performers with even more possibilities. Since then it has become an indispensable device to theater performance. Today computers are used to make or repeat changes, often only minimal, in the intensity of light, color compositions or the entire atmosphere. These new media also influence the way in which the audience perceives a play. The display of continuous text in form of surtitles is a perfect example of a type of media technology that has a direct impact on the theater-goers' awareness, but is subtle enough that the audience members are unaware of the fact that they are dealing with a different medium. The constantly moving text has an inevitable appeal to the individual audience members, even if they are familiar with the language that is used or know the text (Pavis “Medien” 117-118). Incorporating this type of medium into a performance can also distract the audience from the play. Audience members might make a conscious decision to ignore surtitles, and thus ignore a case of intermediality, in order to be better able to focus on the theater performance.

Werner Faulstich, a German media scholar, looks back on the history of theater

to show that it has always worked with different media. In his book *Medienwissenschaft*, Faulstich gives an overview of the development of theater that illustrates how intermediality was used over time. All in all, he identifies seven stages. The first stage is **Ancient theater** (6th century BC to 200 AD). During this time plays not only featured actors but also live music in the form of theater choirs. The use of theater props was kept to a minimum, because back then performances were still staged in the outdoors (Faulstich 42-43). The second stage is **Medieval theater** (800-1400 AD), which marked a new beginning in theater practice. At this time adaptation was reaching its first peak. The adaptation of bible stories was very popular at that time. Next to passion plays, nativity plays and the history of salvation were part of every theater's repertoire. The third stage, according to Faulstich, is **Renaissance theater** and the Commedia dell' Arte in the 16th century. During this period theater returns to staging classical tragedies and comedies. Additionally, in Europe, especially in Italy, the Commedia dell'Arte was very well-liked. It was a type of improvised comedy which featured mimes and simple musical numbers in performances. The fourth stage is **World** and **Baroque theater**, including Elizabethan theater (17th to 18th century). At that time, plays used to represent the real world. Playwrights such as William Shakespeare based their characters on historical figures, again a case of adaptation, and presented them to incessantly growing audiences. The fifth stage is marked by the rise of traveling theater, **court theater** and national theater (18th century). During this time theater became a spacious medium with the help of many traveling theaters which were popular from medieval times until the 20th century. In the course of time there was a shift in the theater scene. The now popular court and national theaters were focusing more and more on the bourgeois as an audience. Stage number six is defined by **municipal theater** and **folk theater** (19th century). It was during this time that the proscenium stage became the preferred performance stage. Since playwrights were now focusing on the bourgeois as an audience, plays were tailored to their tastes: beauty, truth and goodness were the main themes at that time. The seventh and last stage concentrates on the 20th century and the different styles and innovations that appeared in the theater back then.

Numerous new impulses bestowed an enormous artistic diversity on the theater. Satires, expressionist theater, Brecht's epic theater, provocations by theater legends such as Handke as well as bourgeois classics that were continually reinvented (Faulstich 43-44). Pavis (124) and Faulstich (44) agree that this was the time in which theater extensively used new media in plays, but the history of theater, as they have argued, provides numerous examples in which different media were used from a very early time on, whether it was the use of live music in the form of theater choirs or musicians, or the use of the newest stagecraft. Moreover, adaptation has obviously always been a favorite among both audiences and playwrights.

2.2.4. Intermediality in the plays of Patrick Marber

Patrick Marber is one of the pioneers when it comes to using new media in theater performances. The following chapter will take a closer look at what type of media Marber uses in his plays and how he incorporates them. In the previous chapters the different definitions for media and intermediality were discussed. In order to keep the analysis of Marber's plays more open it will be based on the broader definitions provided by Wolf and Rajewsky, using their suggested subcategories.

Werner Wolf, one of the leading experts in the studies of intermediality, suggests five criteria to distinguish between different types of intermediality:

1. the media involved
2. the formation of medial 'dominants'
3. the quantity of the intermedial parts
4. the quality of intermedial involvement
5. the genesis of intermediality

Patrick Marber regularly uses several types of media in his plays. Among them are computers and the internet, (mobile) phones, music and art. In his first play *Dealer's Choice* Marber only uses media sparingly. In one scene he introduces

a **computer** as part of the set

> **Stephen** *sits at his desk and turns on the computer. The screen flashes into life revealing graphs and charts. He stares at the screen.* (108)

Considering that the play was first staged in 1995, it can be argued that this was one of the first times that audiences came into contact with this specific medium during a stage performance.

In his next play, *Closer*, Patrick Marber takes it a step further. Saunders explains that when *Closer* premiered, Marber was one of the first who introduced theater-goers to a very new technology on stage, namely the internet. In the notorious chat room scene, the audience saw for the first time how two people communicated 'live' in a chat room on stage via the **internet**. While it appeared as if the characters were actually using the computers, the audience could follow their written conversation on a large screen. In this scene, Larry and Dan are both in a chat room called 'LONDON FUCK'. Dan is writing to Larry, posing as Anna, which eventually causes the meeting and consequently the marriage of Anna and Larry. In the stage directions Patrick Marber writes:

> *Internet*
>
> *Early evening. January (The following year).*
>
> Dan *is in his flat sitting at a table with a computer.*
> *There is a Newton's Cradle on the table. Writerly sloth, etc.*
>
> Larry *is sitting at his hospital desk with a computer.*
> *He is wearing a white coat.*
>
> *They are in separate rooms.*
>
> *The scene is silent. Their 'dialogue' appears on a large screen simultaneous to their typing it.* (23)

Although the internet has been spreading like wildfire since 1993 it was still something that people only marginally knew. Back then, this type of technology was so unknown that Marber included a scene in which Dan explains to Larry that when he talks about the online environment he is in fact referring to the internet. By the time the 2004 edition of the play was published, the internet was so well known that Marber cut this part. He realized that the audience was now

considerably more media literate and internet savvy than they were when the play was first staged (Saunders 8).

Saunders (57) explains that in the chat room scene both Dan and Larry use a unique style of writing that is very common for internet conversations. It is a type of shortened language that is meant to make online conversations faster and easier. Although not grammatically correct, which is also very typical for conversations in chat rooms, their conversation is charged with as much eroticism as possible.

> DAN. MEET ME
> *Pause*
> LARRY. serious?
> DAN. Y
> LARRY. when
> DAN. NOW
> LARRY. can't. I'm Dr. Must do rounds.
> [...]
> DAN. Dont b a pussy. Life without riskisdeath. Desire,like the world,is am accident. The bestsex is anon. We liv as we dream, ALONE. I'll make u cum like a train. (27)

By using this online jargon Marber highlights the fact that the audience is no longer in the world of theater but is in fact dealing with a different medium.

Wolf identifies the formation of medial dominants as another way in which intermediality can be defined. When talking about medial dominants, it is important to emphasize that theater is obviously the dominant medium in all of Marber's plays. However, sometimes other types of media are in the foreground. In the chat room scene the actors use computers to communicate without saying anything. This suggests that during this particular dialog the computers and the internet are the dominant medium. However, although computers and their uses are mentioned several times throughout the play, they are not an inherent part. Therefore, all examples of their occurrence can be labeled as partial intermediality. Theater on the other hand, is an example of total intermediality, since it is continually present. Additionally, theater is a

classical example of a "'multimedial' artefact (a mixture of verbal literature with visual elements in the staging of the text and, optionally, music)" (Wolf *Musicalization* 40) and consequently a perfect example of direct intermediality. As far as the quality of the intermedial involvement in the chat room scene is concerned, the use of computers and a screen is an example of direct intermediality as well, since this medium remains distinguishable from other forms of media. Additionally, because the scene is so tightly interwoven with the on-going action, it can be characterized as an example of integration, a subcategory of direct intermediality. The last category which can be used to define cases of intermediality according to Wolf is the genesis of intermediality. Considering that the stage instructions and the text as such were all written by the playwright himself, and Marber gives very detailed stage directions, most of the cases in which intermediality occurs can be described as primary or authorized intermediality.

On another note, Saunders (36) states that the use of technological innovations, as, for instance, in the internet scene, created great challenges during rehearsals. The realization on stage can be difficult, since there could be financial problems, for example. However, Marber anticipated these problems and provided an alternative scene in the appendix of the published version of the play, in which he suggests that the computers can be replaced with typewriters. He also offers a slightly different dialog for this alternative version.

> In a production of *Closer* where budget on theatre sightlines won't allow for a projected version of this scene it may be possible for the actors to speak their lines whilst 'typing.' Permission, in this respect, must be sought from the author's agent when applying for the rights for the production.
>
> The following dialogue may be used: […] (118)

Another medium that Patrick Marber frequently integrates in all his plays are **phones**. Even in his first play *Dealer's Choice* the characters use or mention phones, or to be more specific mobile phones, several times, as for example in following scene

> **Mugsy** *exits into the kitchen and off.* **Ash** *takes out his mobile*

phone and makes a call.
ASH. Hallo...yeah...I've been held up...half an hour...yes, I'll be there. (44)

Marber also uses phones in *Closer* and incorporates them into the action. Here is an example

ALICE. I've met psychotics, you're not. Phone.
She holds out her hand, Dan *gives her his mobile.*
DAN. Memory One.
Alice *punches in the number and pulls out the aerial with her teeth.* (11-12)

Even in *After Miss Julie*, which is set in 1945, Marber already mentions a phone in the scene in which Julie's father returns from London.

The bell rings. Three sharp rings, loud.
JOHN. Your father's back.
He rushes to use the phone, straightening his tie instinctively.
JOHN. This is John, sir … Yes, sir … Yes, sir … Yes, sir. (44)

Again, these examples of intermediality are non-dominant and instances of partial intermediality. Furthermore, the use of phones on stage can be described as direct intermediality.

In his play *Don Juan in Soho* Marber introduces a medium to the audience that is an interesting mix between a mobile phone and a computer, namely a BlackBerry. In the play, this technical device is frequently used in order to help record DJ's escapades with different women by entering them in a database. The BlackBerry is used several times throughout the play but is not constantly present, it is therefore non-dominant and an example of partial intermediality. Stan uses the BlackBerry, not only as a prop but also as a topic of conversation between him and DJ which sometimes creates humorous situations. As for example in this scene where Marber allows two different linguistic styles to clash

Stan bristles with frustration, then takes out his BlackBerry from one of the numerous pockets on his jacket.
STAN. *(nods upstairs)* So shall I bung her details on the database?
DJ. I've told you not to use that word – you vulgarise the beautiful.
STAN. Do you want her filed on the *aide-mémoire*? (11)

Moreover, Stan also uses the BlackBerry to enhance his own social standing. After being accused by Elvira's brother to be DJ's minion and “nothing but a fly

on a horse's shitty arse" (9), Stan retorts

> STAN. No, I am paid to enable and – and facilitate his lifestyle. I am the keeper of the BlackBerry (*Holds it aloft*.) I've got five thousand numbers in 'ere! (9)

Art is another medium that finds its way into Marber's plays, especially in *Closer*. During Anna's exhibition the stage directions suggest that there has to be at least one large photo on stage

> *Gallery*
> *Evening. June (Five months later).*
> Alice *is looking at a huge photograph of herself.*
> *She has a bottle of lager. She wears a black dress.*
> Dan *has a glass of wine. A slightly shabby black suit.*
> *He looks at Alice looking at the image. (33-34)*

In a later scene, Alice meets with Larry and Anna in a museum where a different form of art is shown

> *Museum*
> *After-noon. November (A month later).*
> *A glass cabinet containing a life-size model of a Victorian child. A girl, dressed in rags.*
> *Behind her a model of a London street circa 1880s.* (83)

Both examples are instances of partial and direct intermediality. However, the gallery scene is an exception as far as the genesis of intermediality is concerned. Although Marber authorizes the use of a photo with Alice on it in the stage directions, he does not have any influence on the actual model, because that depends on who is playing Alice. Consequently, this example could be described as a hybrid of primary (authorized) and secondary (non-authorized) intermediality.

Another form of art Marber frequently uses in his plays is **music**, or sounds for that matter. In *Closer*, for example, he uses music in order to create a certain atmosphere when Larry visits Alice in a strip club.

> *Lapdance club*
> *Late night. September (Three months later)*
> Larry *is sitting. He is wearing a smart suit.*
> Alice *is standing. She is wearing a short dress, wig and high heels.*
> *She has a garter round her thigh; there is cash in the garter.*

They are in a private room. Music in the distance. (62)

Saunders mentions in his book *Patrick Marber's Closer* that Marber had originally planned to use live music during the performances of *Closer* at the Royal National Theatre. However, he ended up with using an original score that was produced by composer Paddy Cuneen. It was a mixture of different sounds of London, for instance, honking cars (Saunders 74).

Marber also incorporates music in his play *Don Juan in Soho*. During an orgy DJ has with two prostitutes, the song *Mother of Pearl* by Roxy Music is playing in the background (56). The song consists of two different parts but is connected through the stream-of-consciousness style in which the words are strung together. The first half of the song is a description of a party. The song is about substance abuse, the use of cocain to be more exact, and about getting involved with a random women[2]. This fits in perfectly with the ongoing action. Marber writes that DJ has

> [a] cigarette in his mouth, bottle of malt whiskey in his hand. He snorts a line from a small, coke-laden, mirrored coffee table and leaps in the air with uncontrollable joy. Now he starts dirty dancing with the women. They bump and grind, having a ball. (56)

The second half of the song is a reflection of the aftermath. The singer is hoping for divine intervention because he is feeling lost. This stands in contrast to DJ who ignores all warnings to change his ways and who wants to continue his excessive lifestyle.

Marber also uses another song, *The Thrill Of It All*, by the same band, later on in the play. In *The Thrill Of It All*, lead singer Bryan Ferry describes a cold and windy night and tells the listener to not hesitate and come with him.[3] This embraces the ongoing action. In the scene in which the song is played, the statue of Charles II returns to take DJ with him (77).

At the end of the play, Marber uses different sounds to emphasize with DJ's impending death.

> *[A]s the music crashes in, the Statue pedals away and the scene changes.*

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[2] for full lyrics see http://www.lyricsfreak.com

[3] for full lyircs see http://www.lyricsfreak.com

> *Sounds of Soho begin to rise. People, laughter, screams, cars, taxis, the thrilling ambience of the city at night …*
>
> *A phantasmagorical soundscape – and the music within it and over it and under it.* (78)

In his play *Howard Katz* Marber uses sounds and music in a way similar to *Don Juan in Soho*. He integrates typical city sounds such as a car alarm (7) into the action. In *Howard Katz* Marber also uses live music. In the Barber shop scene, for example, Jo, who is Howard's father, plays a ukulele and sings along: "*Jo puts the watch on, strums the ukulele: 'Leaning on a Lamp-Post'" (13).* Using this particular song in the play does not highlight any of the on-going action. However, since the song is about a man leaning on a lamp-post, waiting for the woman he loves, it can be a reference to Jo and his wife Ellie who, as is was made clear earlier in this scene, are still very much in love.

In *After Miss Julie*, music is part of the first scenes, since there is a celebration. At the beginning of the play Marber writes in the stage directions

> *Big Band dance music in the distance. This continues throughout the first sequence of the play.* (5)

The music is constantly part of the action, it either plays louder or mellower, framing the scene going on the background, the workers of the house having a celebration. Later on, when the music finally stops at the end of the sequence, Marber writes in his stage directions that the men and women off-stage start to sing "[a]n obscene song" (24), although Marber does not mention what song this is exactly. In general, Marber uses music in a non-dominant way throughout his plays, in the form of partial and direct intermediality.

Apart from Werner Wolf, Irina Rajewsky also deals with intermediality and its various definitions and forms. She identifies three subcategories of intermediality: media transfer, media combination and media contact (Rajewsky 19). From these three the most common ones in Marber's plays are media transfer and media contact. There are various instances of **media contact**. In

Closer, for example, the characters refer several times to the book that Dan has written (14, 38) as well as Anna's book and her photographs (14, 37, 52), as for instance, in the scene when Anna and Larry meet for the first time

> ANNA. Daniel Woolf.
> LARRY. How do you know him?
> ANNA. I don't know him really, I took his photo for a book he wrote.
> LARRY. I hope it sank without a trace.
> ANNA. It's on its way. (31)

There are also references to the internet

> ANNA. […] Wonderful thing, the Internet.
> LARRY. Oh yes.
> ANNA. The possibility of genuine global communication, the last great democratic medium.
> LARRY. Absolutely, it's the future. (32)

In *Don Juan in Soho* there are references to Stan's BlackBerry (51) and the statue of Charles II (64). Incidentally these examples would also be cases of covert intermediality since these media are only indirectly present without their signifiers. Marber is also actively involved in numerous examples of **media transfer**. He adapted his play *Closer*, for instance, for a major picture movie and he adapted Strindberg's *Miss Julie* for a BBC production.

A category closely related to intermediality is **intramediality**. Interestingly, various examples of intramediality can be found in Marber's works, since he often uses other stage plays as a basis for his own. While *Don Juan in Soho*, for example, is modeled after the play *Don Juan* by Molière, *After Miss Julie* is based on August Strindberg's *Miss Julie*. This is pointed out by Marber himself in both cases by adding a reference to the original source in the subtitle.
The development of *Closer* is a little more complex and controversial. While Saunders (30) claims that it refers to, or uses, some of the themes that Marber was working on during the production of *After Miss* Julie, it is also claimed that *Closer* is a loosely-based, modern version of the opera *Così fan tutte* by Wolfgang Amadeus Mozart (Felsenfeld 2006). According to Saunders (49), *Closer* is also pointing to another form of intramediality. Evidently, Saunders himself tried to tie the play to a different theater genre, namely *In-Yer-Face-*

Theatre. Although the language in *Closer* is very violent and provocative, which is very typical of *In-Yer-Face* plays, Saunders admits that there is only one example of physical violence. In a scene towards the end of the play in which Dan hits Alice during a fight (111).

There is another case in which one of Marber's characters refers to a different genre. In *Don Juan in Soho* DJ is confronted by Elvira about his cold and irrational behavior after their honeymoon. While explaining to her why he tried so hard to make her marry him and now wants to separate, he makes a reference to *Commedia dell'Arte*. With that he is not only referring to a different genre of drama, but actually to the play on which Marber's is based on (L'Académie de Civilisation et de Cultures Européennes).

> DJ. Well, you were an *awfully* tough nut to crack. But I'm afraid your relentless do-gooding has done my head in. You live in a world of brown rice and Birkenstocks, your favourite drink is a goat's milk latte. It's just not my cup of tea. Present circumstance has alerted me to the most frightening word in the dictionary – it's *wife*. Though *commedia dell'arte* comes a close second. (*Take in her distress, jauntily.*) Sorry it hurts, but these things do. (16-17)

When looking at how intermediality is used in plays, Grusin and Bolter three key concepts come to mind: transparency, immediacy and hypermediacy (qtd. In Lavender 56). Since Marber has a habit of introducing fairly new technologies on stage these occurrences can be described as examples of **hypermediacy**. We speak of hypermediacy when the theater-goers' attention is deliberately drawn to a medium used on stage. All that new technology he uses in his plays undoubtedly was in the center of attention. An example of **transparency** is the use of music and sounds in Marber's plays since they remain in the background in order to not let the audience be distracted by it.

A fairly new area of research in intermediality studies concerns itself with **framing**. Roy Sommer, who focuses on framing in films, identifies three types of framing in film that are also applicable to theater, two art forms in which Patrick Marber is very actively involved in. First of all, there is **social framing**, which looks at cinema and theater as a social activity. Going to the theater, as well as

going to the movies, is a social activity and both of them take place in a unique social setting. Social framing is part of every theater performance and consequently occurs in all of Marber's plays. The second type is **contextual framing**, which mainly deals with viewers' expectations. The contextual framing in Marber's plays is similar to the contextual framing in movies. According to Sommer (386), the contextual framing and the viewers' expectations are shaped by several factors. Most importantly by the names of the director as well as the actors and actresses that are part of the production. When staging and directing his first play *Dealer's Choice*, the name Patrick Marber probably did not evoke any presumptions from the audience, either positive or negative. A factor in contextual framing that is not important for movie theaters but for theaters, is location. In the case of theater, location does matter. Patrick Marber staged his first play at the Royal National Theatre. Audience members who visit a performance there, might have expectations based on previous plays they have seen at the Royal National Theatre and the overall style of the house. Based on these experiences they make assumptions about the playwright or the director. When dealing with movie theaters, location is not a crucial point. Especially the very common big movie theater chains often show the same movies, whether a viewer is going to see a movie in London or in Los Angeles. Most of them even share the exact same architecture, something that does not apply in the theater scene.

Other important factors that are of interest to audience members are awards and nominations the people involved in the production have received and commercial successes they have had. After the major success of *Dealer's Choice*, Marber has made a name for himself, influencing how audiences will perceive him and his plays in the future. He has already won numerous awards for his work in both television and theater and is a house-hold name in London's theater scene. Marber also influenced his reception by having a number of very well-known actors and actresses working with him, in *Closer*, for example, Clive Owen, who first played Dan in the play and later on Larry in the movie. *Don Juan in Soho* profited from renowned British actors and actresses such as Rhys Ifans and Laura Pyper. In *After Miss Julie*, Kathy Burke, Phil Daniels and Kelly

Reilly starred in Marber's production. Moreover, *Closer* has another factor that might have influenced the expectations of the audience. Saunders (9) describes *Closer* as an archetypal play that incorporated many characteristics that were part of so-called 'Cool Britannia', which was very popular in the 1990s.

> These ranged from its contemporary metropolitan setting, its self-conscious 'coolness', its underlying preoccupation with the surface appearance of things and an accompanying cynicism and bleakness as audiences witnessed the machinations of its characters. (Saunders 9)

Figure 1. theater poster of Closer

The third subcategory of framing is called **visual framing**. Visual framing deals with the visual portrayal of plays and movies such as merchandising products that increase the overall profit. Considering that Marber's plays *Dealer's Choice* and *Closer* opened at the Royal National Theatre, the budget and possibilities for marketing were definitely more extensive than they would have been in a smaller theater. Film posters and posters advertising stage plays, which are part of marketing, are perfect examples of intermediality and visual framing. The poster for *Closer*, for instance, is kept simple as far as color and design are concerned. Patrick Marber's name is printed in a larger font than the names of the actors and the phrase 'new play by' suggests that his name was used to increase sales and maybe make the onlooker remember Marber's success *Dealer's Choice* (see fig. 1). Thus there is one medium, a poster, referring to another medium, theater, or more precisely a play. However, the names of the actors and actresses, the director and the name of the theater can also be intermedial references to other plays or movies in which these people participated, books they have written or plays that were staged there. In the case of a poster advertising a play by Patrick Marber, there could be an intermedial connection to a printed version of one of his plays.

Apart from posters, the Royal National Theatre used the internet to provide information about the play on their homepage, along with interviews, reviews and pictures. The theater also offers the option to purchase all of Marber's plays in the online shop on their homepage. His play *After Miss Julie* was broadcasted on 4 November 1995 on BBC Two as part of the performance season (Marber *After Miss Julie* 4). In this particular case Marber benefited from the significant marketing budget provided by the BBC.

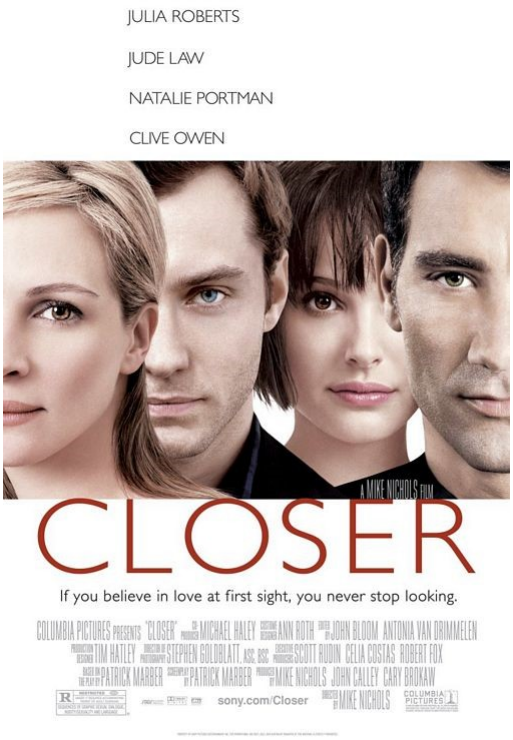

Figure 2. film poster of Closer

Another important point that is part of visual framing, is the tag line which is part of the poster. While the poster of the play did not have one, since in theater, tag lines are not as common, the film version used “If you believe in love at first sight, you never stop looking” (see fig. 2). When a person looks at the poster and this tag line, he or she might be thinking about a different medium, film or literature for example. The line suggests that the movie is going to be about love. This assumption can cause the onlooker to remember other romantic movies or plays he or she has seen. Additionally, the four main characters played by Clive Owen, Julia Roberts, Jude Law and Natalie Portman, can be intermedial references to other movies or plays they have starred in.

The second, fairly new research area in intermediality studies is **description**. As a visual medium, plays often do not need the most basic ways of description. While in novels, for example, a scenery needs to be described for the reader to see it from the narrator's perspective, an audience member can simply look at the setting. However, in theater sets are often only hinted at. In the foreword to

Closer Marber writes that “[a]ll settings should be minimal”. Regularly, only a few pieces of furniture are used to suggest an entire room. It is the task of the audience to imagine the rest of the set, and these images are often inspired by other plays, movies or pictures they have seen. However minimal the setting might be, when a play is staged the audience usually sees the stage setting even before the actual performance starts. This can be compared to an establishing shot in a film. Film scholar Klaus Rieser created a grid that he uses to define the relation of narration and description in film (see chapter 2.1.4.). Although this axis was designed with mostly film in mind it can also be applied to plays. it becomes clear that this establishing shot is high in descriptivity and low in narrativity.

When looking at printed versions of plays, they often also have descriptive elements, as novels do, but in plays they are known as stage directions and are visibly set apart from the dialog. In general, stage directions do not only describe the set, but also provide information about what the characters look like or what they wear. By including stage directions in a published play, a playwright disrupts the ongoing action with a description. When looking at Rieser's grid these stage direction would be high on the descriptive axis while low on the narrative axis.

Overall, Marber only uses description a few times in his plays. In *Closer*, for example, Dan explains to Alice that he writes obituaries for a newspaper which he refers to as “the 'Siberia' of journalism” (6), using a metaphor to refer to another medium. Another example from this play is concerned with the photograph that Anna made of Alice called *Young Woman, London* and is now part of an exhibition. The photograph was taken shortly after Alice found out that Dan had kissed Anna and was pursuing her. When it is shown at Anna's exhibition, Larry and Alice talk about it. Alice refers back to an earlier scene where the picture was taken.

> ALICE. It's a lie.
> It's a bunch of sad strangers photographed beautifully and all the rich fuckers who appreciate *art* say it's beautiful because that's

> what they want to see.
> But the people in the photos are sad and alone but the pictures make the world *seem* beautiful.
> So the exhibition is reassuring, which makes it a lie, and everyone love a Big Fat Lie. (37)

This shows how Marber makes an intermedial reference from a photograph to a previous scene in the play. Using this big photograph of Alice with her standing in front of it can again be compared to an establishing shot. When regarding this scene in the light of Rieser's grid, it is again high on the descriptive axis and low on the narrative axis. However, when Alice and Dan start their dialog in front of the photograph, the photograph itself becomes secondary, which puts the scene high on the narrative and low on the descriptive axis.

Marber already used that technique in *Dealer's Choice*, where one of the characters sings a song and alters the lyrics so as to describe his bad luck at the poker game they are currently playing

> **Sweeney** (*singing to the tune of 'I Could've Danced All Night'*) I haven't seen a card all night, I haven't seen a card all night. I haven't seen a card all night. Right, everyone, if I lose this lot I'm going. (71)

The original song *I Could've Danced All Night* is about a man who seems addicted to dance and even if he wanted to, he could not stop.[4] This goes well with Sweeney's gambling addiction. Although he vowed that he would not join the game, he ends up losing all his money to Ash. In this particular case Marber uses a song to refer to a scene in his play.

In the case of *After Miss Julie* and *Don Juan in Soho*, it could be argued that even the titles of Marber's plays are examples of descriptions. After all, both of them include an intermedial reference to two other plays: Strindberg's *Miss Julie* and Molière's *Don Juan*.

[4] for full lyrics see www.lyricsfreaks.com

3. Adaptation: from stage to screen

3.1. Adaptation: an overview

3.1.1. Definitions and adaptation studies

Film scholars Christa Albrecht-Crane and Dennis Cutchins describe adaptations as a crucial part of contemporary culture (Albrecht-Crane and Cutchins 12). However, the concept of adapting literature for films is not a new one and has been a part of the world of literature and film since the invention of silent movies (Zatlin 150). Nowadays at least half of all the commercial films are based on literary texts. As a matter of fact, they have grown continually into the most popular category of film (Dudley 29). Today, approximately one film out of two that wins an Academy Award for Best Picture is an adaptation (Albrecht-Crane and Cutchins 11). However, the omnipresence of adaptations does not mean that they are generally accepted and respected as an individual art form (Zatlin 150). On the contrary, the term adaptation and the area of adaptation studies have always been surrounded by controversy. Film scholar Sarah Cardwell explains that it is necessary to determine what adaptation generally means before engaging in any further discussions on the topic. In order to define adaptation, it is inevitable to reveal the opinions of scholars that have influenced their works on adaptation so far (Cardwell *Adaptation revisited* 9).

The attempt to define adaptation generates a wide range of different terms: variation, interpretation, parody, transposition, version, imitation, transformation and rewriting, just to name a few. These terms illustrate that adaptation consists of various, sometimes opposing intentions and aims (Sanders 18).

When observing discussions about adaptation it soon becomes clear that scholars cannot agree on even the most basic aspects concerning adaptation, for example to which form of mediality it belongs. On the one hand, scholars such as Jochen Mecke and Volker Roloff (21) identify literary works that were adapted into films as a case of intermediality. Rajewsky (16) agrees and adds that in her opinion, adaptations are a form of media transfer which is a subcategory of intermediality. Media transfer describes the process in which

one medium is transformed into a different medium. The new medium is based on the source medium which means that they both share several characteristics. Film scholar Joachim Paech (16), on the other hand, sees adaptations as a form of transmediality, in which one medium, usually a literary medium, is changed into film.

Even more challenging than deciding to which category adaptation belongs, is to define what an adaptation actually is. Cardwell sees the definition of adaptation as circular. Usually an adaptation is described as a version of a text. However, according to her, this definition raises the question of what exactly it is a version of. Is it a version of the original text? Cardwell further explains that

> [a]n adaptation, thus conceptualised, and described within common language terms such as originals, texts and versions, is inescapably linked directly back to the original source and therefore can be justifiably compared with this source. (Cardwell *Adaptation revisited* 19)

This statement already refers to a common method in adaptation analysis, the comparative approach, which will be discussed later on in this chapter.

Albrecht-Crane and Cutchins provide the most common definition for adaptation. They explain that adaptations are instances in which a film is based on either a novel, play or short story. However, these three genres are not the only sources for adaptations. There are numerous examples in which films are based on video games or scripts are reworked into novels or Broadway musicals (Albrecht-Crane and Cutchins 12). Corrigan (29) agrees that adaptations are not limited to a text being transformed into a film. On the contrary, literature and theater, for example, have borrowed regularly from historical chronicles. These opinions lead into Seger's (2) wider definition of adaptation, which describes adaptation as a conversion or transition from one medium, for example, a play, to another medium, for example film.

Part of defining the term adaptation concerns itself with dividing it into different subcategories. Film scholar Jack Boozer probably provides the most straight-

forward approach. He claims that there are only two types of adaptations, those who become box office hits and those who are awarded with Best Adapted Screenplay awards (Boozer 18). This means that according to him, adaptations have only two goals, they either want to be a commercial success or critically acclaimed. There are of course instances in which adaptations managed to achieve both, for example Patrick Marber's *Closer*.

Boozer uses a very broad distinction, others, as for example film scholar Paul Young, use a more sophisticated approach. Young differentiates between three different types of adaptation. The first type of adaptation is the **direct adaptation** "of a specific property from one medium into another medium" for example a DVD that features a theater production. Young explains that

> the parallel versions of the property share textual information and textual references. Nevertheless, each new expression of a text in a different medium differs from the others in that it requires distinct practices of consumption and use while borrowing such information as a characterization and possible plot lines from the "first" version. (Young 239)

The second possibility is an **indirect adaptation** "of a genre that originated in a different medium", for instance a video game which borrows semantics, syntax and/or the premise from an identifiable TV or film genre instead of a licensed property, for example *Tomb Raider* (Young 240).

The third type refers to "adaptations of other media's capabilities" (Young 243), which, according to him, are often accomplished by

> the shifting levels of public or private consumption that digital media make available. Each new system [...] may not deserve to be called a *new* medium in its own right, because each one borrows and cobbles together features that used to "belong" to the others. These newer media develop their own textual subtypes that might or might not be termed "genres" depending on how closely one associates "genre" with "stories and storytelling": types of games, types of narratives, types of interactive experiences that seem ill suited to the label of "narrative" at all […] and types of cell phone downloads […]. (Young 244)

Adaptation studies try to identify and organize the various definitions that float around the academic world. According to Pribisic (148)

> [a]daptation studies refer to a network of textual relations established in the culture of postliteracy among multiple media, texts, producers, and consumers. If traditional adaptation studies within the arts and humanities implied a transfer of a literary work into a film medium, the current moment of adaptation studies expands this narrow notion to include new models of adaptation, including nonliterary sources as well as all other sources beyond the source text (e.g., social sources, history, genre, performance, marketing, media, and media literacy). These new models and trends in adaptation studies are part of the effort to make adaptation studies a place of negotiation, a hybrid space of cultural recycling.

This definition of adaptation studies already indicates that literature on screen has always been a gray area, an area which has to combine two types of studies, because on the one hand it is too film-based to be part of Literature Studies and on the other hand it is too literary to be part of Film Studies (Cartmell and Whelehan 1). Although adaptations have become such a crucial part of both the world of literature and the world of cinema, for a long time adaptation studies were the step-child to both literary and film studies (Pribisic 148). However, according to film scholars Imelda Whelehan (3) and Jack Boozer (1) the study of literary adaptations has gained more acceptance in both Media and English studies over the years. Still, there are prejudices “about the skills such as study affords, its impact on the value and place of the literary 'original' and the kind of critical approach it demands” (Whelehan 3). This is aggravated by the fact that it is often difficult for many scholars to regard both media as equal, which in return complicates an accurate study of adaptations. Therefore, it is essential to first reveal both open and hidden prejudices that scholars have against this mixed form of study and ensure that when both filmic and literary sources are studied that the attention they receive is equally distributed (Whelehan 3).

Film scholar Brian McFarlane points out that the prejudices that literary scholars often have against the medium film are caused by their literary training. He claims that a literary training might inflict a negative view on film, an attitude that prefers literature over film and attributes a higher standing to the former (McFarlane *Book* 4). Generally, literary training keeps scholars from searching the same aspects they find so fascinating in literature in its filmed equivalent.

According to McFarlane, when literature scholars watch the movie version of a novel, they want to recognize what they valued most in the literary source. By doing so they often ignore whether or not this aspect can even be reduplicated in the medium film. McFarlane argues that scholars who are trained in the field of literature regularly have no interest in the new approaches to the source material a film can provide. On the contrary, they often only assess to what degree the film has met their own conception of the literary work and transposed it from the original medium to the new medium (McFarlane *Book* 6). Cartmell and Whelehan (3) agree that scholars continue to regard an adaptation in the light of it just being a not-quite-right copy of the source text it is based on. Almost all film reviews of adaptations end with their conclusion with the inevitable verdict that the movie is not as good as the book it is based on.
Although these opinions will most likely continue to exist, Cardwell points to a new development in which

> [s]cholars are beginning to recognise that a very loose, uncritical, sloppy, or unengaged pluralism does not advance [adaptation studies] in either theorizing abstractly about adaptation or appreciating particular instances of adaptation. (Cardwell *Adaptation Studies* 51)

Cardwell believes that part of the reason for this new development is that scholars finally realize that adaptation studies have the unique ability to also further studies in other areas such as media specificity (Cardwell *Adaptation Studies* 59). This new development will hopefully also have a positive effect on other problematic areas. Till this day, it seems as if adaptation studies favors the more common novel into film scenario and disregards others such as play into film, or film into any other medium.

Regardless from which field the scholars come or what area of adaptation they are most interested in, the key topic of discussion within adaptation studies is the relationship between film and literature (Pribisic 149). Traditionally these types of studies would be focused on the transfer from one medium to another, from a literary work to film, and are mostly concerned with the comparison and the basic relationship between the adapted source and the end product

(Cardwell *Adaptation Studies* 51-52). Albrecht-Crane and Cutchins agree that

> the recurring concern of adaptation scholars has been to consider film adaptations vis-à-vis their literary source texts, in a relationship of dependency that maintains a binary base positing literature against the cinema. (Albrecht-Crane and Cutchins 13)

However, Cardwell cautions that a comparison between two different media can be misleading when it comes to the form and intentions of a film (Cardwell *Adaptation Studies* 52). Albrecht-Crane and Cutchins agree that this binary position into which literature and cinema are forced, is also the reason the focus of adaptation studies is still often on fidelity alone (Albrecht-Crane and Cutchins 14). Whenever there is a discussion about fidelity it is important to consider the authorial intent. Theorists and critics have defined three categories that define the authorial intent in relation to distance from the source text - **literal** or **close reading**, **general correspondence** and **distant referencing**. According to Boozer, these are the main categories concerning authorial intent (Boozer 9). Marber's adaption of his own play *Closer* for the movie screen, would be a perfect example for a close reading. The movie version remained very close to the original in many aspects such as text, structure and mood. *After Miss Julie*, on the other hand, has more of a general correspondence to its source text. The structure and theme remained the same. However, Marber made considerable changes as far as time, social setting and language are concerned.

In his article *Reading Film and Literature* McFarlane (*Reading* 15) identifies several misconceptions about adaptations that often hinder a successful analysis. Among them the most common one, which is regularly used as a sole mean of defining the value of an adaptation, is fidelity. Albrecht-Crane and Cutchins claim that although adaptations play an important role in the film industry, the focus on fidelity in adaptation studies is the reason that there has not been any significant progress since the 1950s (Albrecht-Crane and Cutchins 11). Cartmell and Whelehan agree and explain that there are still writers and filmmakers who believe that in order to make a good adaptation, the film has to stay as true to the original text as possible (Cartmell and Whelehan 2). McFarlane (*Reading* 26-27) explains that when regarding a film's fidelity, it is

important to realize that the source text, a play or a novel, is only one facet of the film.

Cardwell attempts to answer the question why discussions about adaptation automatically lead to discussions about fidelity. According to her,

> [t]he answer lies in deeply entrenched, pre-theoretical notions of what adaptation is, and what an adaptation is – conceptions which are widely held but mostly unstated and unexplored. (Cardwell *Adaptation revisited* 9)

However, McFarlane argues that even after many years of research concerning the challenges and processes of adaptation, fidelity in regard to the source text cannot be so easily dismissed as unhelpful or inappropriate. He claims that every reading of a novel or play is a personal experience and an act of interpretation. When reading a text the readers create a unique film version in their heads. It is impossible for an adaptation to meet all of the arising expectations (McFarlane *Reading* 15).

While scholars such as McFarlane regard fidelity as a major point of interest in adaptation studies, others such as Boozer demand that film adaptations should only be judged in regard of whether or not the film has managed to capture the core of the original text. However, this view addresses another controversial topic, since scholars such as Robert Stam argue that there is no such thing as an essence in a novel or play that can be transferred from one medium to another. This would suggest that the novel or play has a closed structure, which it does not, and that any reworking of the material is impossible. According to Stam, “[t]he text feeds on and is fed into an infinitely permutating intertext, which is seen through ever-shifting grids of interpretation” (Stam *Fidelity* 57). Conclusively, Stam claims that if fidelity is seen in the light of specificity it becomes clear that an adaptation should rather be faithful to the core of the expressed medium and not to the source text (Stam *Fidelity* 58). The reason fidelity receives so much attention and people often talk about unfaithful adaptations, is that through that they can express their disappointment over the fact that the movie did not manage to capture what they liked most about the original text. The audience feels betrayed when their expectations are not met (Stam *Fidelity* 54).

Scholars such as Mecke and Roloff claim that nowadays the relationship between adaptations and the literary works they are based on is no longer analyzed in regard to fidelity. Scholars do no longer differentiate between the 'original' literary work and its movie version. They regard this unique relationship as a productive tension between two different media which creates new aesthetic and semantic effects (Mecke and Roloff 21). This is a considerably more effective and thorough approach. Albrecht-Crane and Cutchins have criticized the fact that when comparing literature and film scholars and film critics often only focus on the surface differences between the two art forms and that the fundamental differences are pushed into the background. They identify the comparison of narratives, physical differences between the original character and the actor or actress that embodies the character as typical examples of surface differences (Albrecht-Crane and Cutchins 14).

The second misconception, identified by McFarlane, is that unlike a written text, a film has to meet fewer demands as far as the imagination is concerned. However, he argues that in the analysis of film, special attention must be payed to the three most important narrative techniques in film: editing, mise-en-scène and sound. Each of them have unique characteristics and are divided into several subcategories. These techniques are crucial when transferring one medium to another. In the discussion of fidelity it is often overlooked that certain aspects simply cannot be transferred from one medium to another and that film has these techniques with which it can tell a story (McFarlane *Book* 7).

The third misconception claims that only certain literary genres are suitable and prone to screen adaptation (McFarlane *Reading* 16). However, McFarlane argues that even novels and plays that are difficult and complex in structure can be adapted into films. Source texts like that, however, can present a real challenge to any screenwriter. Therefore, the scripts for these adaptations require the smartest and most inventive of writers (McFarlane *Reading* 17).

When it comes to the analysis of adaptations, scholars have developed several approaches. The first one, which has already been discussed, is when adaptations are judged by their **textual fidelity** or their authenticity. Whelehan (9) describes this as an inexact science that is scarred by judgments about the artistic worth of both film and literature. Textual fidelity is central to the most traditional approach in adaptation studies, the so-called **comparative approach**, in which, as the name suggests, the source text and the film are compared. In this case, special attention is payed to the different ways a film captures the basic narrative of the novel or play the adaptation is based on. This approach focuses on the processes that are part of adapting. However, the comparative approach pays no attention to adaptation as an individual work of art (Cardwell *Adaptation revisited* 10).

The second approach Whelehan describes is the **narratological approach**. It focuses on the comparison of narrative strategies and consequently uses the insights to identify the most important shifts that are made in the transitional process. Whelehan (9) explains that when a literary text is adapted into a film the adapter has to use the narrative devices of literature such as voice, point of view and metaphor to convert them into narrative devices that film has to offer.

While plays usually do not have narrational sequences but use mostly dialog to tell a story, film can make use of several narrative techniques that are partially unavailable for plays. The most important and common among them are mise-en-scène, shots, the juxtaposition of shots and sound (Clarke and Mitchell 82).

Lavender describes **mise-en-scène**, which literally means “placed on stage” as

> the continuum that gives staged elements their effective relation one to another and, thereby, their affective relation to the spectator. The mise en scène that broadly derives from the productions above featured screened images in dynamic interaction with other elements and attributes of a theatricalised space (bodies, set, movement and lightning). The screen is folded into the live event and so into the phenomenal realm of theatre. (Lavander 63)

This means that mise-en-scène includes numerous factors that are very important for a movie, for example costumes, props, the choice of actors and

actresses, the setting and the use of special effects (Clarke and Mitchell 82).

Equally important in narrating a story are the individual **shots** and the way they are arranged. This area deals with different camera positions, framing, the use of zoom lenses and moving cameras as well as the way in which the different lights are used for the individual scenes (Clarke and Mitchell 82).

Another narrative technique, the **juxtaposition of shots**, is mostly concerned with editing: the style, speed and continuity of the editing and whether or not there are optical effects between the individual scenes (Clarke and Mitchell 82). Sometimes directors or screenwriters decide to re-order events by using flashbacks and flashforwards. Scenes that took place in the past or will take place in the future will then interrupt the present tense of the film and give the audience the possibility to see them in a new light (Pramaggiore and Wallis 37).

Sound is another narrative technique and crucial to most films, adaptation or not. Sound is concerned with not only the use of music, but also the use of other sounds, sound effects or even silence. Although music does not play an important role in plays, novels or poems, it does in film and television, where it has various powerful effects. Most common among these effects are showcasing a character's feelings and emotions, producing mood, giving indications concerning the era or culture of the scene's setting and providing possible interpretations of narrative elements for audience members. Music can also, in its most basic meaning, create a sense of continuity between different camera angels and cuts between shots (Davison 212-213).

Film music theory and analysis expert Annette Davison explains that historically speaking music has always enjoyed a close relation with text, images and moving pictures. She argues that both cultural and personal meanings influence music and the understanding of music in film and television (Davison 213).

There are different types of music used in cinema and television. Either the music is exclusively created for the film and is part of the original score or songs that already exist are used. While well known songs might have different effects and can bring personal experiences of audience members forward,

> classical scoring composed for a specific film is usually involved in closing down, or narrowing interpretative possibilities through its attempt to engage audience members in a process of

> "assimilation," to encourage them to inhabit a subject-position that might otherwise appear unfamiliar. (Davison 214)

Literature and film scholar Anahid Kassabian clarifies in his book *Hearing film* that

> [a]udience members do not need to be musically "literate," i.e. posses the ability to compose, or analyze music in specifically musical terms, they need only musical "competence," i.e. the ability to decode musical meaning typically gained through basic acculturation: exposure to dual- or multi-media cultural products, such as nursery rhymes, operas, films adverts, songs, or whatever. (qtd. in Davison 214)

Davison argues that although the audience might not be aware of it the role of the music that is used in a film is important literary adaptations (Davison 222). Since film scores are tailored after the movie, they are produced only after the filming and editing process is complete, thereby avoiding necessary changes in case there are changes in the movie. When a pre-existent song is chosen, the image or movie scene is often cut to fit with the music (Davison 220).

3.1.2. The appeal of adaptations

Linda Hutcheon states that it has become very common for a story that has already been shown in one mode of showing to be adapted into a different medium, that means a movie into a musical or a TV-show into a movie (Hutcheon 46). There are several reasons why adaptations are so popular. First of all, they are not only interesting for scholars, on the contrary, they fascinate and engage numerous people, as for example screenwriters, directors, actors and actresses as well as audiences. For those who are involved in the making of adaptations Corrigan (33) identifies three different social motivators, namely economic power, legal rights and cultural status. The most important motivational factor is that adaptations have a certain economic appeal. Producing films, musicals and operas is very expensive. Those responsible will usually revert to adaptations, since they are safe in the sense that they already have an audience. Usually adapters find it financially less risky to choose works

which already have a solid group of fans and often, in order to circumvent legal difficulties, they choose texts that are old enough to avoid problems concerning copyrights (Hutcheon 29). Hutcheon explains that

> [a]daptations are not only *spawned by* the capitalist desire for gain; they are also *controlled by* the same in law, for they constitute a threat to the ownership of cultural and intellectual property. (Hutcheon 89)

However, if the source text, for example a play such as *Closer*, has been a big financial success, adapters might find that financial prospects outweigh any possible legal constraints (Hutcheon 88).

Other possible motives can be of either personal or political nature. Of course, adapters always have, at least to some degree, a personal interest in an adaptation. Apart from deciding to adapt a text, they also choose which work they are going to adapt for which medium. Not only do they interpret a text but they consequently take a position on it as well (Hutcheon 92). However, apart from adapters, also authors as well as actors and actresses benefit from the appeal of adaptations. They can profit from an adaptation in the sense that the film may help them to receive more respect as artists or expand their cultural capital. According to Hutcheon, this explains the sheer endless number of Shakespeare adaptations or adaptations of British novels from the 18th and 19th centuries (Hutcheon 91).

When looking at the popularity of adaptations, it is also crucial to consider the audiences and how the border between film tributes and their source texts are used and construed by them (Whelehan 15). McFarlane sums up the appeal that adaptations have for audiences by claiming that

> they *are* simply interested in how filmmakers have gone about the business and art of transposition from one medium to another – and that this transposition and the processes involved constitute a phenomenon of continuing interest to large numbers of people. (McFarlane *Reading* 18)

Since adaptations are so popular and numerous, Whelehan thinks that the more experienced audience members will partake in the process to the same

degree as they will appreciate the chance to repeat the first time encounter they had with the source text in a different setting and formulation (Whelehan 16).

In general, audiences can be divided into knowing and unknowing audiences. A knowing audience can refer to either knowledgeable or to street-smart and savvy. In order to experience an adaptation the audience or reader needs to know that it is in fact an adaptation. Moreover, they need to be familiar with the work that has been adapted, so it is possible to contrast it with the memories of the 'original' (Hutcheon 120-121). Hutcheon explains that “[f]or unknowing audiences, adaptations have a way of upending sacrosanct elements like priority and originality” (Hutcheon 122). A knowing audience will make recourse to an entirely different set of information for the interpretations of the adaptations (Hutcheon 125). However, the challenge for an adapter is to meet the needs, demands and expectations of both the knowing and unknowing audience (Hutcheon 128).

Although a faithful fan base can mean better box office results, it also entails a certain danger for the adapter. The more passionate the fans are about the source text, the more disappointed could they be by the end-product. Therefore, it is often necessary for the adapter to remain very faithful to the source text on which the adaptation is based. (Hutcheon 123). This, of course, restricts the adapter's creativity. However, in Marber's case, the source texts for his adaptations are all plays and, although all of them were very successful, it might be the case that their audiences will not react as strongly to Marber's versions as they would if a beloved novel was concerned. It could even be argued that audiences are more flexible and open to changes when a play is adapted. Very often audience members will see a play multiple times on different occasions, a Shakespeare play for example, and each time they will see a different interpretation with a different cast. This might explain the nonchalance with which the audience accepted the fact that Clive Owen, who played Dan in the stage version, plays Larry in the film version. Theater goers are used to seeing variations of the same source text.

3.2. Theater and cinema: from stage to screen

As far as adaptations of theater plays are concerned, it is often claimed that drama is too static and dialog oriented to make for a good screen adaptation. McFarlane states that opposed to novels, both drama and poetry are more difficult to adapt, since they are limited by their own stylistic and formal features (McFarlane *Reading* 20). However, this view ignores the fact that not only is theater performance, but dramatic literature as well. Nowadays it is common for theater to incorporate cinematic techniques into individual plays. On the other hand, screenwriters and directors sometimes decide to use techniques in movies that are inspired by the theater (Zatlin 150).

Once the decision is made about what will be adapted, the next logical step is to think about how the source text will be made into a movie. According to film and literature scholar Linda Cahir there are several different possibilities for filmmakers to adapt a play for the screen. The first one is also the most basic one, namely **filmed theater**. In this case the goal is to stay as closely to the play as possible. The text remains mostly untouched and the running time of the movie equals the running time of the play. It is basically the recording of a theater performance. Another possibility is the **radical approach,** which uses non-verbal means in order to translate the complexity and beauty of plays (Cahir 158). The **dialogic approach** is probably the most common one. It uses cinematic elements such as reaction shots, camera movement, large spatial expanses in combination with theatrical elements such as painted backdrops, theatrical acting and static camera placement. This means that elements from theater and film are combined to form a new work of art (Cahir 159).

In his book *The Novel and the Cinema* film adaptation critic Geoffrey Wagner mentions three ways with which a fictional source text can be made into a film. The first one is called **transposition**. According to Wagner, transposition transfers the original source text, novel, play or others, directly onto the screen with only a minimal amount of changes. Superficially speaking, every screen version of a written text, either a novel or a play, is a form of transposition. In this process a text is taken and, through a generic process, in which it is

processed with aesthetic conventions, presented to a new audience. However, many adaptations which are based on a literary text enclose additional levels of transposition. This means that the source text is not only relocated generically but also in terms of culture, geography and time. The second type is **commentary**, which refers to an adaptation in which the source text has been altered to some extent. In this case the adaptation is moving away from a more basic approach to an approach that is culturally loaded. The third and last one is called **analogy**. An analogy is when there are major differences between the original and the adaptation in order to create a new and independent work of art. It means that the audience's understanding of the new cultural product is both deepened and enriched. However, this does not mean that the work should not be put into context (qtd. in Leitch 99-101).

Andrew Dudley (29) differentiates between three different forms of adaptation that are similar to those defined by Wagner: borrowing, intersecting and transforming. The most common form of adaptation is **borrowing** where the adapter uses certain aspects such as form, idea or other types of material from an existing text. Another form of adapting and the opposite of borrowing is what Dudley refers to as **intersecting**. In this case the original text is barely modified and intentionally remains unsolicited (Dudley 30). Dudley explains that

> intersecting insists that the analyst attend to the specificity of the original within the specificity of the cinema. An original is allowed its life, its own life, in the cinema. […] This mode refutes the commonplace that adaptations support only a conservative film aesthetics. (Dudley 31)

The third type of adaptation is **transformation**. In this case fidelity is of up-most importance and cinema tries to reproduce the essence of an original literary source. Usually the structure of the source text also becomes the structure of the film (Dudley 31-32).

Although nowadays adaptation studies receive substantial academic attention, there is an area that is still neglected, namely screenwriting (Boozer 3). Boozer stresses that this is an area that is usually overlooked and only mentioned

marginally in adaptation studies. Screenwriting is the process in which the original text is made into a screenplay. When a literary text is transformed into a film, one single-track medium such as a play or a novel is made into a written medium that pays close attention to the dramatic codes and scenic structures of a multi-track medium, namely film. The way a screenplay is composed will highlight different ideas which will then influence the relationship between the source text and the film production (Boozer 1).

The feature-film screenplay as a separate text type emerged the late 20th century in the world of media. Although these texts are basic linear texts on paper and have been used on numerous occasions in the last hundred years, they were not available as reading material for a very long time. Producers, agents, scenario departments and sometimes film libraries were usually the only ones who had screenplays at their disposal.

The screenplay used to be of little importance, it was seen as a necessary intermediate step between the source text and the film. One of the reasons why screenplays are receiving so little attention is that there are multiple people involved in writing it. A novel or play usually has one author or playwright (Boozer 2). However, Patrick Marber is known for regularly using writing sessions. During the writing process of *Closer*, for example, the play went through several workshops. The first one in September, in which several actors and actresses would perform early scenes. In December, over a period of two weeks, another workshop was conducted at the National Theatre Studio in which another group of actors and actresses read the play to a small audience (Saunders 70). This is of course a rather unusual approach to writing a play, the norm is that there is only one playwright.

An adapted screenplay, on the other hand, usually has multiple authors and cannot, unlike a film, be seen as a finished work that is released to the public. There are generally several versions and multiple drafts of screenplays floating around. Moreover, usually when a book or play is made into a movie, audience members will rush to buy the source text but hardly anyone will think to buy the screenplay, often times it is not even available. However, in the last three decades screenplays are frequently made available by publishers. Of course

the emergence of screenplays urged scholars all over the world to look at the literary base of small and big screen films (Boozer 2).

Many British authors turned screenwriters and wrote scripts for either their own or someone else's work in the last twenty years, because this was also the time during which many television networks have expanded (Lodge 68). This was caused by the opening of British television to independent producers, the shift in the taste of studio television plays to more novelistic television plays which are shot on location, and the success of the low-budget movies with high artistic quality. These developments have created a market for screenplays which could not be sated by the relatively small circle of professional television play authors, which dominated the 1950s and 60s. The film industry was booming and made vast amounts of money, which is the reason that writers from other areas started to work in this field. There is no such thing as a typical screenplay writer, especially because their areas of work often overlap with those of the director. People who want to make films usually become directors who write their own screenplays (Lodge 68).

According to Jack Boozer (1-2) there are three different types of screenwriters in English-language cinema. The first possibility is that both the screenwriter and the director are the same person. The second possibility is that the screenwriter works for either a well-known, influential director or a producer. Another possibility is that the screenwriter and the director collaborate in various ways.

However, apart from screenwriters and directors, there are also other people involved in an adaptation. This raises the question whether these people can be considered adapters as well, actors and actresses for example. After all they are embodying the characters and bring them to live. Generally, the actors and actresses have to comply with the screenplay, although, some of them admit that they use the source text of the adaptation as a source for inspiration and background information (Hutcheon 81).

The screenplay has a very important function. It is the written plan on how one

medium is transformed into another medium and what techniques will be used to achieve this transformation. The screenplay acts as a guide for motifs, themes, characterization and structure. It is an indicator for what will be used in the final product and what is to be either added or altered from the source text. Boozer explains that a

> screenplay must organize and telegraph audiovisual codes to directors, actors, and technicians for the sake of production. […] It points to the potential specificity and power of fully realized, framed, and mobile iconic imagery ready for editing. The page layout and story elements of the adapted script demonstrate its media-transformational function for the performance of film narrative. (Boozer 5)

The quality of a screenplay is crucial to the success of a movie. A screenplay of high quality is more likely to produce a good film (Boozer 4).

In screenplay research there are four major fallacies when it comes to screenplays and adaptations. Firstly, there is the so-called ***sequential fallacy***. Screenplays are usually launched together with other products related to the film, for example DVDs and soundtracks. This might lead to the misconception that screenplays are mere by-products of films. Screenplays are usually printed and released during or after a film release and lead people to assume that they refer back to the film when in reality it is the other way around. This might seem to be a minor problem, however, the sequence is important in screenplay research, meaning that the text always comes before the film. Although the target medium film sets the tone in regard to aspects such as average length, language and cinematic genre, the script itself determines the quality and design of the film (Sternberg 153).

Secondly, there is ***directorial fallacy***. Although a movie is normally a collaborative medium, academic and non-academic circles erroneously believe the director to be the author. Of course, just as actors and actresses do not make up the lines of a script as they walk onto the set of a film, directors also do not devise the scenes in it. Characters, plot and dialog are not the product of the director but are entirely written out in the screenplay. The screenwriter decides long before the director gets the script whether a film is physical or

talky, open-ended or closed, ironic or tearful. The directorial fallacy is similar to the sequential fallacy in a way: where in a sequential fallacy the text comes before the film, here the writer comes before the director. Sometimes the director and the screenplay writer collaborate or the writer and the director are the same person (Sternberg 154).

The third fallacy is the ***dramatic fallacy***. This is a more complex problem than the others. It claims that the screenplay relates to film as drama relates to theater. On the one hand both film and theater have various aspects in common, they can be divided into text and performance. Another similarity is that screenwriters and playwrights both face the challenge to use a verbal system in a way so that it can 'accommodate a multi-channeled, audio-visual medium' (Sternberg 154). However, both texts also need to consider the limitations and possibilities of their target medium, for example a film can use different camera angles. Another dissimilarity lies in the number of performances. While a play is written to be staged numerous times and therefore more open, a screenplay is intended to be only realized through photography and editing once (Sternberg 154). Normally, a play does not include many stage directions, the scene descriptions of a script, however, include important information about camera angels or the movie's narrative perspective. A script is an exclusively written instructional outline for a special target audience who has a certain cinematic competence such as actors, directors, special effects technicians and production designers (Sternberg 155).

The fourth and last fallacy is the ***screenplay fallacy***. Although the screenplay is the basis of a film it is not the ultimate truth. Of course, there are deletions, modifications and additions that are made during the production by the entire team of film makers, the target audience of the screenplay. To ignore their creative input would suggest that only the script counts, which is nonsense since the screenplay can never include all the cues for sound, editing and image of a film.

An adaptation usually starts out with someone who interprets a text and writes a screenplay. Then someone else will use that text and adapt it to the specificities

of the new medium. After that it is the task of the director to breathe life into it. Hutcheon explains that although the actors and actresses involved in the project might use the adapted text as an inspiration, their responsibility lies with the screenplay and consequently with the film (Hutcheon 85).

Those who decide to adapt an already existing work, take on twice as much responsibility as if they were writing a new text. Not only do they need to adapt this particular work, but they also need to put their own stamp on the production (Hutcheon 85). Linda Hutcheon (18) explains that adapters are first and foremost interpreters rather than creators. It is the responsibility of the adapter to look at the source text and re-work and interpret it and by doing so, he or she also needs to decide which themes they find to be the most interesting. Subsequently they have to develop characters, scenes and plot lines that best coordinate with their interpretations (Albrecht-Crane and Cutchins 16).

Adapting a literary work always goes hand in hand with change. When a screenplay for an adaptation is written, there are some problems that need to be considered and some changes that need to be made (Zatlin 190).

Seger (1) states that in her opinion there is no adaptation that is easy to make. Hutcheon agrees that there is more to adaptation than the cutting of the 'excess' story (Hutcheon 19). Brian McFarlane and Seymore Chatman, two narratologists, identify five changes that screenwriters often make when writing the screenplay for an adaptation. The first one is **compression** which means that if the source text is too long, novels or plays are re-worked and certain parts are omitted. The opposite of that process is called **expansion** and is often used when films are made based on short stories or novellas. In this case, additional story lines and characters are often added. The third type of change that often occurs when a screenplay is written for an adaptation, is **correction**. Often adapters correct perceived flaws of the original text (qtd. in Leitch 99-100). If needed, they write a different ending, hoping that it will help the film to appeal to a larger group of viewers. The reason for that is that the ending is a very crucial factor as far as the commercial aspect of a film is concerned. Especially if you target American audiences, it is wise to not let the major

characters die or lose in the end, since they are very eager for a happy ending. If a screenplay writer ignores that it might diminish the overall gross out of the movie. Many times when a play or novel was adapted into a movie the ending was changed so the end product would appeal to a larger audience (Seger 6). Seger (7) advised that if the main character has to die it is important to the reception of the story that there is an additional emotional center in the movie, for example, people that will grieve the loss of this particular character.

Updating is another way which adapters like to use, especially for attracting a larger audience. Here the setting of a play or novel is moved to the present, usually to illustrate the timelessness and universality of the story. **Superimposition** is also a common phenomenon in screenwriting. This means that other people than the adapter, either other writers, producers or the director, influence the final product. It can happen, for example, that a movie star has significant influence on a screenplay (qtd. in Leitch 100) due to his or her strong appeal to targeted viewers.

Other factors that influence an adaptation are, for example, the house style, which refers to the overall style of the film studio that produces the movie (qtd. in Leitch 101). Film studios are also involved in a familiar problem for most film makers, namely the budget. Producers which provide money for a film can use their financial power to enforce changes in the movie, at least to some degree. The American film industry, for example, has had an enormous influence on adaptations worldwide. Especially their ability to produce the money needed for the production of a movie, has enabled them to make changes according to their wishes, be it shooting on location in Russia, Italy, France, England or using the actors and actresses that they want. Another important aspect is that the US film industry also provides the funds for marketing and distribution. This gives them control over which types of films make it to the big screen, who the cast is and how much the promotional budget for the individual films will be (Gilmore 4). Most modern writers and directors are artistically tied since they often have to work closely with the studio promotional departments. In order to make a film more marketable the final construction of the story is often determined by exactly these departments (Boozer 3). They also decide what type of

merchandise will be available (Hutcheon 86-87).

Portnoy identifies several areas which are especially important when adapting a play. One of the major changes that almost all adapters make when writing a screenplay based on a play is that the try to open up the story. Stage productions are usually limited in space and therefore cause the action to unfold in a very limited space. This causes adapters to add more locations and divide longer dialogs among these new locations (Portnoy 109). Another part of the transformation from play to film is that key speeches which occur in plays are frequently omitted. A character's individual speech will often be shortened while the key parts remain (Portnoy 113). When a play such as *Who's afraid of Virginia Woolf?* that has a very explicit sexual language is adapted, the screenwriter is often forced to make cuts and necessary changes for the film to be less offensive and attract a larger audience (Portnoy 109). Portnoy (106) explains that screenwriters must pay special attention to the numerous advantages and disadvantages of the technical features that the cinema can either include or take away from his or her work.

Every good screenplay writer is more focused on the story than on the form. There are two ways to tell a story, either in a continuous way or in a more elliptical fashion. Theater prefers the story to be continuous and uses the characters in a play to remind the audience members of the fact that they are watching a live performance, for example by addressing them directly. The characters visibly move from one moment to the other, highlighting the fact that theater does not have the possibility to provide fast cuts between scenes as film editing does. Film, on the other hand, tends to be more circular, the narration taking place in long and winding curves (Portnoy 115). Another aspect that screenplay writers are aware of when they adapt a play is that as soon as they remove a text from its original context it is possible that the new version transmits, intentional or unintentional, new meanings to the viewers. However, usually this shift in meaning that can occur between the play and the film is often created intentionally by movie directors and producers (Zatlin 188-189).

In stage plays it is very common that the cast is a small one. This is not only cheaper but also more practical for smaller theaters and for a potential tour. However, a very small cast in an adaptation can give the movie a stagey air very fast. As a result, screenplay writers often try to include more people in order to give the movie a more realistic appearance (Zatlin 191).

Another important aspect that screenwriters need to pay attention to is length. It is important whether the length of the play fits into the time parameter of a movie. Usually a film does not have the exactly same beginning and ending as the literary work it is based on, because cuts need to be made.

It can also mean that subplots or themes are either cut or added (Seger 2). Although these cuts are necessary, they may create a need to refocus events which can cause changes in the meaning, but they can also help to strengthen the story line (Seger 9).

Additionally, a movie needs to meet certain commercial standards. According to Seger

> [t]here is a fine line between taking reasonable risks so that original projects get made, and making cautious decisions by assessing what has drawn audiences in the past. [...] This fine line becomes particularly important when deciding what to adapt. […] The adaptor and the producers need to make a reasonable assessment about what will work and what will be too difficult and not worth the investment. (Seger 3-4)

Boozer (7-8) explains that all in all, it is often difficult to capture and visualize the thoughts of characters, metaphors that were used in the source text or to express the mood of the story. This can often effect the screenplay and cause multiple changes in the script.

3.3. Patrick Marber and adaptation

Although Marber uses intermediality in most of his plays, he is especially experienced in the area of adaptations. His first adaptation was *After Miss Julie*, which was a commissioned play that he wrote and directed for the *Performance* series of BBC2. The second one was *Closer,* which was also a commissioned play that Marber wrote for the Royal National Theatre. As to the reason why

these plays were adapted, it is clear that the film version of *Closer* was chosen due to the huge financial success of the play worldwide. Directors and producers were hoping that by turning it into a film it would again prove to be financially successful. *After Miss Julie* was written and directed by Marber. He was probably chosen to be part of this project, due to his big success at the Royal National Theatre with *Dealer's Choice* and because he successfully worked in television as well. Why exactly Strindberg's play was chosen is hard to reconstruct, since there is almost no information available about the *Performance* season of which it was a part of. *After Miss Julie* by Patrick Marber is an interesting example of adaptation, because it is based on another play *Miss Julie* by August Strindberg. Since the play was filmed it can be argued that the printed text and the screenplay are identical. However, since the performance is not available on DVD or on the Internet it is hard to guess whether the play was filmed in a single long shot, if the camera positions changed or if any other changes were made for the film version. It is also unclear whether Patrick Marber, the playwright and director of the play, had any say in the way the play was shot.

In the case of *Closer* there is considerably more information available which makes a thorougher analysis possible. First of all, it can be observed that in the movie there are several instances in which Marber and Nichols copied theatrical techniques to create similar effects as in the play. In *Closer* the characters are completely isolated from their surroundings, and although other characters are mentioned the play centers around these four characters. In the movie the same effect is created by keeping the characters out of touch with other people. All in all, it seems as if they live next to others, not with them. The only exception is the opening of Anna's exhibition (scene 1[5]), during which she converses with several people who are not part of the main group of four. However, this seems only natural since she is the artist and it is her exhibition. Of course, this stand opposed to the complete isolation of the characters in the play.

[5] refers to the scenes into which the movie is divided (see bibliography for information about the DVD)

Moreover, Nichols and Marber used music and sounds very scarcely in the movie, which is usually more typical of theater. Another interesting part in *Closer* the play are the scenes where Marber cuts into the dialog with the stage direction “Beat” (4). In the movie these pauses are often identical to those in the play, in both cases creating a “dramatic” effect.

When analyzing any adaptation, the fallacies that were identified by Sternberg come to mind. The most important and prominent one is the sequential fallacy. Sternberg (153) explains that this fallacy occurs when screenplays are released together with other film-related products such as soundtracks and DVDs. This might give the impression that screenplays have no value of their own and are just a by-product of the film. In the case of *Closer* there was no screenplay published at all. However, since Marber stayed so close to the play the printed version of the stage production could be considered a form of screenplay.
At first glance it does not seem as if *After Miss Julie* has fallen victim to the sequential fallacy. As was mentioned above, *After Miss Julie* is an example of filmed theater, therefore the printed version of the play could serve as the screenplay. However, since it is unknown to what extent filmic techniques were incorporated into the production, it is also unclear whether this 'screenplay' is missing any important information about music and sounds or camera angles and position that were used.
Marber and Nichols managed to avoid the directorial fallacy (Sternberg 154) which mirrors the opinion that most people think first of the director rather then the writer, although it is the screenwriter who makes most of the decisions about the movie not the director. In the case of *Closer* both writer and director closely collaborated. Marber has mentioned that he sees the film as a filmmakers film and that when he saw Nichols shot of Natalie Portman walking towards the camera in slow-motion he new the movie was in capable hands (Carnevale[6]). This statement suggests that Marber was merely focusing on the textual aspects of the screenplay and gave the decisions about aspects such as camera angles to Nichols. So in the case of *Closer*, where the screenwriter and

[6] no date available

the director worked so closely together, it was not the screenplay writer or the director who made the decisions about the film. On the contrary, Marber and Nichols both did, each in their area of expertise, which makes them both the authors of the film.

There are several instances in which the technology that cinema can use but theater cannot, made the production easier. While in theater performances the chat room scene is rather challenging, they filmed the scenes separately and used editing in order to achieve sequences that are strung together (Saunders 80). In the notorious chat room scene in the play, Larry and Dan are on stage typing on their computers while their dialog appears on a screen (23). In the movie, the camera cuts from Larry sitting at his hospital desk to Dan who is, just like the stage directions in the play say, sitting at a desk with his computer, in the movie it is a laptop, his surroundings are messy (scene 7). Their dialog appears on their individual computer screens in a chat room, which gives the film audience the possibility to follow their conversation in the same way as in the theater production, where it appeared on screens.

The scene in which Anna breaks up with Larry and Dan breaks up with Alice, also perfectly illustrates this advantage of film, namely the ability to move from one location to another without difficulty. While in the play Marber writes in the stage directions that there should be two separate rooms (46), one room per couple, in the film Nichols just cut from one couple's apartment to the other (scene 12). Another example for this technique is when Anna and Dan meet at the opera to discuss her meeting with Larry and the signing of the divorce papers. In this case, both scenes, Anna meeting Dan at a restaurant and Anna meeting Larry at a restaurant, overlap. This is made possible in the play by Dan and Larry exiting and entering the stage accordingly (74). In the film, Nichols just cut from one scene to the other scene several times to make it more dynamic (scene 19-21). When Dan and Alice are in the hotel towards the end of the play and talk about their relationship, Dan presses Alice to tell him what happened between her and Larry. In the movie, there are flashbacks during this dialog to when Dan came to see Alice at the strip club and when they drove to

the hospital together at the beginning of the play (scene 24-25).

It is difficult to reconstruct the process of creating an adaptation. Therefore, commentaries and interviews with directors, writers, producers and actors or actresses have proven to be quite helpful. One of the main reasons why they are gaining importance in adaptation studies is that they are widely available through the Internet, publications or DVD, allowing those who were not directly involved in the production of the movie a behind the scenes access (Boozer 4). Unfortunately, there are no interviews or audio-commentaries on the DVD of *Closer*, which would help to give additional insight into the thoughts of the people involved in the film. There is also no official printed version of the screenplay available, although several versions can be found online. However, they were written by fans and lack all the important additional information such as comments by the screenwriter or the director. Still, since the film is so closely based on the play, one could argue that the play can serve as a version of the screenplay. This and the availability of interviews with both Patrick Marber and Mike Nichols as well as the movie itself provide important sources from which assumptions about the screenplay and the process of its creation can be made.

Closer was Marber's first important adaptation. Although he was approached early on by numerous people who wanted to turn the internationally successful play into a film, Marber was skeptical at first. He thought that *Closer* did not have what it takes to appeal to a mass audience. However, after the play had run for a time he figured that it did have a certain charm that the audience obviously responded to. “[I]t's a love story of sorts and people like love stories, I guess” (Hennigan 2004). However, he was still reluctant to sell his play, since he had been deeply involved with it for a very long time. Only after 1999, when the Broadway production closed down did he start to consider a possible adaptation. The most important part for him was to find the right director (Saunders 78). When Patrick Marber was first approached by John Calley from Sony Pictures Entertainment, he turned them down. According to Calley, Marber wanted the bigger picture, he wanted to know who was going to turn his play

into a movie. However, at that time Sony did not know yet who was going to be involved in the project. Several years later Marber was approached by director Mike Nichols, who wanted to be a part of the movie (*Closer* Homepage[7]). This sparked Marber's interest, mainly because Nichols had not only had a long history of directing great Hollywood movies, but also because he had a unique track record when it came to adaptations that were based on plays. After all, Nichol's most important and renowned work is of course the adaptation of *Who's Afraid of Virginia Woolf?* (Saunders 78) starring Richard Burton and Elizabeth Taylor. Nichol's had also just finished another stage-to-screen project *Angels in America* (Hennigan 2004). Mike Nichols stated that he found the play interesting because its structure was very cinematic. What makes the play so cinematic in his eyes is that

> it's told in the way that people remember things – in a telescoped way. Also, […] the element of intimacy in Marber's work lends itself better to the screen than the stage. It's hard to present intimacy in front of an live audience, whereas in a movie the view is alone in the dark with the characters, which is in some ways more apt for intimacy, sex and love. (*Closer* Homepage)

Moreover, Nichols thought that Marber had created four leading roles that are not only interesting but also layered. Their personalities undergo some serious changes and evolve throughout the play. In order to finance the project Mike Nichols turned to his longtime-friend John Calley, who still worked for Sony Pictures Entertainment (*Closer* Homepage).

In the quest for a box office success most producers comply with the equation that famous director plus famous stars guarantees a financial success. In this process the screenwriter is considered to be of little importance, as is the writer of the source text (Hutcheon 88). However, this is not true for *Closer.* Right from the beginning, Nichols made it clear hat he wanted Marber to write the screenplay. Although Nichols also gave Marber the option to direct the movie, Marber refused and instead decided to work closely with Nichols while writing the screenplay. (Saunders 79). Patrick Marber describes Mike Nichols as a man who is in full control of the medium film. Marber stated that the minute he saw

[7] refers to http://www.sonypictures.com/homevideo/closer/index.html 7; production notes

the slow-motion shot of Natalie Portman at the beginning of the movie he knew the film was in good hands. However, although he was very involved in the process of creating the film by writing the screenplay, he still describes the film as a film-maker's film (Carnevale).

> It doesn't really feel like it's got anything to do with me. I mean, I know I wrote it, and all that and invented the characters and made it up, but it's Mike's film, so doing press and stuff, it feels a little bit inauthentic. I was just one component of it. […] [Mike Nichols is the teller of the story, somehow, more than I am. When it was a play, I'm the teller of the story, but the director of the film is really the teller of the story. (Carnevale)

Nichols explained in an interview that he has different ways in which to work with screenwriters. His favorite way is to just sit with them and talk about the story every day, which is what he did with Marber (Ressner 2006). Nichols insisted that Marber stay faithful to the play. Marber explains that he basically wrote the screenplay as he did the play, with long sequences (*Closer* Homepage). Marber described the work with the famous director as very enjoyable, “because he has so much power, status and is so respected, the studio just let him get on with the film”. Nichols wanted to keep the structure as close to the original as possible. He also wanted to keep the play's theatricality in terms of language for example. Marber and Nichols agreed that they wanted the movie to be as dialog-based as the play (Hennigan 2004). As mentioned above, the downside is, of course, that too much dialog can make a movie seem too theatrical and stagy. In film it is more important what is said and how, the way it is shot and what it means (McFarlane *Reading* 25).

As was established in the previous chapter, when it comes to analyzing adaptations, film and literature scholar Imelda Whelehan identifies two approaches. According to her, adaptations can either be judged by using the comparative approach or the narratological approach (Whelehan 9).

When analyzing an adaptation with the comparative approach, conclusions can be drawn from the changes that were made while transforming the play into a movie.

Marber and Nichols started by cutting, rewriting and structuring the original text by using these five techniques: compression, expansion, correction, updating and superimposition.

Compression shortens a text that is too long to be adapted. Christine Geraghty (73) states that at first adapting a play seems easier than adapting a novel, since the running-time is mostly the same. However, the original length of the theater play was approximately two and a half hours, while the movie's running time is approximately 98 minutes and is therefore considerably shorter than the play (Saunders 81-82). Saunders also points out that

> with about 30 per cent [sic!] of the original lines of the play removed, the film is notable for what it *excludes* [rather] than includes. (Saunders 82)

Marber stated that for him the most difficult part about adapting his play for the screen was in the cutting (Hennigan 2004).

Marber did some minor cuts in which he just omitted single sentences or smaller passages. The part in the play, for example, where Dan gives Alice a thorough description of what he does professionally (7) is shortened considerably. Also the last part of the first scene is shortened in which Dan and Alice talk about the fact that Dan has a girlfriend called Ruth (11). On other occasions he just changed the sequence within the dialog, especially in the first scene. By cutting various parts of dialog, Marber managed to open the play up, which is a crucial process when adapting a theater text. Additionally the cuts done by Marber helped to highlight what he thought was the core of the story, the entangled relationships of the four main characters.

A scene that is in the stage version but did not make it into the movie, is the scene at the beginning of the play where Alice is at the hospital and meets Larry for the first time. Larry, who is a doctor, looks at her leg, which got hurt during the accident (8-9). In the movie they first meet at the opening of Anna's exhibition (scene 10). In the play, when Alice and Larry meet at the hospital, this is also the first time that Alice's scar on her leg is mentioned, a storyline that was completely omitted in the movie. Marber also decided to cut the entire plot line that dealt with the class difference between Larry, who is a doctor but comes from a working class background, and Anna, who apparently comes

from a wealthy family. This also omits Larry's struggle in the play to go into private practice and his constant battle of not feeling good enough for Anna.

Marber's *Closer* is a play with many layers. By cutting away the subplots Marber also cuts away a part of what makes the play so special. On the other hand, by not using these subplots, Marber strengthens the main plot and keeps it at the center of attention.

There is also a scene in the play were Alice meets Larry at a museum and it becomes apparent that the two have been seeing each other (83). Alice uses the opportunity to try and bring Larry and Anna back together so she can be with Dan. Marber decided to cut the entire scene, probably because the relationship between Larry and Alice and the fact that Larry and Anna are back together becomes clear from the scene where Dan comes to visit Larry at his practice (scene 22-23). Dan tells Larry he wants Anna back, so the audience knows that they are back together and Larry eventually tells Dan that he had a relationship with Alice (93; 101). Although Marber elaborates the emotional relationships between the characters less broadly the overall feel of the characters entanglement remains.

Another typical adaptation technique is **expansion,** which means that either characters or additional plot lines are added. Marber first wanted to use the opportunity to incorporate some of the off-stage characters such as Dan's girlfriend Ruth. This would have been in perfect accordance with the principle of expansion. However, after some intense reflection with Nichols, Marber decided to stay with his four main characters and to not include any more roles, except for a passport officer, a receptionist and a taxi driver, a rather bold and unusual strategy for an adaptation (Saunders 79). However, Marber's reluctance to integrate off-stage characters does not make the film stagey and proves that these techniques are only suggestions about what screenwriters can do but do not have to do when transforming a play into a film. Although, admittedly, a film with only four characters is very unusual, it also makes the film unique and helps to keep the focus on the main storyline.

Marber also added various parts, which are used to make the film funnier. In the

hospital, for example, Alice asks Dan “Are we in for a long wait?”, where upon he points at an old woman and says “She was 21 when she came in” (scene 1). In another scene in the play, when Dan asks Anna to meet him again and she refuses he asks her “Why are you getting all … 'sisterly'?”(20) while in the movie Dan asks her “What's this patriotism?” (scene 5). This stresses the fact that in the film both female leads, Julia Roberts, who plays Anna, and Natalie Portman, who plays Alice, are American. This joke is probably meant to appeal to a non-American audience. Patriotism is a common characteristic that most Americans share and which they are very proud of. The fact that Anna would feel obliged to remain faithful to her compatriot even in another country and in this situation and is mocked by an Englishman because of it, is definitely creating a humorous situation for non-American viewers.

Overall, these added humorous scenes help to balance out the scenes that have a more serious tone. In the scene above, for example, the banter between Anna and Dan stands opposed to the fact that Dan is pursuing Anna although he is in a serious relationship with Alice and has told Anna that he is not going to leave Alice (scene 4).

Correction is another possibility which screenwriters use to adjust the original text to the new medium. Since the movie would also be presented to a new and broader audience, Nichols and Marber decided to make a considerable change, which leads to the biggest difference between the play and the film, the ending. In the play, after Dan hits Alice during a fight, Dan, Larry and Anna meet at Postman's Park and talk about Alice's death, who got run over by a car. At this point it also becomes clear that Larry and Anna are no longer together and that Alice's real name actually was Jane Jones, as she told Larry, who did not believe her (111-117). The name that she used, Alice Ayres, was a name she saw on one of the plaques at Postman's Park. In the film, after Dan slaps Alice in the face, there is a cut to Anna lying awake in bed next to Larry. The next shot is of Alice at the New York airport, showing her passport, which shows her real name, Jane Jones. This is followed by a shot that shows Larry taking a stroll

through the park Dan was at with Alice in the beginning. He looks at the plaques and discovers the one that reads Alice Ayres. He looks shocked. The next shot is of Alice walking down the street towards the camera. The camera moves over her head and shows the busy street and fades into black (scene 27). There is no indication that Alice dies and that Larry and Anna will eventually separate again. The reason for this change may be that especially American audiences, which were definitely targeted, expect a happy ending.
However, Marber and Nichols also had another possibility. Seger (6) explains that the main character in a movie should not die in the end because this could upset the audience. If the character does die, the other characters should grieve the death of that character. In the play this is exactly what happens. After Alice is killed, the other characters meet at Postman's Park to grieve (111). Although Marber and Nichols could have used this ending, they decided not to, maybe because they wanted to keep the story more open.

In the play Alice regularly gets hit by cars, or so she says, because she never looks when crossing the street. However, in the movie she gets hit by a car because she looks to the wrong side when crossing the street (scene 1), which is also an indication that she is not from Britain and actually an American. This also changes the way in which Alice's character is perceived in the film as opposed to in the play. In the film she is portrayed as merely unlucky. However, in the play, Larry explains that Alice suffers from a mental disorder *Dermatitis Artefacta*. This illness makes Alice hurt herself, usually her skin, in some way, either with bleach or a knife or something else (97). Her willingness to hurt herself also implies that it is possible that Alice steps into the street without looking because she is suicidal. Since Marber decided to cut this particular part, he also cut a part of Alice's personality which gives the movie a different tone than the play.

Another typical technique which is used in adaptation is **updating.** This usually means that the action is moved to the present. However, Marber decided against updating his play and stayed faithful to *Closer*'s mid-1990s setting

(Hennigan 2005). Marber made this clear by keeping the passage in which Anna and Larry talk about the internet, and it being the future of communication (32). Marber and Nichols also decided to leave audiences in the dark about time lapses in the plot (Saunders 80). While in the 1999 version of the printed play, Marber included some time guidelines, at the beginning the movie does not give any indication how much time has passed between the individual scenes. However, every once in a while one of the characters mentions a point in time, for example when Alice and Dan break up, Alice says that they celebrated their third anniversary recently.

As was mentioned earlier there are not really any instances of **superimposition** in the movie, since the author of the original text and the screenwriter are the same person. Moreover, Marber was given full artistic control of the screenplay by the director and the studio. In fact, Marber was more than pleased about the studio's behavior towards him

> they never asked me to tone it down, change the language, or change a word, really. It was just me and Mike in a room, talking about it. Things that I have done on other projects, like studio notes and conference calls – none of that occurred on this film. It was more like doing a play; just a $ 27 million-budgeted play. (Hennigan 2004)

Nichols and Marber also used techniques that are specifically used when adapting a play. The first one is to open up the play by adding locations. Marber and Nichols decided to divide the dialogs into different scenes and different sets (Hennigan 2004). In a movie it is easier to use several rooms and to do outdoor shots (McFarlane *Reading* 24-25). Marber decided to use many different locations to take away some of the theatricality (Saunders 82). In his play Marber often integrated typical London landmarks into the story. However, in the movie most of them are omitted, be it the mentioning that the park Alice and Dan are in is Postman's Park (5), the story about Blackfriars Bridge (13) or when Anna tells Dan that she shot her first picture at the London Zoo (17). However, the film does not need any of these references since the locations in the film are full of references to London. As the characters move around

London, significant visual locations are integrated into the ongoing action, locations such as St. Paul's Cathedral, the London Aquarium, the Thames and many more. Marber and Nichols simply exchanged verbal information for visual information, as is appropriate in a movie.

The movie also shows how individual scenes can be opened up. Marber added a scene in which we see Alice and Dan in their apartment, getting ready for Anna's exhibition (scene 9) and they have the first part of the dialog that in play happens when they first arrive at the exhibition.
At Anna's exhibition there are two sets of dialogs taking place. The first dialog is between Alice and Larry, the second dialog is between Dan and Anna. While in the play Marber separated the individual dialogs by having characters either enter or exit the stage (40), this is not necessary in the film. Here Nichols just cut from one talking couple to the other, while they all remain in the same room (scene 10). The conversation between Dan and Anna is further divided by location. They have the first part of their dialog at the party inside the gallery. The second part takes place just outside the gallery (scene 10-11).
In the process of opening up dialogs, Marber and Nichols also used locations that are typical of London. In the play the entire dialog between Anna and Larry when they first meet takes place in the aquarium. In the movie they continue half of their conversation while strolling along the Thames (scene 8).
While in the play the entire first scene takes place at the hospital, in the movie, Dan and Alice eventually leave and continue their dialog while walking through London, Dan gives her a tour (scene 1-2). Contrary to the play, where Alice tells Dan about Postman's Park (5), in the film version they go to a park during their tour, and its then that Alice sees the plaques for the people who have died saving others.

When applying the comparative approach to *After Miss Julie*, it becomes apparent that, as Marber himself states, it is a mere interpretation, a version of the source text *Miss Julie* by Strindberg. In the note at the beginning of the printed version of *After Miss Julie*, Marber writes

> *After Miss Julie* is not a translation of Strindberg's *Miss Julie*. Rather, it is a 'version' of *Miss Julie*, with all the ambiguity that word suggests. I have been unfaithful to the original but conscious that infidelity might be an act of love.

Marber created a version of Strindberg's *Miss* Julie that, according to Michael Billington (2003), who works for *The Guardian*, perfectly restores the tragic impact of Strindberg's naturalistic tragedy. In his play *After Miss Julie*, Marber relocates the play from a mid-summer festival at Saint John's night to 1945 at the eve of Labour's big election victory. He changes the names of Strindberg's characters Miss Julie, valet Jean and cook Kristin to Miss Julie, chauffeur John and cook Christine. The storyline remains the same, Miss Julie and John engage in a night of passion and power struggles.

Marber introduced different media to this newer version of the play that were not part of the 'original'. At the very beginning, for example, his stage directions read

> *Big Band dance music in the distance. This continues throughout the first sequence of the play.* (5)

Towards the end of the play, when Julie's father returns and calls John, he does so as well in Strindberg's play where according to the stage directions “Two sharp rings on bell are heard” and Jean speaks with the Count through a tube [8]. Due to the different times in which the plays take place, Marber has also changed the language and the set accordingly. While Strindberg explicitly describes the scene as follows

> A large kitchen. The ceiling and walls are partially covered by draperies and greens. The back wall slants upward from left side of scene. On back wall, left, are two shelves filled with copper kettles, iron casseroles and tin pans. The shelves are trimmed with fancy scalloped paper. To right of middle a large arched entrance with glass doors through which one sees a fountain with a statue of Cupid, syringa bushes in bloom and tall poplars. […][9]

Marber writes that

> [t]he kitchen is a large room on basement level. A door, upstage

[8] Play is available at http://www.gutenberg.org. Unfortunately, without chapters and page numbers

[9] Play is available at http://www.gutenberg.org. Unfortunately, without chapters and page numbers

> centre, leads out to an unseen exterior courtyard and beyond where a dance is occurring in the barn. Doors lead off left and right to the servants' living quarters. In the centre of the room is a large wooden table, chairs at either end, benches at the sides. […] Elsewhere a bell is attached to the wall, also an internal phone for communication with other rooms in the house. (5)

These two settings establish an entirely different tone in both plays. In Strindberg's version the fact that Miss Julie is very wealthy and lives in a house that proves that is made apparent by the use of words such as “draperies and greens”, “fountain with a statue of Cupid” as well as “shelves are trimmed with fancy scalloped paper”. In Marber's version the focus is less on the wealth of Miss Julie. He decided to explicitly point out the fact that there is an internal phone and by doing so already drawing special attention to this medium.

Whelehan's second approach to the analysis of adaptations is the narratological approach. In this approach the focus is on the different narrative strategies that film can use, such as mise-en-scène, shots, the juxtaposition of shots and sound to tell a story (Clarke and Mitchell 82).

Mise-en-scène is the first narrative strategy. In *Closer*, Marber gives no descriptions about what the characters look like or how old they are exactly. This made the job of Mike Nichols, who brought in the actors and actresses, a lot easier (Hennigan 2004). The setting on the other hand was very straight-forward, it is a play that focuses on the life of people living in London. The city is basically a character in the play and was treated as such in the movie as well. As far as the costumes are concerned in both the play and the film, they are non-descriptive in a way that makes it hard to associate them with a particular point in time. This is favorable to the movie of course, since it keeps it from appearing dated. The props, Larry's computer and Dan's laptop, that are used in the famous chat room scene, on the other hand, appear to be rather old. Both the laptop and the computer are bulky and big, compared to the later versions who have flatscreens and other innovations.

Since the TV-version of *After Miss Julie* is not available, only a view guesses can be made about the play. Since it is a case of filmed theater, there are no differences between the stage and the film version of the play, as far as the

mise-en-scène is concerned. Since Marber was the director, it can be assumed that he was also responsible for the casting and therefore decided which actors and actresses were used in the play and the film.

The second important narrative technique are **shots** and the way they are arranged in a film. In the scene were Anna takes Alice's picture, for example, the stage directions in the play read “Alice *raises her head – she is in tears.*” (22). In the movie Nichols does a close-up of Natalie Portman's character and then zooms in to show that Alice is crying (scene 6). By using this technique, Nichols turns simultaneity into sequence in order to control the gaze of the audience.

Nichols also makes use of different light schemes throughout the movie. All the scenes which were shot in the streets of London are light but gray, the weather is very cloudy. The only time when there is really sunny weather is at the end of the movie when Alice walks down a street in New York. This scene is mirroring the first scene in the movie where Alice is walking down a street in London. However, by showing her doing it again, it suggests that she is starting a new life in New York. This is the complete opposite of the ending in the play, where she is run over by a car and dies.

The apartments of the characters, both of Dan and Alice and Larry and Anna, are also rather dark. The light in the strip club has shades of violet and red and appears very sensual and underlines the erotic feel of the scene.

The third narrative technique that can be used in a movie is the **juxtaposition of shots** which includes the very important process of editing. In *Closer* the beginning and the end, set an entire different tone than in the play. In the stage version it appears as if Dan is the protagonist, since he is the one who brings all the characters together. In the movie, however, the first and last person you see is Alice walking down the street towards the camera. The way in which this was edited suggests Alice rather than Dan as the protagonist.

Throughout the movie Nichols uses a technique that is very important in film and not possible in theater. Whenever two characters talk in the movie, Nichols

tends to incorporate over-the-shoulder shots, which makes it possible for the audience to closely observe the mimic of the characters. A good example for this technique is the scene at the aquarium, where Larry and Anna meet for the first time (scene 8). This narrative technique is also used in the scenes that were opened-up, as for example the one at the gallery, which was discussed earlier in this chapter.

In order to arrange the different scenes, screenwriters and directors sometimes decide to work with flashbacks and flashforwards. Although Marber and Nichols do not use flashforwards, they use flashbacks. There are two scenes in which this technique is of great importance. The first example is when Dan and Anna meet at the opera. While Anna and Dan talk about how the meeting went, the audience sees flashbacks to Anna and Larry's actual meeting at a restaurant and learns that Anna and Larry had sex (scene 19-21). In the final scene between Alice and Dan in the hotel at the airport, they review their relationship. While they retell their first meeting and the time when Dan came to look for Alice in the strip club, Nichols uses flashbacks in these scenes (scene 24-25).

The last important narrative technique is **sound.** In *Closer* Marber and Nichols used different modern and classical songs for the soundtrack. Saunders (84) argues that these compositions were used because they helped to underline the themes. All in all, Marber and Nichols decided to use music scarcely in the film and not have it play during scenes in order to enhance the emotionality of the scene. The only scenes where music is 'magically' playing in the background is at the end of Dan's and Alice's walk (scene 2) after they have met and when Anna waits up for Larry, who is returning from a business trip to tell him that she is leaving him to be with Dan (scene 11).

However, when they decided to use music in the movie, there is an explanation why there is music playing. When Anna is taking Dan's picture, for example, there is music playing because the radio is on (scene 3-4). Later on when first Larry and later Dan visit Alice at the strip club (scene 17). Moreover, Marber and Nichols use music during the scene in which Dan and Anna meet at the opera to talk about Anna's meeting with Larry (scene 19). Marber and Nichols

selected songs that underline the ongoing action as well as help set the tone of the scene. They do not excessively use music to enhance any emotions through which the characters live through on screen.

The movie starts with the song *The Blower's Daughter* by Damien Rice and the shot shows Alice with short and bright red hair walking down a busy street in slow motion. Then the camera cuts to Dan, who is also walking down the street towards Alice. He wears a messy accountant uniform, crooked tie, men's shirt and trench coat and looks very serious and deep in thought. The camera cuts between the two of them and finally Alice starts to smile, which causes Dan to smile as well. She eventually gets hit by a car and the scene continues in a different location, the inside of a hospital. At this point the song stops as well (scene 1). At the end of the movie *The Blower's Daughter* is played again and the characters are shown in their current living situations (scene 27). The line that is repeated over and over again in the song is “I can't take my mind off of you”, which fits perfectly into the theme of love at first sight that plays a major role in both the play and the film. The song itself sounds very sad and already gives the audience an indication about its content.

On two occasions there is soft piano music playing in the background. At the end of the first scene in the film were Dan and Alice are about to finish their walk through London and in the scene where Dan and Anna break up with their respective partners, there is soft piano music as well, when we see Anna waiting for Larry. In the scene between Alice and Dan, the music creates a romantic atmosphere. Later on in the movie, when Anna is waiting, she is looking sad and the piano music highlights the gloomy tone of the scene.

In the chat room scene where Dan chats with Larry and pretends to be Anna, there is also classical music in the background, which sounds very playful and reminds of a hunting song. This fits perfectly into the scene, since Dan is trying to lure Larry to not only have sex with him online, but also to meet him in real life.

When Dan is at Anna's to have his pictures taken, there is an opera playing softly in the background (scene 3-4). It is Puccini's *Madame Butterfly*, an opera that is about a woman who has been abandoned by the man she loves

(Saunders 84). This ties in thematically with the ongoing action, since Anna, who has been left by her husband for a younger woman, is kissing Dan in this scene, who later leaves Alice for her. Here the music gives the scene a very dramatic undertone. It suggests that the blossoming love between Anna and Dan is ill-fated and already gives the audience a sense of impending doom.
When Anna meets Dan in the play to discuss her meeting with Larry, who she met so he would finally sign the divorce papers, they meet in a restaurant (74). In the movie they meet at the opera and go to a bar. While Dan and Anna are talking the opera *Cosi Fan Tutte* can be heard in the background (scene 19). *Cosi Fan Tutte* is an opera by Wolfgang Amadeus Mozart which centers around two couples that swap partners, just like Dan, Anna, Alice and Larry do in the play and in the movie. While the opera, which is played in the background, has a man and a woman sing to each other in a very emotional way, the scene is opposed by the on-going action, Anna and Dan who are having a very calm conversation about Anna's meeting with Larry.

There is also contemporary music playing throughout the scene where all the characters are at Anna's exhibition (scene 10-11). Later on, sensual music is playing when Larry enters the strip club and first sees Alice with a pink wig. When they are in the private room the audience can hear the song *Smack my Bitch Up* by The Prodigy (scene 17). The lyrics fit perfectly into the scene in which Larry and Alice are talking while she is stripping for him.
The film also uses everyday sounds quite frequently: other people talking, typical city noises such as honking cars. Marber also used these noises in the stage production of *Closer.*

Another possibility to differentiate adaptations is according to the way they were filmed. *Closer* is an example for the dialogic approach, which means that the screenwriter and the director made use of the various cinematic elements that film has to offer (Cahir 159). The fact that Marber stayed so close to the stage version of *Closer* qualifies the play as a transposition, where a text is taken in slightly modified form and then shown to a new audience (qtd. in Leitch 93).

According to Dudley's definition (31-32) *Closer* is an example of transformation. In this case the adaptation remains very close to the source text and keeps the same structure. Even most of Marber's stage directions were borrowed from the play and transferred into the movie, mirroring how, for example, settings and characters look in the play. When Alice and Dan are at the hospital at the beginning of the play, she looks through his brown leather bag, takes out an apple and bites into it (1), just like she does in the film (scene 1). At the opening of Anna's exhibition (scene 10), Alice wears a black dress, drinks a bottle of beer and looks at a huge picture of herself, the same way as the stage directions say in the play (33-34). Another example is the break-up scene between Dan and Alice; here Marber writes in the stage descriptions:

> Alice *asleep, curled up on a small sofa*. […] *A half-eaten red apple beside her.* (46)

Nichols borrowed these stage directions and used them in exactly the same way in the film (scene 12). This surprising similarity highlights the fact that the play is very visual. This notion is also transposed into the film. Although of course there is a lot more detail in film concerning props, the same objects that are focused on in the play are also focal points in the movie, as can be seen in the example above.

In his adaptation of *After Miss Julie*, Marber kept the storyline but changed everything else. This is what Wagner refers to as an analogy, in which there are significant differences to the original. This approach allowed Marber to create a play in its own right (qtd. in Leitch 93) and helped the new audience to better understand this new cultural product. Andrew Dudley (29) introduced a different set of terms which have approximately the same meaning as the terms established by Wagner. According to Dudley's definition, Marber's *After Miss Julie* can be described as an example of borrowing, meaning that Marber only used certain aspects of the original and incorporated them into his play. It is definitely a form of filmed theater, since the play was filmed while it was staged and most likely without making any significant changes to match it to the new medium. Filmed theater is what Cahir (158) describes as the simplest approach

to an adaptation. In this case the adapters try to stay as close to the source as possible, making only minimal changes which result in approximately the same running time as the play. This is exactly the case in *After Miss Julie*.

Since many aspects about the film version of *After Miss Julie* are unknown, an evaluation would be unjustified.

As far as *Closer* is concerned, it can be said that all in all, the film kept some of the plays theatricality that was the ground for criticism, claiming that the overall feel of the movie was to stagey. Saunders argues that these critics ignore the film's intention which, according to him,

> attempted to capture as far as possible the mood and rhythms of the play, which were mainly established through the verbal interaction of the actors. (Saunders 81)

Although the play did not reach the overall critical acclaim that the play did, both Natalie Portman and Clive Owen were nominated for an Academy Award. Moreover, the screenplay written by Marber was honored with a Golden Globe nomination. According to American standards the movie did well: the costs lay by approximately 27 million dollars, the profits by 115 million dollars (Saunders 85). Overall it can be said that the film is not as innovative as the play. This is partly due to the fact that intermediality is nothing new in film, music, light or other media are regularly used in this genre. This has definitely caused the film to lose the play's innovative power. Another reason why the film is not as original as the play, lies in the fact that the play and the film were made at different times. While the play was first staged in 1997, the movie opened in cinemas only in 2004. By that time, audiences were already familiar with intermedial elements such as the internet or mobile phones that were still new in 1997.

Marber used many of the conventional techniques of film theory to transform his play into a movie. The play and the movie are inherently consistent. However, although the movie and the play focus on the four characters, the interpretation of the two stories differs. This becomes especially obvious in the last scene. In the play, although Marber claims it is a love story, everyone loses. All the relationships fall apart and the characters are on their own again, except for

Larry who is dating a nurse (112). They are all stuck in their old ways, or as Anna puts it “Everyone learns, nobody changes.” (112). In the movie, on the other hand, the characters all end up different than the started out at the beginning of the story. Anna and Larry are still married and look happy. Dan, who was dating a woman called Ruth in the beginning, started a relationship with Alice and is now single. Even Alice ends up right were she started. In the last scene she walks down a street towards the audience and a new life. This time not in London but in New York (scene 27).

Overall, the characters in the play and in the movie share the same characteristics. The only major differences can be found in the character Alice. While in the play she is portrayed as a very troubled young woman who suffers from a mental disorder, in the movie Marber and Nichols decided to cut this part. This did not have a direct effect on the main story, however, it did change the perception of Alice's character. In the play she seems considerably more fragile, while in the movie she is characterized as an independent and blunt young woman.

In regard to its fidelity to the source text, *Closer* is a good adaptation, but not a good intermedial adaptation. Marber and Nichols basically turned the play into a film and in the process, many of the intermedial elements were lost in translation. In the play Marber used innovative media on stage: computer and the internet, sound, light. In the film version these media are still there, but rather than standing out as they did in the play, they fade into the background.

4. Conclusion

This diploma thesis provided an overview of the most important factors of a very complex area of research, intermediality. In a field of study where not even the term intermediately itself can be defined clearly and which is surrounded by similar terms and consists of numerous subcategories that are ambiguous and controversial, it is challenging to conduct any analysis at all. Clearly, the analysis of intermediality is a material culture analysis of the correlation between literature, theater, photography and film (Paech 16). The concept of intermediality operates right from the start on very different levels or in different systems than other forms of mediality (Paech, 18). Simultaneously to theater and playwrights such as Marber who used more and more new media on stage, also the audiences' understanding for these new media grew. Continually an entirely new type of media society has emerged. First dominated by radio and television, now by the internet (Boenisch 34).
By highlighting the most important areas in the field of intermediality, it is possible to look at Patrick Marber's plays and how he uses different forms of intermediality in them.

The analysis above shows how Patrick Marber regularly integrates intermedial aspects into his plays. Since Marber is very open-minded in regard to new media, he is able to present his audiences plays that are current and trend-setting. Film and theater expert Graham Saunders (8) claims that Marber does more than that, he transforms new technologies into a topic in his plays. Marber's flagship in all of his intermedial work so far, is definitely the chat room scene in *Closer.* In this scene Marber put a medium on stage that before then audiences had little experience with. The same is true for mobile phones which also had their debut in *Closer.*
Also in his other plays *Don Juan in Soho*, *After Miss Julie, Howard Katz* and *Dealer's Choice* Marber incorporates media. In these cases they are less of an eye-catcher but back when they were first shown on stage, they were still very new in the world of theater. (Mobile) phones, computers and (live) music, for

example.

Although there are various forms of intermediality that Marber uses,there is one form of intermediality to which Patrick Marber is especially partial to, namely adaptation. Whether Patrick Marber is writing screenplays based on novels, for example *Notes on a Scandal*, or if he transforms his own play *Closer* into a screenplay, he took on the challenge of combining the assets of both film and theater and created the basis for an adaptation. Just as he did in his plays, Marber used different media in film as well. Of course, music, internet and mobile phones are more at home in movies than they are in films. Still, Marber manages to create examples in his plays and movies of how intermedial elements can be used in another medium. Next to using typical narrative strategies in film for his adaptation of *Closer* such as mise-en-scène, shots, the juxtaposition of shots and sound, he also uses theatrical features and incorporates them into the film. Whether it is the isolation of his characters or the fact that he focuses in *Closer* more on the dialog as is normal in films.

All in all Marber is a perfect example of how different media can work together, whether on stage or on screen. He is not afraid to move between different media and will continue to do so. After writing for TV-shows, writing and directing plays, acting and working as a screenwriter, Marber says in an interview that there is still a step ahead of him that would give him additional insight on the inner workings of a different medium.

> I'd like to direct one film in my life. I'd like to have the experience once, see if I like it. Really I'm a writer. But I've hung on a few movie sets now, and I'm friendly with enough actors who I might be able to call in for a favor. It's pretty damn obvious that the best job on a movie set is the directing job. (Kuhn 2007)

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6. Index

7. Zusammenfassung

Seit Ende des 20. Jahrhunderts ist der Bereich Intermedialität kontinuierlich in den Vordergrund gerückt. Dabei steht immer öfter das Theater als Plattform für neue Medien im Mittelpunkt. Regelmäßig zeigen sich im Bereich des Theaters neue Beispiele für die Verwendung von verschiedenen Formen der Intermedialität in Aufführungen auf. Der Dramatiker Patrick Marber etwa stellt in seinen Theaterstücken immer wieder verschiedene Möglichkeiten dar wie man neue Medien in Theateraufführungen einarbeiten kann. Die Entwicklung neuer Medien und der Umgang verschiedener Dramatiker mit ihnen, hat die Welt des Theaters in zwei Lager gespalten. Die eine Seite spricht sich strikt gegen eine Verunreinigung des Theaters durch die Verwendung anderer Medien aus, die andere Seite sieht diesen Neuerungen begeistert entgegen. Patrick Marber ist einer derjenigen die neuen Ideen aufgeschlossen gegenüberstehen und sich schnell an Veränderungen anpassen können. Wenn es darum geht neue Medien in Theaterstücke zu integrieren, hat Marber sich als Vorreiter etabliert.

Im Rahmen dieser Diplomarbeit wird ein Überblick über die Geschichte der Intermedialität und deren verschiedener Konzepte gegeben. Im Besonderen werden dabei die verschiedenen intermedialen Formen untersucht die im Kontext des Theaters auftreten. Der erste Teil der Arbeit befasst sich mit den theoretischen Konzepten der Intermedialität und wird diese dann im Anschluss anhand von Marbers Theaterstücken praktisch erklären. Die folgenden fünf Werke, angeführt in chronologischer Reihenfolge, werden für die Analyse herangezogen.

Dealer's Choice	1995
After Miss Julie	1995
Closer	1997
Howard Katz	2001
Don Juan in Soho	2006

Der zweite Teil befasst sich mit einem besonderen Teilgebiet der Intermedialität, nämlich der Adaptation welche ein Genre darstellt mit dem Marber regelmäßig arbeitet. Hier wird besonders auf Marbers Theaterstück *Closer* eingegangen, für das er zum gleichnamigen Film das Drehbuch schrieb.

8. Curriculum Vitae

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