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A Critique on the Film Adaptation of Neil Gaiman's Fantasy Novel *Stardust*

Neil Gaiman'ın *Yıldız Tozu [Stardust]* Romanının Sinema Uyarlaması Üzerine Bir Eleştiri Yazısı

Research/Araştırma

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ABSTRACT

The aim of this paper is to provide a translation (adaptation) critique of the film adaptation of Neil Gaiman's fantasy novel *Stardust* by approaching film adaptation as a type of intersemiotic translation. Film adaptation, being an intersemiotic and inspirational form of translation (Gottlieb, 2005) is a highly complex and subjective interpretation of a written source material into the filmic medium. Venuti (2007) points out the need to focus on the shifts observed in the film adaptation, emphasizing that these adaptation shifts are not neutral and that they reflect the filmmaker's interpretation of the source material. Analyzing the shifts and the reasons behind these may lead to a better understanding of adaptations. Perdikaki (2017a) proposes a model for the systematic analysis of the changes (*adaptation shifts*) from novel to screen using an interdisciplinary approach combining insights from adaptation and translation studies and narratology. This model is significant since it is the first systematic and comprehensive model to provide a unified framework for both translation studies and adaptation studies. Her model consists of two components, i.e. a descriptive/comparative component and an interpretive one. The descriptive/comparative component focuses on the 'medium-independent' categories where the shifts can be observed. These 'medium-independent' categories make it possible to compare and analyze the transfer of meaning from one work of art to another, which are operating in two different mediums. The interpretive component aims to reveal the rationale behind the shifts to complete the critique. Through the application of the model to the film adaptation *Stardust,* the adaptation shifts were identified and the intricate interplay of reasons at play were discussed.
Keywords: film adaptation, intersemiotic translation, adaptation shifts, *Stardust,* Neil Gaiman

ÖZET

Bu makalenin amacı romandan sinemaya uyarlanan filmleri göstergelerarası bir çeviri türü olarak ele alarak Neil Gaiman'ın *Yıldız Tozu [Stardust]* romanının sinema uyarlaması üzerine bir çeviri (uyarlama) eleştirisi ortaya koymaktır. Göstergelerarası ve esinleyici bir çeviri türü olarak uyarlama filmler (Gottlieb, 2005), yazılı bir materyalin görsel-işitsel ortama bir hayli karışık ve öznel aktarımı ve yorumlanmasıdır. Venuti (2007), uyarlamalarda kaymalara odaklanılması gerektiğini, kaymaların tarafsız olmadığını ve yapımcı/yönetmenin kaynak materyalle ilgili yorumunu yansıttığını vurgulamaktadır. Dolayısıyla bu kaymaları ve arkasındaki sebepleri incelemek uyarlamaları daha iyi anlamamıza yardımcı olacaktır. Perdikaki (2017a) romandan ekrana uyarlanmış bir eserdeki değişiklikleri (uyarlama kaymaları) sistematik bir şekilde incelemek için uyarlama çalışmaları alanından, çeviribilimden ve anlatıbilimden farklı anlayışları birleştiren interdisipliner bir yaklaşım kullanarak bir model önermektedir. Bu modelin önemi hem çeviribilim hem adaptasyon çalışmaları için birleşik bir çerçeve sunan ilk sistematik ve kapsamlı model olmasından kaynaklanmaktadır. Model biri betimleyici/karşılaştırmalı diğeri de yorumlayıcı olmak üzere iki bileşenden oluşmaktadır. Betimleyici/karşılaştırmalı bileşen kaymaların gözlemlenebildiği 'ortamdan bağımsız' kategorilere odaklanmaktadır. Bu 'ortamdan bağımsız' kategoriler iki farklı ortamda var olan iki sanat eserinin arasında gerçekleşen anlam aktarımını karşılaştırmayı ve incelemeyi olanaklı kılmaktadır. Yorumlayıcı bileşen ise kaymaların gerekçelerini ortaya çıkararak çeviri eleştirisinin tamamlanmasına hizmet etmektedir. *Yıldız Tozu* romanının sinema uyarlamasının analizi bu model aracılığıyla yapılmış, uyarlama kaymaları tanımlanmış ve bu kaymaların karmaşık etkileşimleri tartışılmıştır.

Anahtar Sözcükler: uyarlama filmler, göstergelerarası çeviri, uyarlama kaymaları, *Yıldız Tozu [Stardust]*, Neil Gaiman

1. Introduction

A recent research commissioned by the Publishers Association and produced by Frontier Economics revealed that film adaptations have played a crucial part in the film industry. The report entitled *Publishing's contribution to the wider creative industries* (2018) has shown that film adaptations of books earn more, to be more specific 53% more, globally at the box office than films based on an original screenplay (Publishers Association [PA], 2018). Simonton (2005) analyzed 1436 English-language films released worldwide between 1968 and 2002, and confirmed "almost half (46%) were adaptations of one type or another and more than a third (35%) were adapted from books" (PA, 2018, p. 10). In light of these data, it is possible to say that film adaptations are here to stay. Yet, their status is a highly debated issue. Generally, critics favor the novel (the written source text) over the film (the audio-visual target text), claiming that the book is more comprehensive and that certain things are lost in the adaptation process. Mostly the viewer feels the same way and expects to see the whole content of the book or at least a parallel story on the screen. The truth is that it is not possible to transfer the whole content of a written text due to time and space restrictions of the audio-visual medium. The main problems stems from either failing to understand that the source and target works of art belong to two different semiotic systems or having false assumptions about how an intersemiotic translation can/should be evaluated. Adaptation Studies has largely concentrated on comparative analyses for the evaluation of adaptations, including transfer of themes and meaning-making capacities. Up to the present, case studies were chosen mostly from adaptations of classical texts (e.g. Shakespeare, Jane

Austen, Charles Dickens) with fidelity considerations at the center which set up adaptations for failure. Adaptation scholar Cattrysse (2014) builds on polysystem theories and the concept of norms developed by Even-Zohar (1978/1990) and Toury (1978/1995) for application to the study of film adaptation as intersemiotic translation. His idea of 'equivalence' does not imply fidelity to the source text but rather is concerned with how the presupposed equivalence between the two related works is realized. Perdikaki's model (2017a) is the first systematic and comprehensive model to provide a unified framework for both translation studies and adaptation studies for the evaluation of film adaptations. Although the adaptation model has been applied to a small corpus of novels and film adaptations (Perdikaki, 2016) so far, it may provide a solid outline for the analysis of film adaptation and may be tailored for other types of adaptations (radio adaptation of a novel, novelization of a TV series, TV adaptation of a radio play, and many more whether semiotic or intersemiotic since the model looks into the narrative units which are medium-independent). Perdikaki's model (2017a) will be discussed providing a theoretical background of the notion of film adaptation as a sub-category of intersemiotic translation in the following section.

2. Theoretical Background

Jakobson, in his seminal essay "On linguistic aspects of translation", coined the term 'intersemiotic translation' in 1959. He defined three types of translation as follows:

1) Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.

2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.

3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems (Jakobson, 1959/2004, p. 114).

It is significant at this juncture that Jakobson gives the example of film adaptation in adding the phrase "from verbal art into cinema" (Jakobson, 1959/2004, p. 118). Thus, film adaptation as intersemiotic translation is the interpretation of verbal sings (the novel) into an audio-visual sign system (the film). It also is an adaptation in the sense that the source text is transformed to adapt to a new medium with its own spatio-temporal restrictions (Díaz-Cintas & Remael, 2007). Perdikaki (2017a) elaborates further:

> The simile 'translation as adaptation' has often been used in order to examine the changes made in translation so as to address the needs and expectations of the target audience and culture. The reverse, 'adaptation as translation,' has been deployed in a cognate field, i.e. Adaptation Studies, to refer to the changes made in literary works which are transposed to the big screen or the stage. (p. 2)

Gottlieb, in his conference paper "Multidimensional translation: Semantics turned semiotics" proposes a semiotically-based taxonomy of translation where he

describes translation as "any process, or product hereof, in which a combination of sensory signs carrying communicative intention is replaced by another combination reflecting, or inspired by, the original entity" (2005, p. 3). In Gottlieb's taxonomy (2005) film adaptation (more generally screen adaptation) is located under the categories of intersemiotic and inspirational translation. The term 'inspirational translation' is crucial for the critique desired, since it emphasizes a type of translation that is more free and less predictable compared to conventional translations where the target product does not fall far from the tree (the source material). The creation of a film adaptation is a highly complex and subjective interpretation of a written material due to the multidimensionality of the filmic medium and the agents involved in the process who are operating in a specific environment. Then, is it possible to make a sound and valid critique of a film adaptation where numerous factors are at play? Like a number of translation scholars such as Vinay and Darbelnet (1958), Catford (1965), van Leuven-Zwart (1989) and Hatim and Mason (1997) have dealt with translation shifts, Venuti (2007) in "Adaptation, Translation, Critique" points out the need "to focus on shifts, on the additions, deletions and substitutions that come to light in the adaptation when it is compared to its prior material" and that these shifts are not neutral but rather an attempt to reflect the filmmaker's interpretant (2007, p. 33). Perdikaki (2017a) in her paper proposes a model for the analysis of adaptation shifts which draws on van Leuven-Zwart's model (1989) for analyzing translation shifts, and theories from translation studies, adaptation studies and narratology. In her article (2017a) she explains this methodological tool based on the affinities between translation and adaptation (adaptation as translation) and the shifts occurring during the adaptation (intersemiotic translation) process. She combines van Leuven-Zwart's (1989) taxonomy of translation shifts with insights from narratology which points out that certain narrative elements exist both in verbal and visual narratives. The model (Perdikaki, 2017c) consists of a *descriptive/comparative* and an *interpretive* component. The first component, *descriptive/comparative* component, with its four categories of narrative units, which are medium-independent, is where the adaptation shifts can be observed. The categories of the descriptive component are *plot structure*, *narrative techniques*, *characterization*, and *setting*. *Plot structure* refers to the story; *narrative techniques* refer to the ways in which the story is communicated to the reader/audience; *characterization* refers to the portrayal of characters; *setting* refers to the locale which can have a temporal and spatial dimension (Perdikaki, 2017a). The types of adaptation shifts that can be observed are broadly grouped in three categories; *modulation*, *modification*, and *mutation* borrowed from van Leuven-Zwart's model. However, this paper will not dwell on the details of van Leuven-Zwart's taxonomy of shift types, but rather focus on presenting the shifts in an attempt to interpret them. The adaptation model with its categories and types of adaptation shifts in detail can be found in "Towards a model for the study of film adaptation as intersemiotic translation" (Perdikaki, 2017a).

The adaptation process and end product from novel to screen is not solely in the hands of the adapter who rewrites (Lefevere, 1992) the literary text in the form of a screenplay, but rather is the combination of multi-layered collaborative processes which

depend on the input and agendas of all agents involved. Perdikaki (2018) elaborates further and states that these agendas are diversified and serve different interests. She points out the similarity of the film system to the literary system and that Lefevere's patronage concept is valid for both systems. Lefevere's patronage, which consists of an ideological, an economic, and a status component, influences which literary texts are to be translated. Perdikaki (2018) transfers this notion to the film polysystem, defining the ideological component as the message of the film, the economic component as the production aspect of the film industry, and the status component as the reputation of the producer and director (for adaptations also the author of the source novel). Since film-making is a creative and commercial activity (Hutcheon, 2013; Murray, 2012, as cited in Perdikaki, 2018, p. 174), the decisions made and the changes implemented are in line with these motives. Thus, Perdikaki (2018, p.174) concludes "the rationale behind certain shifts in the adaptation product are commercially-motivated, creatively-inspired and socially-oriented."

Perdikaki (2018) proposes three main *interpretive* categories for the analysis of adaptation shifts which are namely *economic*, *creative*, and *social* reasons. Economic reasons explore the adaptation shifts in line with commercial success. Creative reasons concentrate on the reinterpretation of the source material. The social reasons category deals with the interaction between sociocultural and spatio-temporal context and the adaptation. It is obvious that these categories are not clear cut and they may overlap. The following section will provide general information about the book and film, identification and interpretation of the adaptation shifts in Matthew Vaughn's film *Stardust* which is an adaptation of Neil Gaiman's novel of the same name.

3. Adaptation Shifts in *Stardust*

3.1 About the Book and the Film

The case of Neil Gaiman's *Stardust* is quite unique. It originally began its publication life as an illustrated novel, *Stardust (Being a Romance within the Realm of Faerie)* in 1997, illustrated by Charles Vess and published by DC Comics (Vertigo). It inherently is a visual tale which may be the reason why it works well as a film. In 1999 it was released as a more traditional novel without the illustrations by HarperCollins Publishing. The text-only edition differs little from the DC texts, since Neil Gaiman felt some sections needed more descriptions to stand alone, without the art (Luttrell, n.d.). There is also an e-book version released by HarperCollins in 2001 which is the source material for this paper. The book has been adapted to the big screen in 2007 by Paramount Pictures in association with Marv Films which is the target material that will be analyzed for adaptation shifts with the aim to provide a critique, although the movie is actually based on the illustrated novel version. As stated before, there is no significant difference between the illustrated and non-illustrated texts. The audiobook version was released in 2006 and was narrated by Neil Gaiman himself. In 2016 BBC Radio 4 has released a radio play of *Stardust* which is currently available as an audiobook. *Stardust* is a unique literary piece crossing across mediums which makes it an interesting case to analyze.

Stardust is a 130 page long (EPub version) award-winning fantasy story, a simple fairy tale, set in two parallel worlds, a rural Victorian village named Wall and the fantastical land of Faerie. The original fairy tales were not written for children, and *Stardust* is no exception. The book cover presents it as "the beloved fairy tale for grown-ups" (see Image 1). It indeed is a post-modern fairy tale without a "and they lived happily ever after" ending. The story is about a young man who aims to fetch a fallen star, that actually is a young woman, to win the heart of his love. The journey introduces him to witches, princes, spells, talking animals, mythical and magical creatures such as a unicorn and a forest that tries to trap the young man and his companion. The tale is about the wonders of the magical world.

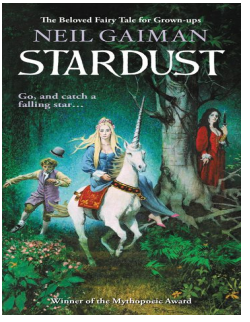

Image 1. Book Cover (Gaiman, 1999)

Image 2. Movie Poster (Vaughn, 2007)

Neil Gaiman (1960-) is an award-winning, prolific British author who produces a wide range of works from graphic novels to full-length novels, from screenplays to audio-theatre in the fiction genre. He is the author of books such as *Coraline* (2002) which won the Hugo, Nebula awards and later turned into a hit animated film in 2009; *American Gods* (2001) which became a bestseller and then was adapted to TV in 2017. The screenplay for the film adaptation was co-written by Jane Goldman and Matthew Vaughn. Jane Goldman (1970-) is a British screenwriter, author and producer. *Stardust* was her first screenplay. She is known for her works such as the screenplays of *Miss Peregrine's Home for Peculiar Children* (2016), *The Woman in Black* (2012), and the TV series she produced and hosted *Jane Goldman Investigates* (2004). Matthew Vaughn (1971-) is a British film producer, director and screen writer. Vaughn co-wrote the screenplay and directed the movie. Vaughn had directed only one movie before *Stardust* and is best known for producing Guy Ritchie's *Snatch*, and *Lock, Stock and Two Smoking Barrels*. The cast of the film includes Charlie Cox (Tristan), Claire Danes (Yvaine), Michelle Pfeiffer (Lamia), Robert De Niro (Captain Shakespeare), Sienna Miller (Victoria), and Ian McKellen as the narrator. Although in this paper only the director, screenwriters, and several actors are mentioned, the fact that the adaptation process involves a collaboration of a huge number of human agents, and that the end product is influenced by a wide range of factors should not be overlooked. The movie received a Hugo Award

(2008) for Best Dramatic Presentation, Long Form and an International Film Music Critics Award (IFMCA, 2008) for Best Original Score for a Fantasy/Science Fiction Film. It is important to keep in mind that the music/soundtrack of a movie is an inseparable part of the narrative. The genre of the movie can be defined as a blend of fantasy, adventure, family and romance, though it wanders away from fairy tale conventions and takes on a more contemporary feel and tone. Vaughn himself stated that he deliberately added the Stormhold scenes with contemporary touches, that the coach in which the princes travel was built to look like a Hummer, and the princes' outfits were less traditional to make the fantastical scenes more realistic than the Victorian ones (Neil Gaiman's Stardust, 2007). The run time is two hours and seven minutes, and the movie is advertised as "a thrill ride for the whole family- downright magical!" by Bruce Kluger from *Parenting Magazine* (see Image 2).

3.2. Identifying the Adaptation Shifts

It is essential to note once more that the categories of narrative units are not clear cut but interrelated and they overlap in many instances. The adaptation features a large number of shifts; however, the focus will be on shifts that seem to affect the overall story. In order to present the shifts, common points will be provided as well for a better understanding.

3.2.1. Plot Structure

The book starts with the story of Tristran's father, Dunstan Thorn (18) who leaves the rural village named Wall, goes beyond the wall (literally there is a wall separating the village from the Faerie, the magical fairy land) to find a gift for his love, Daisy Hemstock. He meets a slave girl who he shares a night with and returns home. He marries Daisy and after nine months a baby boy, Tristran, arrives in a basket at his front door. 18 years later this story is repeated by Tristran who falls in love with Victoria and asks her to marry him. Meanwhile a star falls from the sky and Victoria tells Tristran that if he were to bring the fallen star, she would give him his heart's desire. The film, however, starts with Dunstan crossing the wall to go to the Faerie Market where he meets a slave girl who claims to be a princess tricked into slavery. After nine months baby Tristan (Tristran was changed to Tristan in the film) arrives but this time Dunstan raises his son on his own. Tristan takes off to fetch the fallen star in order to marry Victoria.

In the meantime, in the book, the Lord of Stormhold is on his death bed and gathers all his sons to declare his heir. He throws his necklace, the Power of Stormhold, in the air and anounces that whoever catches the necklace will rule the kingdom. The magical necklace hits a star in the sky and causes 'her' to fall down to the earth. In the film, this part is almost similar but with an added mention of a long-lost sister called Una which hints that the slave girl in the fairy market may be indeed a princess as told before. In both versions the princes of Stormhold kill each other to be king. Both in the book and film, there are three witch sisters who have been waiting hundreds of years to capture a star because the beating heart of a star is a powerful source of magic to keep them young and vibrant. The star in question is an entity in human form and she is called

Yvainne. In the book, Tristran on his way to find the star has many encounters with magical beings which were omitted in the film in which he easily finds the star with a Babylon candle (a magical candle that takes one to the place they need to be) which is the fastest way to travel. In both versions Tristran chains the star to bring her back to Wall, but she manages to escape. Their path crosses at an inn which is a trap prepared by the witch queen to catch the star. Tristran and Yvainne luckily are able to break away with the help of a Babylon candle and find themselves up in the clouds. In the book, a sky ship under the command of Captain Alberic comes to the rescue; takes them to a location closer to the Wall from where they continue to encounter goblins and eagles, then they travel on Madam Semele's (a witch) coach, where Tristran is turned into a mouse by her, but finally they arrive at the wall. In the film, however, Tristan and Yvainne are captured by Captain Shakespeare who first interrogates them, then shows great hospitality where they spend a delightful time. Yvainne falls in love with Tristan and as a result begins to shine (which is exactly what stars do). She tells Tristan she loves him while he is in the mouse form thinking that he would not be able to understand her. In both versions, when they arrive at the wall, Tristan leaves her alone for a while at the fairy market. In the book Tristran goes to Wall to visit his parents and to let Victoria know that he cannot give her the star. Yvainne learns from the slave girl, who now is free since the terms of her servitude have been fulfilled, that if she passes the wall into the ordinary world, she will become a lifeless piece of rock. The witch queen finds Yvainne in the market, however she cannot take her heart because Yvainne has already given her heart to Tristran. The witch queen and Yvainne part their ways in a friendly manner. When Tristan meets Victoria, he sees that Victoria is sincerely sorry for sending him on such a dangerous quest, and although she wants to accept Mr. Munday's marriage proposal, she is ready to fulfill her promise if he has brought the star. Tristran wishes her to marry Mr. Munday. He turns back to Yvainne and finds out the slave girl is Lady Una of Stormhold, his real mother. He himself is the next Lord of Stormhold since Yvainne has the Power of Stormhold (she was hit by the necklace). Tristran doesn't want to go to Stormhold, instead he and Yvainne travel for eight years. Afterwards they arrive in Stormhold where Tristran rules the kingdom. When he dies, Lady Yvainne takes his place and she still remains there where she stares at the skies at night with sad eyes. In the film, Tristan declares his love to Yvainne at the wall. He visits Victoria, tells her to get over herself, and leaves her to marry Humphrey, who she initially preferred to Tristan. While he is in Wall, Lamia the witch queen captures both Yvainne and the slave girl. When Tristan arrives to rescue them, the slave girl explains to him that she is his mother and Lady Una of Stormhold. An addition here is the presence of Septimus, the prince, as he follows Lamia's tracks to get both the necklace and Yvainne's heart. The final battle's cast includes Septimus, the three witch sisters, Tristan and Yvainne. Yvainne's 'shine,' powered by Tristan's love, turns Lamia into dust and saves Tristan and his mother. Literally love saves the day. Tristan becomes King of Stormhold. His father and mother are reunited. Tristan and Yvainne rule for eighty years. In the end they travel back to the sky with a Babylon candle and live happily ever after. In light of these shifts it is possible to say that the screenplay both contracts and expands the novel in different aspects. Some omissions in the plot were due to budget restrictions, hence economic

reasons, for example the battle between the unicorn and lion in the book, as Gaiman expresses in an interview (Macgregor, n.d.).

3.2.2. Narrative Techniques

In the category of narrative techniques, there are two sub-categories such as *temporal sequence* (i.e. the narrative time of the story), and *presentation* (i.e. the means of communicating the story) (Perdikaki, 2017a). In the *temporal sequence*, the shifts occur in the duration of the main character's journey of fetching the star. In the novel, the journey is completed in a longer period, roughly around a few weeks' time, whereas in the film, Victoria gives Tristan one week to complete his mission. This shift may be undertaken to eliminate the events and creatures encountered during the longer journey to make it a simpler story to fit in the temporal constraints of the filmic medium. Gaiman points out that transfering the whole book to the screen would have created a 10 hour movie (Macgregor, n.d.). As for the *presentation*, in the book a narrator tells the story. In the cinematic mode, *monstration*, i.e. the deployment of visuals is inherent (Perdikaki, 2017a, p. 15). A film shows the events and leaves the audience to draw their own conclusions. However, in the movie, the narrator (Ian McKellen's voice) accompanies the visual which can be explained with the conventions of fantasy genre. Laughman (n.d.) elaborates on the use of voice-over narration:

> The pairing of a voice-over narration with visual aids carries over into the realm of fictional narrative (Laughman, n.d., para. 7)…The real power of a voice-over is its ability to communicate directly with the audience…The use of the voice-over can save valuable screen time because the filmmaker does not have to spend extra time showing the audience information, and can leave the audience to infer the real meaning. The filmmaker is able to explicitly tell the audience what they need to know in order to move the story along. (Laughman, n.d., para. 9)

Perdikaki adds that "verbal narration in a film may include the music and the songs that are part of the soundtrack" (2017a, p. 16). *The Pirate Fight* from the original soundtrack seems to be inspired by *The Infernal Gallop* by Offenbach. It is heard over a scene of a battle between Septimus' men and Captain Shakespeare's pirates, while the sensitive captain Shakespeare is can-can dancing in his cabin (Harrison, 2017). This is an example of music as an auditory narrative technique that when combined with different visuals can actually be powerful enough to reflect disparate emotions. The original soundtrack (instrumental) and especially the song *Rule the World* sung by Take That is effective in keeping the fantasy/fairy tale tone of the movie.

3.2.3. Characterization

A major shift in this category is related to the captain of the sky ship. In the book, Captain Alberic is the captain of the Free Ship *Perdita* with a pirate crew who are on a lightning bolt expedition. Captain Alberic helps Tristran and Yvainne when they are in need and moves on. In the film, Captain Alberic becomes Captain Shakespeare (Robert De Niro) who now has an extended part in the story and a very different character. Vaughn explains he was inspired by a line in the book which said the time on the boat was the

happiest and most fun, thus he had to expand it. He wanted to something different with De Niro who was famous for his macho tough guy characters on screen (Douglas, 2007). Captain Shakespeare, despite his infamous reputation, is a sensitive man who happens to like wearing dresses and can-can dancing. He teaches Tristan how to fight with swords, Yvainne how to play the piano, and transforms Tristan's look into a more mature one. The other shift occurs in the expanded role of the three witches, particularly of Lamia, the witch queen, and the change in her characterization. In the book, the witch queen is not able to take Yvainne's heart because Yvainne gave it already to Tristran. Lamia tells Yvainne she has a good heart but it is a pity she cannot have it and leaves in peace. In the film, Lamia is cruel, ambitious and cunning. She fights till she dies. Another shift is seen in the characterization of the princes of Stormhold. Both in the book and film, the dead princes become ghosts and accompany their living brothers. There is no detailed description of the ghosts' appearance in the novel. In the film, the ghosts are pictured as grey images while everything else is colored. Moreover, they stay in the form they die, i.e. having an axe in their head if they died due to a head injury by an axe. While Victoria is portrayed as a silly girl who understands her mistake and apologizes to Tristran in the book, she is arrogant and spoiled in the movie. Since Tristan has no stepmother in the movie, the half-sister is omitted. The magical serewood, the lion and the hairy friend (Charmed) are also absent. Lady Una, who has cat ears and violet eyes in the novel, does not possess these features on screen.

3.2.4. Setting

In the category of setting, there are two sub-categories: *temporal* and *spatial* setting. It is the time and place where the story unfolds (Perdikaki, 2017a). In the book, the *temporal* and *spatial* setting is given in the beginning of the novel as "The events that follow transpired many years ago. Queen Victoria was on the throne of England, but she was not yet the black-clad widow of Windsor…" (Gaiman, 1999, p. 6). The tale unfolds in the first half of the 19th century and the location is England. The town of Wall is in rural England and it is separated from the magical fairyland by a wall which happens to have a gap that needs to be guarded to prevent people from crossing over to fairyland. In the film, the narrator speaks " […] Our story really begins here, 150 years ago at the Royal Academy of Science, in London, England, where a letter arrived, […] (Vaughn, 2007). Thus, the town Wall is still in England and the story takes place roughly in the middle of the 19th century. A minor shift is seen in the movie where instead of *Faerie Land*, the magical land is referred to as the magical *Stormhold Kingdom*.

3.3. Interpretation of the Adaptation Shifts

Director Vaughn in an interview states that he made changes in the plot only when he thought it would "slow the movie down" or "not cinematically satisfying enough for the audience", i.e. changing Dunstan's story and the end where the witch doesn't give up, (Douglas, 2007) which can be seen as economic choices. The shift in Dunstan's story seem to be made to remove the moral ambiguity for the audience who expects to see a family film. It is indeed what the director aims for, a movie to share with his family, his kids and his wife (Carnevale, n.d.). In the book, Dunstan crosses the wall, has an intimate affair with a slave girl. Then returns home and marries Daisy. In the film, Dunstan is a

single man with no commitment who becomes a father and raises his son on his own. A single father raising his son is always a heart-warming story for the audience. This shift may be attributed to the category of social reasons where social issues are taken into account. A family film would try to eliminate randomized relationships and replace it with a strong moral such as devoting one's love to a child. 'The happily ever after' ending is a cliché, yet it is what the movie audience expects to see. The audience does not want to see a sad star looking in the sky. The audience wants a story filled with challenges for the hero/heroine where they rise above, find themselves which ultimately leads to the discovery of true love. They certainly do not want to see a witch walking away in a friendly manner taking away the challenge. The expanded role of Lamia serves to fulfill the need for action in the movie. A powerful villain is a must for creating conflict and suspense which leads to a climactic end, preferably a happy one. This plot structure is the basic core of escape literature. Escape literature is written for entertainment where the reader/viewer is immersed in a fantasy/alternate reality. Good and evil are easily distinguished, problems are recognized and solved in the end which provides comfort for the audience. All the shifts above can be attributed to the category of economic reasons since they are directly related to commercial success. The certain choices of high-profile actors, "stars", such as Robert De Niro, Michelle Pfeiffer, Claire Danes and Ian McKellen as the narrator are choices made to attract a wider audience. Star participation positively affecting movies' revenues (box office success) is not only conventional wisdom but is backed up with research findings as well (Elberse, 2007).

As Vaughn explains, the portrayal of Captain Shakespeare as the sensitive, cross-dressing, can-can dancing pirate is to surprise the audience "just for fun" (Capone, 2007). When De Niro asks Vaughn whether the captain is gay or a transvestite, Vaughn's answer is "Whatever you want to be Bob" (Carnevale, n.d.). One might want to argue that the captain and the heroine saving the day with her 'shine' instead of a hero with a sword might be taking a stand against gender stereotyping. However, it would not be logical to dwell on this idea since Vaughn emphasizes this shift is a comedic element. Thus, the shift can be placed in the creative reasons category.

The omission of some characters is interrelated with the plot structure, i.e. if Dunstan is not married, Tristan won't have a sister. Since the duration of his journey is shorter in the film, his encounters with several creatures are omitted accordingly. The rationale behind the shifts in the appearance of Faerie Land creatures, such as the replacement of Lady Una with a 'regular' human appearance instead of having cat ears and violet eyes, is explained by the director as his desire to make a non-fantasy fantasy movie (McGrath, 2007). He tried "to ground the fantasy world in reality as much as possible" and "to make it as relatable and as accessible as possible" (Douglas, 2007). This may also be the reason why *Faerie Land* becomes *Stormhold Kingdom* in the film. Other creative choices can be observed in the portrayal of the ghosts, in their appearance as they stay reflecting the way they have died and hang around in an amusing manner. The blue blood flowing from Prince Primus' throat as the symbol of royalty, the portrayal of Lamia as a beautiful woman who loses a bit of her beauty and youth as a consequence of using magic for her own benefit, the transformation of Tristan from boy to man reflected in his appearance and the 'glow of the star' can all be

attributed to the category of creative reasons. The choice of a not so well-known actor for Tristan is another creative decision in line with Tristan's journey of becoming a confident man from a naïve boy in the story as revealed by Vaughn (Douglas, 2007).

It is obvious that the interpretive categories overlap and there are fine lines separating them. However, in the end whether 'socially-oriented' or 'creatively-inspired' all these shifts are 'commercially-motivated' since film-making is a commercial act. The adaptation shifts in the broadest sense serve the purpose to create a fulfilling experience for the audience which makes the film profitable. In order to achieve that it needs to provide what was promised which in this case is a fantasy, action, romance and family movie.

4. Concluding Remarks

This paper utilized Perdikaki's model (2017a) for the analysis of the film adaptation of *Stardust* the novel. The analysis was made by exploring narrative units such as plot structure, narration techniques, characterization, and setting which are medium-independent. The reasons of shifts observed were interpreted to reveal whether they were socially-oriented, creatively-inspired, or commercially-motivated. The analysis showed that the categories of reasons overlap, and in the end all shifts seem to be commercially-motivated since film-making is a commercial act. The commercial choices begin with the novel to be adapted to the big screen, and extend to the choices of screen writer, director, cast and so forth.

Hutcheon (2013) points out that adaptations reinterpret the source novel and they assign new messages into it, and that their success depends on being able to stand alone for both the audience who are familiar or not with the source material. The essence of adaptation is "the ability to repeat without copying, to embed difference in similarity, to be at once both self and other upon which rests their real artistic and cultural value" (Hutcheon, 2013, p. 173). In light of the adaptation shifts and Gottlieb's definition (2005) of inspirational translation it is clear that in the case of intersemiotic translation entailing the adaptation from novel to film the notion of 'being based on a written work' implies that the end-product film will be inspired by the novel but will depart from the original novel in many instances. The study of such a process is beneficial to interdisciplinary translation studies and adaptation studies as it frees the adaptation (intersemiotic translation) from the concept of equivalence which diminished adapted works to unfaithful and distorted derivatives of original works unworthy for academic research.

Further research could include similar analyses carried out with different types of adaptations so as to see whether the model is applicable on a broader scale or not and accordingly may be tailored to different needs.

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