MINISTRY OF EDUCATION AND TRAINING
HANOI NATIONAL UNIVERSITY OF EDUCATION

DOAN TIEN LUC

TRANSFORMATION FROM LITERATURE LANGUAGE TO CINEMA LANGUAGE

(via particular works)

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SUMMARY OF DOCTORAL DISSERTATION

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PROLOGUE

1. Rationale of the study

1.1. Oral / written language is the most important means of communication for human beings. But they do not only communicate using oral/written language but also communicate using different types of language like image or sound. That reality raises a new task for linguistics as to keep pace with general principle of development of communication means, linguitic research has to expand its scope to interdiscipline research to confirm and gain the desirable position for different types of language other than oral/writtten language.

1.2. In terms of representation, literature language is artisic language, being seen as means in literature communication activities, while cinema language is artistic moving images and sounds, being seen as means in cimema communication activities. Therefore, in the transformation from literature language to cinema language, the similarites and differences between these two languages (means of communication) will be displayed at their most.

1.3. Interdiscipline research has increasingly become the indispensible trend in scientific research as it increases efficiency in resaerch activities. All over the world, many researchers has caught up with research reality of lingistics, expanding their linguistic research scope to many types of languages-communication means such as image, sound language basing on the theory of semiotics with the expansion in defintion of language. However, in Vietnam, there has not yet been any research to approach and compare different types of artistic languages, artistic communication activities in the light of interdiscipline research.

With the above mentioned reasons, we chose the research topic "Transformation from literature language to cinema language" (via particular works)

2. Aims of the study

Choosing the topic of the research topic "Transformation from literature language to cinema language" **(**via some cases of adaptation fromVietnamese literature narrative texts to cinema films), our aim is to initially clarify transformation trends in terms of language when literature communication

activities are transformed into cinema communication activities/ literature texts are transformed into cinema texts and identify factors affecting these language transformation trends.

3. Subject of the study

Literature language and cinema language in the transformation from literature communication activities to cinema communication activities

4. Scope of the study

4.1. Scope of research problems

Firstly, research into sign-symbol transformation from literature narrative texts to cinema films (as symbols in literature narrative texts and cinema films are artistic signs, which show abundant representation values of artistic languages in general, and literature language and cinema language in particular most clearly. Symbol appears in literature narrative texts in the form of word signs (words-symbols) and appears in cinema films in the form of image sign so they have in them all the typical features, characteristics, values of a sign in the language system that they belong to. Research findings of transformation of sign-symbol, in its nature, totally correspond to research into transformation from literature language signs to cinema image signs.

Secondly, research into transformation of dialogue from literature narrative texts to cinema films (because dialogue is an important factor in narrative language, which exits in both literature narrative language and cinema narrative language, showing the link between literature language and cinema language most clearly.

4.2. Scope of research materials

In terms of genre, we limit our scope of research materials when research into transformation from literature language to cinema language in literature narrative texts (specifically novels and short stories) and cinema films.

In terms of time, we choose research material as original literature narrative texts and adapted cinema films which are highly appreciated in terms of quality (via their prizes and awards) and/or those which attract public views in 10 years of Vietnamese cinema development since 1995 (the time when “Missing rural hometown” by director Dang Nhat Minh was issued, gaining several national and international awards, marking an important milestone in

the development of Vietnamese cinema) to 2014 (our time to carry on investigating research materials), as illustrated below:

No.	Source literature narrative texts	Adapted cinema films
1	"*Nostalgia of the Countryside* " (1992) Short story by Nguyễn Huy Thiệp	"*Nostalgia of the Countryside*" (1995) Directed by Đặng Nhật Minh
2	"*The Sawyers*" (1989) Short story by Nguyễn Huy Thiệp	"*The Sawyers*" (1999) Directed by Vương Đức
3	"*Three People on the Platform*" (1990) Short story by Hữu Phương	"*Sand Life*" (1999) Directed by Nguyễn Thanh Vân
4	"*Spinster Pier*" (1990) Novel by Dương Hướng	"*Spinster Pier*" (2000) Directed by Lưu Trọng Ninh.
5	"*The Old House*" (1992) Short story by Đặng Nhật Minh	"*Guava Season*" (2001) Directed by Đặng Nhật Minh
6	"*The Woman on the Express*" (1983) Short story by Nguyễn Minh Châu	"*The Day-dreaming Woman*" (2003) Directed by Nguyễn Thanh Vân
7	"*Buffalo boy*" *and* "*Changing life*" (1962) Short stories by Sơn Nam	"*Buffalo boy*" (2005) Directed by Nguyễn Võ Nghiêm Minh
8	"*The sound of 'dan moi' behind the Stone Fence*" (1999) Short story by Đỗ Bích Thúy	"*Pao's story*" (2006) Directed by Ngô Quang Hải
9	"*The Moon at the bottom of the Well*" (2001) Short story by Trần Thùy Mai	"*The Moon at the bottom of the Well* " (2008) Directed by Nguyễn Vinh Sơn
10	"*Thirteen Different Piers*" (2004) Short story by Sương Nguyệt Minh	"*Thirteen Different Piers*" (2008) Directed by Đặng Thái Huyền
11	"*Endless Field*" (2005) Short story by Nguyễn Ngọc Tư	"*Endless Field*"(2010) Directed by Nguyễn Phan Quang Bình
12	"*Version*" (2009) Novel by Nguyễn Đình Tú	"Hương Ga" (2014) Directed by Cường Ngô

5. Research tasks

- Determining the theoretical backgrounds for approaching the subject of the study

- Investigating the trends of transforming, changing from literature language to cinema language (via sign-symbol and dialogue)

- Analyzing, comprehending the trends in transforming, changing in terms of language (shown via transformation of sign-symbol and dialogue) when literature narrative texts are transformed into cinema films.

6. Research methods

- ***Quantitative research method*** is used in the process of investigating which and how many symbols, dialogues are transformed into cinema films; which and how many symbols, and dialogues are not transformed into cinema films. This is an important base to determine the popularity of trends in transforming symbols, dialogues from literature narrative texts to cinema films.

- ***Descriptive research method*** is used to explaining trends of transforming, changing symbols (Chapter 2) and trends of transforming, changing dialogues (Chapter 3), which help clarify the features and characteristics of the subject of the study.

- ***Contrastive Analysis the approach*** is used to find out different characteristics between literature language signs, literature dialogues and image cinema signs, cinema dialogues in particular and differences between the system of literature language/ literature communication and the system of cinema language/ cinema communication in general.

7. Contribution of the Study

7.1. In terms of theory

- Clarifying theoretical backgrounds about literature language and cinema language (in the element of/ factor of symbols and dialogues) and the link in terms of language in the narrative texts, languages of different artistic types.

- Contributing explanation in principle about the cognition process and interpretation of image and word, the coding and decoding processes in communication activities as well as the nature of literature communication activities and cinema communication activities.

7.2. In terms of practice

- Clarifying the values of the direction of interdisciplinary in analyzing structures of different types of texts, different language means, giving direction for the interpretation of artistic texts basing on its own characterized type and language.

- Contributing one more interdisciplinary research, which is a useful reference when researching into communication means of image language, synthetic language.

- Assisting cinema writers, editors and directors having theoretical backgrounds in their artistic creativity, especially when working with adapted texts.

8. Organization of the dissertation

In addition to Introduction, Conclusion, References and Appendix, the content of the dissertation has 3 chapters:

Chapter 1: Overview of the research theme and theoretical backgrounds

Chapter 2: Transformation from symbols in literature narrative texts to symbols in cinema films

Chapter 3: Transformation from dialogues in literature narrative texts to symbols in cinema films

Chapter 1
OVERVIEW OF THE RESEARCH THEME AND THEORETICAL BACKGROUNDS

1.1 OVERVIEW OF THE RESEARCH THEME AND THEORETICAL BACKGROUNDS

1.1.1. Literature review on language transformation research in the world

All over the world, a large number of scientists researched into language transformation like Roman Jakobson (1959), Eugne Nida (1964), Katharina Reiss (1977), Basil Hatim and Ian Mason (1990). In the works of these researchers, the research issues are analogy, transformation as well as links between source language/ source text and target language/ target text. These research findings contribute to the basic theoretical backgrounds for the activities of language transformation, especially the language transformation in bilingual communication (i.e. transference or interpretation)

Along with this, there are some research works on the transformation from literature language to cinema language in the light of interpretation theories or intertexts. However, the scopes of these research works are just confined to one or two cases of certain adapted films.

1.1.2. Literature review on language transformation research in Vietnam

In Vietnam, the research on language transformation in general and ressearch on the transformation from literature language to cinema language in particular is not diverse. In linguistics, there are just research works of Nguyen Lai (1996), Truong Vien (2003), Đo Phuong Thao (2009), but their research

was not directly on transformation from literature language to cinema language but on code switching in literature language (Nguyen Lai), euphemism transference (Truong Vien) or initial mentioning of comparison between dialogues in literature and dialogues in cinema (Do Phuong Thao). Besides, the issues of relationship between literature language and cinema language were mentioned in some research works in the fields of literature theories or cinema theories.

The findings of these research works mentioned in this part do help us to form theoretical backgrounds about language transformation, about the relationship between literature language and cinema language, from which the research direction as well as new and contributing research findings are formed.

1.2. THEORETICAL BACKGROUNDS OF THE RESEARCH

1.2.1. Theories about signs and determining the definition of 'language' 'artistic language'

1.2.1.1 Theories about signs

According to Ferdinand de Saussure, Louis Hjelmslev, Charles Sanders Peirce Roland Barthes, some common characteristics are drawn as follow:

Firstly, structures of signs include two elements signified and signifier

Secondly, different types of signs have their own principles in forming internal linguistic relationships (between signified and signifier) and external relationships (between signs).

Thirdly, one sign material (physical material, their characteristics, real situations) are called signs when they belong to a certain linguistic system and are used in communication process (coding, signalizing processes)

Fourthly, the formation of signs does not always consist of one signifier and its corresponding signified. Therefore, it is necessary to distinguish sign representation system and implying sign system in hierarchy of signs.

1.2.1.2. Signs and determining the definition of 'language' 'artistic language'

Language, to its extension meaning, is any system of signs which assists the communication activities, including artistic languages like literature language, cinema language, art language.

Artistic languages are implying sign systems which are built basing on sign representation system, assisting the artistic communication activities.

1.2.2. Theories about literature and cinema languages

1.2.2.1. Theories about literature language

a. Definition

From the nature of sign, literature language can be understoond as implying sign system used to form literature texts to communicate messages in literature communication.

b. Some basic characteristics

- Literature language is linear
- Emplems of literature language is non-physical
- Literature language has multiple meanings

1.2.2.2. Theories about cinema language

a. Definition

Cinema language is the means to represent of cinema text, is the organization of moving image signs and sounds according to its own "grammatical" rules – called montage so as to symbolize, convey messages, perform artistic communication between the creator and the receiver.

b. Some basic characteristics

Từ những trình bày ở trên về ngôn ngữ văn học và ngôn ngữ điện ảnh, có thể khái quát những điểm giống và khác nhau của hai ngôn ngữ này như sau:

- Cinema language is both spatial and temporal
- Cinema language is visual and vivid.
- Cinema language has multiple meanings

From the above discussion about literature language and cinema language, we can outline the similarities and differences between these two languages as follow:

	Literature language	**Cinema language**
Similarity	- Artistic language, the representing mean is the implying language sign system. - Multiple meanings	
Difference	- Including only word sign system.	- Including the sign system- of images and sounds (dialogue, music, noise)
	- Linear	- Both spatial and temporal
	- Immaterial	- Visuality
	- The word sign evokes, project to one object or one concept.	- The image sign show, project to one or a range of objects.
	- Description of image	- Reproduction of image

1.2.3. Theories about symbols and dialogues in literature narrative texts (LNT) and cinema films (CF)

1.2.3.1. Theories about symbols in LNT and CF

a. What is symbol?

Symbol can be everything from concrete (like costumes, sculptures, architecture, etc.) to abstract like dreams, motifs, and behaviors or spiritual world. The meaning of symbol is not a closed structure, not a fixed simple one-to-one corresponding between the *signifier* and the *signified*. Symbol is actually

the ability to inspire different dimentions of imagination/connection in the spiritual mind of human beings.

b. Transformation and interacting movement of changing meaning of symbols in artistic text

One of the sources to form artistic symbols in artistic texts is transformation, absorbing in of cultural symbols. The interacting movement of changing meaning of signs in general and of symbols in particular in artistic texts does not fall out of the principles of meaning transformation of language.

c. Symbols in literature narrative texts and cinema films

Symbols in literature narrative texts are shown via the shape of words, which are also known as word-symbol whereas symbols in cinema films are shown via images or sounds.

1.2.3.2. Theories about dialogues in LNT and CF

a. What is dialogue?

Dialogue is an important element in the structure of narrative language. This is the interaction between characters, which is recreated by text creator basing on imiations of dialogues in real life. As these are "artificia versions" of real-life, everyday dialogues of human beings, they have the same structures as the dialogues and are represented according to the principles and directions of dialogues.

b. Roles of dialogues in LNT and CF

- Individualizing and personalizing characters.
- Informing and describing
- Leading and organizing the story
- Interpersonalizing

c. Dialogues in literature narrative texts and cinema films

Dialogues in LNT and CF have both similarities and differences because of their own characteristics governed by their own artistic language type.

1.2.4. Theories about language transformation

1.2.4.1. What is language transformation?

Language transformation is the movement and replacement one language/sign system (source language) with another language/sign system (target language). The specific scopes of language transformation activities are:
(i) Language transformation which takes place in monolingual communication, i.e. rewriting.
(ii) Language transformation which takes place between different languages such as transformation from English to Vietnamese, French, etc. and vice versa

(also known as interlanguage transformation) or transformation from one language in spoken/written form to non-verbal, image language.

1.2.4.2. Approaches in transformation from literature language to cinema language of the dissertation

Acquiring the basic theories about language transformation mentioned above and linking with communication model of Roman Jakobso, we see that the process of transforming from literature language to cinema language in priciple belongs to the process of transforming from literature language activities to cinema communication activities and this is illustrated in the following diagram:

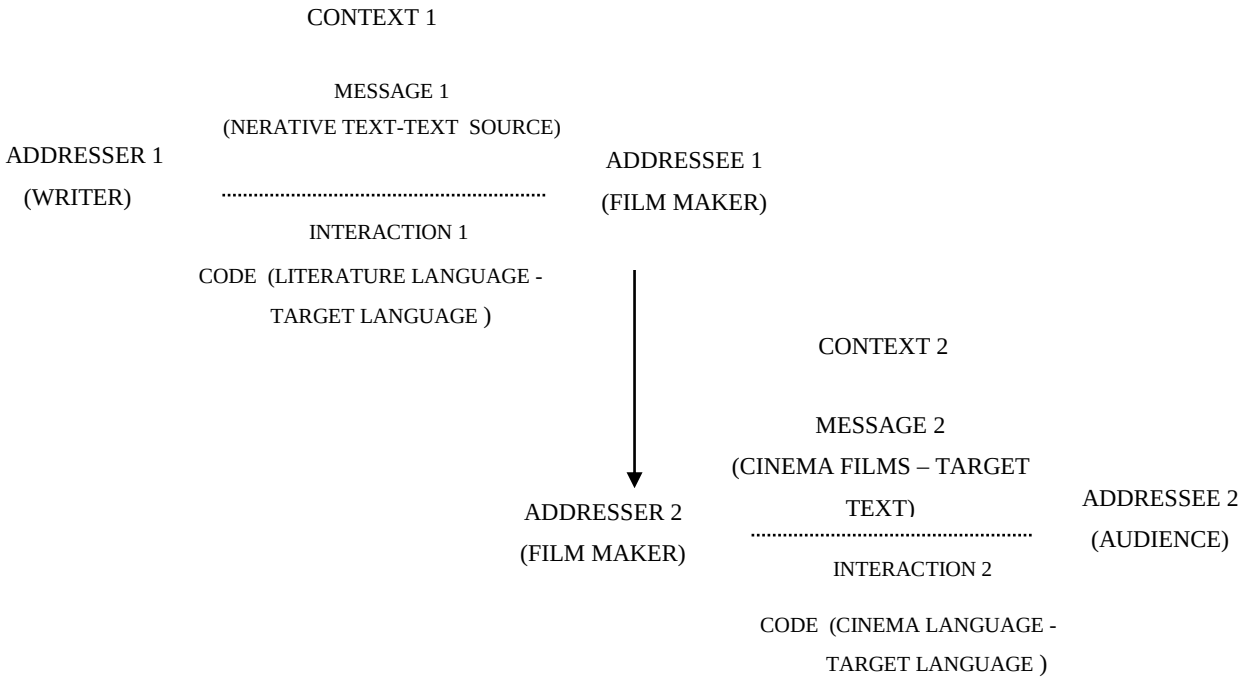

FIGURE1.6: Diagram of the process of transformation from literature language to cinema language in the communication model

Summary

From the theory of semiotics, the dissertation identifies the sense of the concept of language and artistic language, to act as foundation for determining the concept of literature language and cinema language.

Theories about literature language and cinema language initially show certain similarities and differences between these two languages.

Theories about symbols and dialogues in literature narrative texts and cinema films help to see the positions and functions of these in literature language systems and cinema language.

Theories about transformation act as a base for identifying approaches the study subject of the dissertation

Chapter 2
TRANSFORMATION FROM SYMBOLS IN LITERATURE NARRATIVE TEXTS TO SYMBOLS IN CINEMA FILMS

Introduction

The means of language to form literature narrative text are word signs while the primary means of language to form cinema films are image signs. Therefore, in order to clarify transformation in terms of language, the typical features of each type of language in contrast – comparison and implicit links between meaning layers between source texts (literature narrative texts) and target texts (adapted cinema films), this chapter of the dissertation will be about research into transformation from literature word signs to cinema image signs (via signs – symbols)

2.1. QUANTITATIVE RESEARCH ABOUT SYMBOL TRANSFORMATION FROM LITERATURE NARRATIVE TEXTS TO CINEMA FILMS

The surveying and statisticing symbols in source literature narrative texts and their corresponding adapted cinema films are conducted basing on two criteria **YES** and **NO**. After that, we collect and match and these quantitative results in order to have comprehensive findings, identifying which symbols from literature narrative texts are transformed and which symbols are not transformed into cinema films as well as which symbols are the creation of the adapted cinema films. From this, we see that there are 3 trends in transformation of symbols when literature narrative texts are transformed into cinema films.

- Reduction of symbols in the source literature narrative texts
- Creation of new symbols in the adapted cinema films.
- Transformation from word symbols in literature narrative texts to image symbols in cinema films.

These quantitative results also show that the most common trend is the transformation from word symbols in literature narrative texts (LNT) to image symbols in cinema films (CF). The frequency of this is shown as follow:

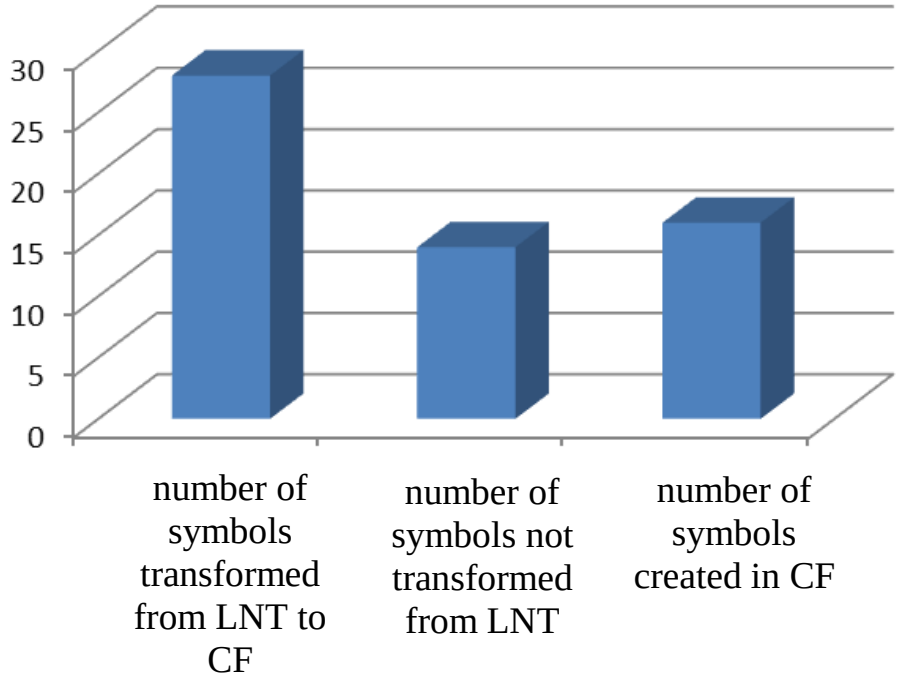

FIGURE 2.3: Graph to show differences in transformation trends when literature narrative texts are transformed into cinema films.

2.2. DESCRIPTION OF TRANSFORMATION TRENDS FROM WORD SYMBOLS IN LITERATURE NARRATIVE TEXTS TO IMAGE SYMBOLS IN CINEMA FILMS

2.2.1. Transformation from symbols in literature narrative texts to symbols in cinema films in the light of representation means (representation signs)

2.2.1.1. The signifier of symbols in cinema films corresponds to the signifier of that symbol in the source literature narrative texts

In the cases when symbols in the source literature narrative texts are transformed to cinema films, there are cases when *the reference* in the representation layer of symbols in literature narrative texts (in the combination of other signs in syntacmatic) and the cinema image to represent that symbol in the adapted cinema films is corresponding to each other (*the right projecting of each other)*

2.2.1.2. The signifier of symbols in cinema films does not correspond to the signifier of that symbol in the source literature narrative texts

The mismatch between the signifier of symbols in the source literature narrative texts and in cinema films is shown to different degrees:

(i) The signifier of symbols in the source literature narrative texts totally mismatch with the signifier of that symbol in cinema films. In other words, the image created from words to represent symbols in literature narrative texts do not match with the image to represent that symbol in cinema films (although the representative meaning of the symbol in literature narrative texts and in cinema films is matching)

(ii) The signifier of symbols in literature narrative texts has lower frequency or higher frequency than that in cinema films.

2.2.1. Transformation trends from symbols in literature narrative texts to symbols in cinema films in the light of the signified (in terms of meaning)

2.2.2.1. Corresponding in meaning

We can describe the cases of transformation from symbols in the source literature narrative texts to the adapted cinema films correspond as follow: The symbol (A) in literature narrative texts has representative meanings n_1, n_2, n_3 has transformed into cinema films as the symbol (A) with the same meanings n_1, n_2, n_3.

2.2.2.2. Narrowing of meaning

In transformation from symbols in the source literature narrative texts to the adapted cinema films, there are cases when the meaning of symbols in the source literature narrative texts is wider (with more directions in representative meanings) than the meaning of that symbol in the adapted cinema films.

2.2.2.3. Developing in meaning

The transformation from symbols in the source literature narrative texts to the adapted cinema films is defined as developing new meaning when the meaning of symbols in the adapted cinema films are wider (with more directions in representative meanings) than the meaning of that symbol in the source literature narrative texts.

2.3. EXPLAINING OF TRANSFORMATION TRENDS OF SYMBOLS FROM LITERATURE NARRATIVE TEXTS TO IN CINEMA FILMS

2.3.1. The manifestation from the differences in terms of language code

Firstly, the manifestation from the differences between the representative system of symbols in literature narrative texts and that of symbols in cinema films: In the word signs, *the signifier* is “sound images”. The relationship

between sound image – the signifier and the concept of the corresponding thing – the signified is abstract. In the cinema image signs, the *signifier* is visual so the *signifier* and *signified* are nearly similar. The sign – symbols in literature narrative texts is non-visual in representing meanings so the writer has more freedom in representing sensitive concepts like crime, horror, etc. But cinema images has huge power in creating in the viewers such kind of illusion of reality lively and truthfully, directing the viewers and absorbing in the story shown via images on the screen. Therefore, images to present sexual activities, violence, horror, terror or offensive images are "regulated" in representing via cinema images. (Illustration for this regulation is shown in formation of cinema image – representing sign of symbols in cinema films, the director usually shows some of the subject image via metonym of synecdoche.

Secondly, the manifestation comes from differences in code unit: the basic unit of literature language code is words (the symbols "appear" in literature narrative texts in the form of words, also called word – symbol) while the basic unit of cinema language code is scene. Therefore, if seeing from syntacmatic, one word unit in literature language corresponds to one image unit in cinema language. However, if we consider the representative ability of these two units, one scene in cinema language can correspond to several words.

Next, the above difference in terms of code unit also lead to differences in ability to represent pragmatic meaning of signs – symbols in literature narrative texts and cinema films.

2.3.2. The manifestation from the differences in terms of messages in the source literature narrative texts and the adapted cinema films

The sign systems in literature narrative texts as well as in cinema films are used to form texts and convey messages (the messages of literature narrative texts as well as cinema films are theme meaning of these narrative text forms). This will lead to one consequence: if there is certain transformation in terms of theme and concept in the source literature narrative texts to the adapted cinema films, this change will manifest representative means which is sign system in texts.

To understand the structures of theme meaning in the source literature narrative texts as well as the structures of theme meaning in the adapted cinema films, we can see that in all the transformation from literature narrative texts to

cinema films, there is transformation in the structures of theme meaning in the two directions:

(i) Restructuring of theme of the source literature narrative texts in the adapted cinema films in the light of developing/widening

(ii) Restructuring of theme of the source literature narrative texts in the adapted cinema films in the light of narrowing

2.3.3. The difference in terms of creator

In the first stage of the transformation process from literature language/ the source literature narrative texts to the cinema language/the adapted cinema films (the stage of decoding, interpretation in literature narrative texts), the decoding depends so much on the interpreter – the film maker. In this stage, the object from language will be projected via the mind of the interpreter/ the director, forming in the director mental images about things, concepts which word signs represent.

In the second stage of transformation, basing on the mental images projected from things, concepts created from word signs, the film maker recreate cinema images. This transformation can be shown as follow:

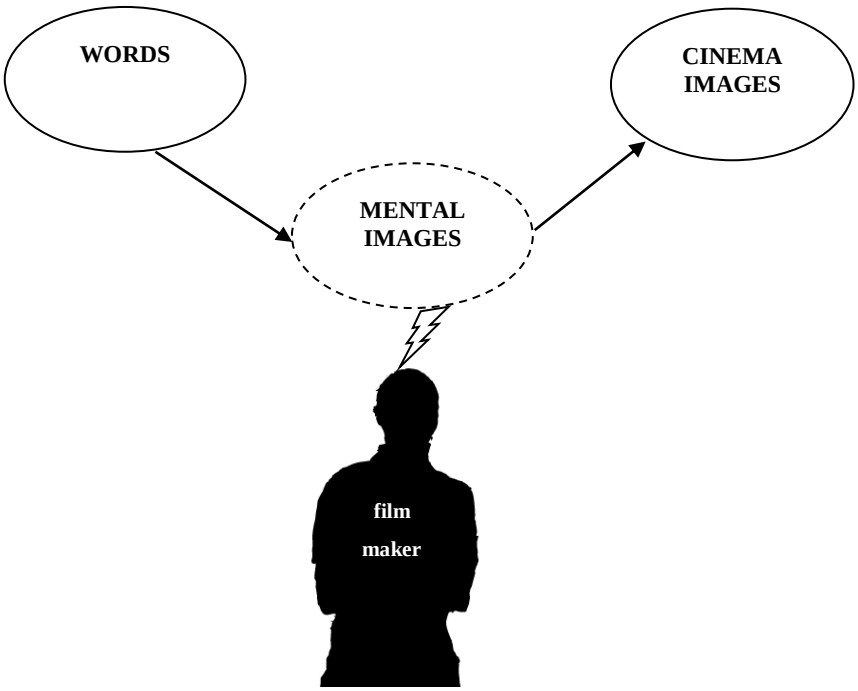

FIGURE 2.72: Diagram to showtransfromation of word symbol in literature narrative texts to image symbols in cinema films

Therefore in both stages, the transformation from literature language to cinema language both “goes through” subjective seeing of the director. The seeing of the director is certainly not exactly similar to that of the writer. From this, the difference in creator is one of the important explanations for transformation of symbols when literature narrative texts are transformed to cinema films.

Summary

The transformation from word symbol to image symbol in particular and the transformation from word sign in literature to image sign in cinema films in general is the transformation from the representation system of words to the representation system of cinema images. These two sign systems are two different language codes (different in terms of internal relationships between the signifier and the signified, different in terms of code unit, different in terms of syntax relationship, interpretation relationship), therefore different in the mechanism of coding to represent certain meaning. This also mean one meaning content which is represented/ coded in literature can be transformed correspondingly to be represented/coded via cinema images. These similarities can be understood as similarities basing on differences (in terms of code)

The process of transforming from literature word symbol to cinema image symbol in particular and the transformation from literature words to cinema image signs in general is manifested from differences between code sign of literature language and code sign of cinema language as well as from differences in communicative subjects and differences in messages in literature communication activities and cinema communication activities.

Chapter 3
TRANSFORMATION FROM DIALOGUES IN LITERATURE NARRATIVE TEXTS TO DIALOGUES IN CINEMA FILMS

Introduction

In researching the transformation from literature language to cinema language, in this chapter, we choose to approach transformation of dialogues from literature narrative texts to dialogues in cinema films as explained in the scope of the dissertation, this element of language show to its clearest the links between literature and cinema language.

3.1. QUANTITATIVE RESEARCH ABOUT DIALOGUE IN THE SOURCE LITERATURE NARRATIVE TEXTS AND THE ADAPTED CINEMA FILMS

3.1.1. Statistics-Comparison the total of dialogues in the source literature narrative texts and the adapted cinema films

We conduct the surveys, summarizing in statistics the number of dialogue in all the source literature narrative texts and the adapted cinema films in the scope of the dissertation. And following is the table to compare the number of dialogue in the source literature narrative texts and the adapted cinema films.

No.	Literature narrative texts/ cinema films	No. of dialogues in the source LNT	No. of dialogues in the adapted CF
1.	*Nostalgia of the Countryside/ Nostalgia of the Countryside*	91	482
2.	*The Sawyers/ The Sawyers*	218	476
3.	*Three People on the Platform/ Sand Life*	16	369
4.	*Spinster Pier/ Spinster Pier*	1178	578
5.	*The Old House/ Guava Season*	34	513
6.	*The Woman on the Express/ the Day-dreaming Woman*	160	305
7.	*Buffalo boy, One life travelling/ Buffalo boy*	32+36	466
8.	*The Harmonica behind the Stone Fence/ Pao's story*	21	217
9.	*The Moon at the bottom of the Well/ The Moon at the bottom of the Well*	48	271
10	*Thirteen Different Piers/ Thirteen Different Piers*	58	319
11	*Endless Field/ Endless Field*	93	313
12	*Version/ Huong Ga*	651	328
Total		**2636**	**4637**

TABLE 3.1: The number of dialogues in the source LNT and adapted CF

The above table shows clear differences in terms of the number of dialogues in the source literature narrative texts in comparison with that in the adapted cinema films.

3.1.2. Survey the transformation in terms of number of dialogues when literature narrative texts are transformed into cinema films

We continue to survey, summarize in statistics the number of dialogues in the source literature narrative texts and the corresponding adapted cinema films in terms of quantitative index: (1) the number of dialogues not transformed from literature narrative texts to the adapted cinema films, (2) the number of dialogues created from literature narrative texts to the adapted cinema films, and (3) the number of dialogues transformed from literature narrative texts to the adapted cinema films. The results are as follow:

No.	Literature narrative texts/ cinema films	No. of dialogues not transformed to the adapted CF	No. of dialogues created the adapted CF	No. of dialogues transformed to the adapted CF
1.	*Nostalgia of the Countryside/ Nostalgia of the Countryside*	42	433	49
2.	*The Sawyers/ The Sawyers*	80	338	138
3.	*Three People on the Platform/ Sand Life*	12	365	4
4.	*Spinster Pier/ Spinster Pier*	1111	511	67
5.	*The Old House/ Guava Season*	18	497	16
6.	*The Woman on the Express/ the Day-dreaming Woman*	129	274	31
7.	*Buffalo boy, One life travelling/ Buffalo boy*	33	431	35
8.	*The Harmonica behind the Stone Fence/ Pao's story*	7	203	14
9.	*The Moon at the bottom of the Well/ The Moon at the bottom of the Well*	16	239	32
10	*Thirteen Different Piers/ Thirteen Different Piers*	48	309	10
11	*Endless Field/ Endless Field*	68	288	25
12	*Version/ Huong Ga*	607	284	44
Total		***2171***	***4172***	***465***

TABLE 3.2. The number of dialogues not transformed, created and transformed from literature narrative texts to the adapted cinema films.

From the above statistics, there are 3 trends in transformation of dialogues when literature narrative texts are transformed into cinema films.

- Reduction of dialogues in the source literature narrative texts
- Creation of new dialogues in the adapted cinema films.
- Transformation from dialogues in literature narrative texts to dialogues in cinema films.

3.2. DESCRIPTION OF TRANSFORMATION TRENDS OF DIALOGUES FROM LITERATURE NARRATIVE TEXTS TO THOSE IN CINEMA FILMS

Surveying 465 dialogues, we can see that there are dialogues in the source literature narrative texts which are exactly transformed into cinema films but there are dialogues in the source literature narrative texts which are changed to different degrees. The results are as follow:

No.	Transformation trends of dialogues from LNT to CF.	Cases	Proportion (%)
1.	exactly transformed dialogues	27	5,8%
2.	changed transformed dialogues	438	94,2%

TABLE 3.3: Transformation trends of dialogues from LNT to CF

3.2.1. Exactly transforming dialogues in the source literature narrative texts to the adapted cinema films

The survey shows that the number of dialogues in the source literature narrative texts which are exactly transformed into cinema films is rather small (27 out of 465 dialogues transformed from literature narrative texts to cinema films).

With the case of the dialogue utterance which are totally transformed from the source literature narrative texts to the adapted cinema films when the theme, the setting of the dialogue in the literature narrative texts almost have no change. and in terms of words, we can see that they are short, easy to remember and easy to interact. And with no change in word, these dialogue utterance is the easily recognized cases of the link – intertext between the source literature narrative texts and the corresponding adapted cinema films.

3.2.2. Transforming dialogues in the source literature narrative texts with changes to the adapted cinema films

The changes in dialogues in the source literature narrative texts transformed into the adapted cinema films can be:

3.2.2.1. Change of the speaker

There are dialogues in the source literature narrative texts which belong to one certain character transforming to those belonging to another character.

3.2.2.2. Combining two dialogues into one

There are cases in which two dialogues in the source literature narrative texts are combined into one dialogue – one turn of speaking in the adapted cinema films. This kind of transformation often shows the purpose to shorten the duration of the dialogue or to show certain additional information/ meaning.

3.2.2.3. Splitting one dialogue into two or three dialogues

There are cases of one dialogue in the source literature narrative texts transforming to two, three dialogues (two, three turns of speaking) of the same character or of that character and another character.

3.2.2.4. Expanding dialogues

Expanding dialogues is the case when words/sentences are added into a dialogue, to make dialogue in the adapted cinema films longer than that in the literature narrative texts.

3.2.2.5. Reduction of dialogues

The reduction of dialogues is to make the borrowed dialogue to cinema films shorter than the original dialogue in the source literature narrative texts. This reduction can "narrow" or change certain amount of information, meaning in the original dialogue in the literature narrative texts.

3.2.2.6. Change of some words leading to change in information/ meaning of dialogue

The change from dialogue in the source literature narrative texts to the adapted with certain change in words, leading to change in part of information/ meaning of dialogue is the common change. According to our survey, the number of dialogues which are transformed in this kind of trend is 135 cases.

In short, from dialogues in literature narrative texts to dialogues in cinema films is a process of transformation and change with many ways and degrees. In some cases, it is just a small change (with just change in one word) but in some cases it the reorganization, change of a whole long dialogue, changing the meaning of this dialogue.

3.3. EXPLANATION FOR TRENDS OF TRANSFORMING/ CHANGING DIALOGUES

3.3.1. The differences in characters and communication settings

3.3.1.1. The differences in communicating characters of dialogues in the source literature narrative texts and the corresponding adapted cinema films.

a. The change in the number of characters

The change in the number of character when transformed from literature narrative texts to cinema films occurs in the two directions of reduction and

new introduction. The dialogues of characters that do not appear in cinema films will also be cut. The new introduction of character certainly leads to new situations and new dialogues.

b. The change in the personalities and backgrounds of character

Many characters in literature narrative texts when transformed into cinema films are changed in some part or totally in terms of their backgrounds, personalities. This change in personalities, backgrounds leads to changes in their dialogues.

3.3.1.2. The differences in context factors of dialogues in the source literature narrative texts and the corresponding adapted cinema films

With the dialogues in literature narrative texts and cinema films, contexts or the non-discourse reality is the whole reality world reflected via narrative. In fact, when literature narrative texts are transformed into cinema films, the reality world of the narrative in cinema films has changed in comparison with that in the source literature narrative texts, therefore leading to differences. The change in reality world (non-discourse reality, outside language's bound) in the source literature narrative texts regulates the change in dialogues. The "shift" of communicating contexts regulates the change in structure, content of dialogues, words in dialogues.

Therefore, the issue of why there are changes in the character world and the reality world of narrative when literature narrative texts are transformed into cinema films? We put texts in communicative motifs to consider to see two elements, the communicative subject and the creating subject and messages-texts are base/reason for these changes.

3.3.2. Differences in language code

3.3.2.1. The difference in the elements of literature language and cinema language

If words in dialogues in literature narrative texts have to carry all meaning shades, words in dialogues in cinema films also have "support" of representing of images about non-verbal features. The non-verbal features (non-verbal signs) therefore play certain roles in explaining the meaning of words. In many cases, it is these non-verbal features that help communicating character to understand each other's word exactly. Or in some cases, dialogues are not as necessary as what is shown via eyes, faces.

In cinema films, the information function of one dialogue can be unnecessary if that information content has been in the accompanying image, so that the dialogue has to be transformed.

In literature narrative texts, the importance and proportion of monologue narrative and dialogue is not the issue to be considered in terms of application principle. In cinema monologue language, moving images are used as the most important and typical representative means while sounds (noises, music and dialogues) are just supporting means, which are not the most important. What can be shown in terms of images can lead to the fact that characters do not have to (and are not allowed to) raise voices.

3.3.2.2. The difference in the representation of dialogue language in the source literature narrative texts and the cinema films.

Appearing in literature narrative texts in terms of written language, the dialogues do not have verbal-accompanying features like tone, stress, pitch, length, peak, intonation, etc. These features contribute to the expression of the speaking so if the writer wants that information to be shown to the readers, he must use monologue to describe (….) to direct, help the readers to imagine about the verbal-accompanying in the dialogues of characters. In dialogues in cinema films which are shown via oral language, "There is no … which are pronounced without accompanying verbal features" [15; 220]. Accompanying verbal features of dialogues in cinema films affect directly, and also (along with representative meaning of words) the interpretation of audience with diverse representing values.

The appearance of dialogues in narrative in oral or written languages regulates the duration and complexity (in terms of structure) of the dialogues. This is because, with dialogues in literature narrative texts, when reading, readers can control the speed (he/she can scan, re-read to understand complex syntax structures, difficult words) while with dialogues in cinema films, it is different. Dialogues in films are for ears to hear, so the receptive channel regulate the clear, short feature of cinema dialogues because "Listeners has to deal with continuous and online chains of words, which can be made easier by using simple structures and words in the language of the speaker." [5; 253].

3.3.2.3. The difference in lineal and simultaneous aspects of literature language and cinema language

Accordingly, dialogues in literature narrative texts can appear in the words of the teller. This is to say, the words in dialogue of this person/character, we can see that it is in the words of other person/character. For this situation, Mikhail Bakhtin comments: "One words from the mouth of one person via the mouth of another person, the content is the same but the tone and meaning are changed." [Cf. Tran Đinh Su (2016), source: https://trandinhsu.wordpress.com]

Dialogues in cinema films are different, as they are always the direct words from communicative characters of these dialogues, in the direct interaction with each other. The role of narrator is hidden, “blurred” to great extent. This is why dialogues in cinema films are always shown (and interpreted) to the most truthfully and vividly.

Summary

The dialogues when transformed from literature narrative texts to cinema films can be kept in the same number (with small quantities) but can also be transformed (in terms of speaker, combining two or three dialogues into one, splitting one dialogue into two, three dialogues, expanding the dialogue, reducing it, change of certain words leading to changes in parts of dialogue’s information and meaning.

The differences in terms of language codes (literature language and cinema language), differences in terms of text codes (short story codes are different from those in novels and those in cinema films), differences in communicative subjects – creating subjects (writer, film maker) intensively affect transformation in terms of number of dialogues, transformation in dialogue organization, transformation in words, expressions in dialogues, etc. and therefore affect the transformation of meaning of dialogue in the process of dialogue transformation from literature narrative texts to cinema films.

CONCLUSIONS

1. The adaptation phenomenon of literature narrative texts to cinema films is rather common, vividly desmonstrating the close relationship between these two art types. Therefore, this phenomenon attracts attentions of many different researchers so as to make that special relationship clear. Researching the phenonmenon of adaptation from literature narrative texts to cinema films in terms of language (the transformation from literature language to cinema language), we have applied the communicative models, investigating transformation from literature language to cinema language in the shift between two communication activities: literature communication and cinema communication. This direction in research help to investigate the transformation from literature language to cinema language in contrast in terms of practical state, therefore can clarify the internal aspects of each language system as well as clarify the influences of different elements in communication activity system on each type of language code.

2. The transformation from literature language to cinema language first and foremost is the transformation from word sign system (literature) to image sign system (cinema) and sound sign. Accordingly, in the chapter 2 of the dissertation, we approach our research in transformation of literature word sign – symbol to cinema image sign – symbol. The findings in this chapter point out the transformation from literature word sign – symbol to cinema image sign – symbol happens in two directions, which are corresponding transformation (in differences) and uncorresponding transformation, which means there is certain mismatch in representing sign system and therefore differences in meaning (narrowing or widening meaning). Coupled with this, in chapter 3 of the dissertation, we we approach our research in transformation from dialogues in literature narrative texts to dialogues in cinema films (on aspect/ component of transformation from written language in literature narrative texts to sound languages (dialogues) in cinema films. From the quantitative findings, we identify transformation trends of dialogues via detailed illustration. These transformations can be in the level of the whole dialogue (the dialogue is reduced, renewed, the dialogue is widened sequence or reduced sequence) and the transformations can be in the level of dialogue sentence (change of speaker, organization, change of words in dialogue).

3. Research on the bases of transformation trends when sign – symbol and dialogue language from literature narrative texts to cinema films, the dissertation did clarify the similarities, differences of elements in literature language system and cinema language system; specifically pointing out the manipulating trends of the similarities and differences in transformation, transference trends from symbol sign and dialogue language from literature narrative texts to cinema films. Specifically, the differences between language codes, messages, communication subjects (text - message creating subjects) in literature communication activities and cinema communication activities directly manipulate the transformation in number, representing approach, the meanings represented of symbol signs as well as dialouge languages in the adapted cinema films in comparison with the source literature narrative texts. And in this definition, analysis of the principles in the transformation, transference trends when symbol signs and dialogue languages, the dissertation indirectly clarify properly the elements, typical features, coding mechanism, decoding mechanism and the interacting relationship in communication system of literature language (code) and cinema language (code)

4. From the research about transformation from word sign – symbol in literature narrative texts to image sign – symbol in cinema films and transformation of dialogues in literature narrative texts to dialogues in cinema films, the most common principles for transformation from literature language to cinema language are drawn as follow:

Firstly, the transformation from literature language to cinema language has to take into account the links and contrasts between literature language elements and cinema language, orienting the identification of which literature word sign can be corresponding/uncorresponding transformed into image or sound signs in cinema films; also take into account the differences of internal relationships (the relationship between the signifier and the signified) of art word sign and cinema image sign which are different, and as this difference regulates the differences in possibilities, means to represent meaning; also take into account the differences in code unit as the representation of one cinema image can corresponding to several words, sentences.

Secondly, when transforming from dialogues in literature narrative texts to dialogue in cinema films, we need to consider the possibility of "picturizing" dialogue words, limit the description role of speech, increasing the representing roles of image; also pay attention to reducing the manifestation, lengthy aspects to increase the natural, non-conventional features, allowing dialogues in cinema films to be more similar to everyday language, so as to represent the reality in cinema language; also pay attention to the effect of verbal-accompanying and non-verbal accompanying elements in dialogues of cinema films so as to reasonably increase or decrease representative means of the words in the dialogues.

5. The transformation from literature narrative texts to cinema films is a common artistic phenonmenon in artistic life all over the world, especially attached to today public and modern art culture. This transformation is the link, transformation between two sign systems, two language codes and to its extent two artistic types, two culture systems: from reading culture to seeing-hearing culture, from indirect artistic imagery to direct artistic, visually seeing via eyes, audiotorily hearing via ears. And the finding of the transformation from literature language to cinema language of the disseration have contributingly clarified theoretical and practical issues in transformation of language, acting as an useful reference for the application of transforming from literature narrative texts to cinema films.

LIST OF RESEARCH WORKS PUBLISHED, RELATING TO THE DISSERTATION TOPIC

1. **Doan Tien Luc** (2011), "Fire: from culture symbols to word symbols", *Culture Research* Journal, Vol. 5, p.45-51.
2. **Doan Tien Luc** (2013), "Values of symbol interaction in literature works", *Culture Research* Journal, Vol. 3, p.102-106.
3. **Doan Tien Luc** (2016), "Discussion on symbols in films", *Theatre and Cinema Research* Journal, Vol. 10, p.53-58.
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5. **Doan Tien Luc** (2016), "The symbol of *River* in Vietnamese literature", *Culture Research* Journal, Vol. 16, p.77-81.
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7. **Doan Tien Luc** (2011), "A comparison of literature language signs and cinema image signs", *Language* Journal, Vol. 9 (340), p.60-70