

The Relationship between Literature and Film

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Literature, Film, and Narrative Adaptation

Literature and Film, movies and books, compared to apples and giraffes, as contemporary American writer Dennis Lehman. But they compare. They grow from the roots, such as history and cinema. But the question is: history feeds on each other efficiently, how and why literature and movies? Apples, Giraffes, and other exotic animals, when they merged with each other? Thousands of adaptations were made from historical or literary sources. In this way, 'it flicks' s is the most recent Internet jargon literature, it becomes a means of vibrating [moving images](#). History, epic, or processed during the historical film in the cinema as a whole. Historians of the movie usually share an epic story set in dense clusters, including its size, cost, and the sumptuous costumes and landscape of the film. The film Period, Jazz Age, as it was in 1942, The Great Gatsby, or, as in the 1969 film Zabriskie Point in the 60s, differs from the production of truth that can be found in the distant past or the present (McCabe, 2006).

Despite the various forms of communication, literature, history, and film have found thousands of solutions and accommodations, and established productive relationships. First, the nature and traditions of adaptation. Bicycle generation develops and adapts the past stories and modern needs of today's narration and way. The Greek playwright Aeschylus (525-456 BC), "My House, but the cut pieces of a large party of Homer's poem," he said. But the drama of Aeschylus, a morally rather thin and more mediocre adversary, expressing the quest for ultimate truth, which Homer wrote has had, is all the easier than anything else. Since he is not the song's singer, it glorifies successful communication. As Aeschylus quoted the words of Homer continued to repeat the story. In the decade of stories that tell and describe the surface again, or a story that, for centuries, thousands of people lived in?

Imagine how distilled BILGIN A and BILGIN A. Narrative history is as important as the subject. Therefore, its relationship with nature and history, the type of film, there are three key points in what affects:

Historical Truth, Literacy, and Cultural Authority

In the first place, the myth goes to historical truth. Was Homer A claims that they make Néstor, and Ajax in the Iliad? There is still no textual evidence; it remains at least open. The Iliad, to date, is not a myth, not a history of literature, but a superstition instead of science. Therefore, as a known human

culture, research before the date of application of the literature shows that humanity has become a creative writing event.

Secondly, there is a fundamental difference between history and memory. The history, the memory. The documentary evidence of the history of careful critical guidance allows it to be as close as possible to the real; Then as shown. Today, memory is remembered through the structure of the stone lens and reconstructed history. Favorite films, develop a modern market environment. We must entertain the feelings of today. The anachronism of fun and enjoyment. The memory of his breath. Thus, the story inevitably varies in the short term, with some notable exceptions.

The third emphasizes literary literacy as the organ of literary literature as the agency of ideas and the reading culture (dominant in the eighteenth century), and the erudition contrasts with knowledge, which distinguishes the oldest importance of literature as a new reality and references and begins to dominate the high end of the eighteenth century (intelligence, ability, and taste. Documented or crude injections are not on the air; there is a much stronger general similarity to the literature of history than the history of the literature. So, the story of film narration is much closer to an association that is much more similar to an organization. Thin, but a significant difference. We can expect that the audience will be similar to the literature. But can we expect to be the story of Film?

Documentary Film and Representations of Reality

There is a documentary film and raw images – notes to approve the rules for movies and stories, there are two exceptions. Close to documentary history. Despite the news of the editor-in-chief of the Washington Post, Phil Graham, “the only draft in history,” the documentary may function as journalism or news on the site. A documentary as a traditional wisdom is “broad, genuine and objective,” in the documents referred to or relates to the truth.

In addition to fiction, one can look deeper and often find and sometimes perceive a personal photograph of the doctrine, documentary film, or “real life.” The documentary is supported by something that can be easily constructed, based on an objective situation, as individual work, although synonymous with social persuasion or propaganda. This test is again a problem for a documentary and time, but it is not an advantage. Raw frames are also known as “action shots” and are reserved for a method or historical record that reduces the cost of production, artistic or documentary, tools for improving the mimesis in the film, representing the frames of existing traditional or exceptional events, which are then used as a movie filler. It’s one of the random circulation Zapruder Movie shots. This was the only movie to show the assassination and existence of an amateur operator and Texas clothing producer Abraham Zapruder of Dallas on November 22, 1963. This film has been used or talked about in some forty films until 1991, including Oliver Stone, but an exciting movie JFK, episode 1999, Soprano HBO documentary, and conspiracy in recent years, teasing.

Authorship, Copyright, and Fidelity to Source Texts

The originality of the composer and composition, the style and property rights of the organ, and cultural production became important factors in acceptance and consumption. That is, until the early 1800s, a new sense of individualism, which is not commonly used in English, the term and concept of *sınırlandırıldı*.¹², therefore, becomes summer, and you can give an “independent” writer. The study was rightly proud that you can sell the ring with sponsorship. Augusto, a poet and translator of Alexander Pope (1688-1794), Anglo American is one of the first examples. £10,000 post-transplant Homer health has he achieved an enormous net profit, and he boasted, “sang ... live and Prosper Prince or live without peer / donate”¹³

Plagiarism prevailed. Whether the ancient Greek and Roman writers stole from someone else’s labor in the elite, the man was taken as a coward who lacked personal and creative integrity. Johann Gutenberg’s seal continues (1430’l to begin in Strasbourg earlier this year) “Patents,” a legal phenomenon arose – a monarchy or the granting of benefits in the awarding of patents, usually a stationery company or union. The first Anglo-American right, the Queen Mother of 1710, the West Commercial Decree Law of Great Britain, received copyright guarantees. This new drabble is based on the first Copyright Law of 1790 in the United States (Higham, 2001).

Copyright and suicide, not once a thriving adaptation, adaptation as a departure from the original concept of creation and application are written in the draft. The initial value of the two floors of this cultural term is adapted to socio-economic changes. Before adopting the Latin etymology “adjacent to” and APTUS “to connect to install.” Modifying the secondary meaning, the derivative, then “fragmentary” and “completely reinvent” means “capitalism,” a new word, a new social and commercial meaning in the world.

Adaptation, Media History, and Cultural Continuity

Final introductory note: This article is on the adaptation of the film of history and literature, the history of cinema culture, and attention to the issue of adaptation. How do we present the culture and language of the past to emphasize its concern with the return of cultural translation?

Unlike other pilots or good careers, culture transitions from generation to generation. Develops, the culture must be reproduced. “There is no independent inertia of culture.” In the classical sense, the history of culture, secular humanism, and culture is unique to Aristotle’s approach. My premise is based on my assumptions, all the UN Bilgin of the human mind from time Quinny environment won in the close connection between the soul and the body, and if progress. The archetype in the divine mind, the Platonic “forms” above, regardless of our visual world, to build what we need, like human beings, to guide, and not give high power to the needs of people. The man is his producer (“Review of The Triumph of Love,” 2004).

Adaptation of ancient media art and leisure crafts. Updated over the centuries and under a different story updated in the press, it has a legacy of useful information, and it also contributes to the well-being of those transmitted. With the emergence of these forms, the relationship between literature and cinema, written words can help us connect the visual image.

Reference:

Scott McCabe, "Reconciling Violence and a life in Literature: An Interview with Dennis Lehane," *The Writer's Chronicle* 39.1 (2006): 8-13. Lehane wrote *Mystic River* (2001), basis of the movie of the same name (2003) directed by Clint Eastwood. Full quote, p. 9 (when Lehane was asked how film influenced him): "We're all products of pop culture. Hard to escape it. Film and books, though, are as different as apples and giraffes, but what I learned most from film is the concept of perpetual motion. Keep the story evolving."

See, for instance, GA, "Review of *The Triumph of Love*," *Time Out London* 1781 (October 6-13, 2004), https://www.timeout.com/film/reviews/81472/the_triumph_of_love.html (accessed Sept. 14, 2010): "It sounds like some boring corseted litflick." Also see the amazon.com Listmania! list "LitFLicks: Movies For People Who Like Books," <https://www.amazon.com/LitFLicks-Movies-People-Like-Books/lm/GPF2P0Z0Z7U> (accessed Oct. 29, 2010).

Judicious, critical ." distinction neatly made by John Higham, "Historiography, American," in *The Oxford Companion to United States History*, ed. Paul Boyer (Oxford: Oxford University Press, 2001).