

An Adaptation Study on “Cold Mountain” from Novel to Movie

Haoling Liu

Inner Mongolia Police Professional College, Hohhot Inner Mongolia, China

Abstract: *This paper, from the movie adaptation perspective, chooses the novel Cold Mountain written by an American novelist, Charles Frazier and the corresponding Film, adapted by Antony Minghella, as the cases to make an analysis how to adapt the plots from the novel to the film, including some typical techniques: the montage in both the novel and the movie. This thesis makes a deep research between two works and explicates these two versions in respects of the plots adaptation, and montage technique from novel to movie. Nowadays more and more excellent novels are shot on the silver screen, so an adaptation study on Cold Mountain is meaningful.*

Keywords: *Cold Mountain; Novel; Movie; Adaptation*

Novels and films are two different arts. Words are the only tool for novels to convey the story, but in a movie, the producer as well as other staff shapes figures and expresses emotions by means of different media. Therefore, they have respective special expressive arts and techniques to elucidate the same theme. Nowadays more and more excellent novels are shot on the silver screen, so an adaptation study on Cold Mountain is meaningful.

1. Introduction

Cold Mountains is such an outstanding novel that it was adapted as a movie of the same title by Anthony Minghella in 2003, starring Jude Law, Nicole Kidman, and Renée Zellweger. The successful movie was nominated for seven Academy Awards, including Best Actor for Jude Law, and won the Oscar for Best Supporting Actress for Renée Zellweger. Anthony Minghella was an English movie director, playwright and screenwriter. He was Chairman of the Board of Governors at the British Movie Institute between 2003 and 2007, his most famous movie is adapted from the novel *British Patient*, which helped him to achieve more than 30 international big prizes. In 2003 the movie of *Cold Mountain* directed by Anthony Minghella led to another fever again. He acquired a Best Screenplay Adaptation prize because of *Cold Mountain* (Mingella: 2003).

2. Two Different Literature Expressions: Novels and Movies

As two different literature expressions, novels and movies have mainly four different points in narration. Firstly, the novel is to use a language writing to describe details and mold person and express affection, while the movie then pounds at the person's audio-visual organ to inform showbiz idea by the appearance harmony sound which keeps a view. Therefore, they adopt different technique of expression with special features in explaining the same topics. American movie theoretician George Bruceton points out: “novel and movie are just like two straight lines which mutually cross, and they will cross each other at a certain point, and then extend toward different directions. In cross of that point, novel and movie almost have no differentiation, but when two lines separate later, they not only can't switch to each other, but also lose the all likeness”(Jones: 1981: 69). In fact, from movie's birth, both literature styles have already been placed in so cross with separate self-contradict interaction. In other words, the images in the movie have more direct and immediate relationship to what it described, while the words seldom do. In additionally, the sound in the movie could greatly enhance the audiences' understanding.

Secondly, the movie is on a surface and novel pays attention to the interior. Because the camera can only take on the appearance, and the movie has to use many other multi methods together to express people's inner thought and feelings including the sounds, the pictures and so on. *Joe Wright's Pride & Prejudice* (2005) is a good example to explain this point. In the first scene as a lead to start the story in

this film, many excited people, especially the beautiful ladies and the handsome gentlemen as well as their actions are shown by the movie camera. Nevertheless audience also can have an insight into the Austen's detailed description about people's changing attitude toward Darcy, specifically how "Mr. Darcy soon drew the attention of the room" at first, and why "everybody thought Darcy was the proudest, most disagreeable in the world", and finally, "everybody hoped that he would never come there again". This complicated course are shown by Darcy's cold facial expression and the dialogue between Elizabeth and Charlotte in the movie. Surely, the character, proud and disagreeable Darcy, is described far from enough by this way in the movie. In comparison readers can know the subtle change in people's inner world toward Darcy vividly and clearly by the text. Because of this main difference between the movie and novel, both audiences and readers are given different experiences by these two different literature expressions.

Thirdly, a story is shown to people in movies, while a story is told to people in novels. According to Monaco, the novels could be narrated either by the first-person narrator or by someone outside it, the omniscient narrator (cited in Balazs: 1957:172). Most movies are also told from an omniscient point view. That is to say, we can not only see but also hear whatever the director wants us to hear and see. Furthermore, when the audiences watch the movie, the visual images can directly display what things are happening by their very nature. Bluestone claims that "the novel has three tenses; the movie has only one" (ibid: 175). Consequently, the audience tends to believe that the image tells the truth. Interestingly, as Monaco describes that Hitchcock had one of his characters narrate a flashback which is a lie. The audiences reacted angrily when they finally realized that it was false, because they weren't able to believe that the image could lie (ibid: 173). However, the author of the novel could deal with this very easily.

Finally, it is a fact that the movie could greatly enhance the audiences' comprehension by the sound. Otherwise, audiences of the movie could receive the information through both images and sounds, while readers of the novel could make the imagination only from the text. There are three types of sound in the movie namely, speech, music and noise. In many situations, they are not alone to tell a story or a scene. Sound in the movie play an important role. For example, the sound in the movie could create the environment in which the audiences could feel the characters' emotion, comparing with the novel which cannot achieve as accurate as the movie. The magic of the sound in movies could duplicate the sounds in real life, and make audiences feel more vividly. So it creates and displays the real life to the audiences directly and immediately. But on the other hand, by contrast, the novel could only describe things through words. Words are not direct and must be understood by the readers correctly, otherwise author maybe misunderstood. The movie director could show "a successful ball" to mix fantastic music, joyful laughter, excited conversation and all kinds of noise together, but what the novel writer could only use the silent words as his tool. Therefore, it is reasonable to conclude that the multilayered movie is much more powerful in creating the real life than the novel. This is not only the weakness of the novel but also its great advantage. That is because it is just the silent and arbitrary nature of the signs in the novel provided unlimited space for the reader. Consequently, every reader could create the most excellent and imaginative "movie" in his mind by himself. Different reader could have different types of movie. Aren't the interesting?

Based on the differences of novels and movies, we can see that narration is one of the crosses between the two artistic expressions which are closely related to each other. Generally speaking, narration is the way in which a story is told in both fictional and non-fictional media texts. For general purposes in semiotics and literary theory, a "narrative" is a story or part of a story. It may be spoken, written or imagined, and it will have one or more points of view representing some or all of the participants or observers. This paper, from the angle of adaptation from a novel into a movie with the same theme, chooses Charles Frazier's *Cold Mountain* and Anthony Minghella's *Cold Mountain*, as the cases to explain the adaptation, showing the similarities or differences of the two works. Main elements of fictional narrative are characters, plots and environments. In a word, the movie *Cold Mountain* is a good example for us to be imitated to adapt a novel into a movie.

3. Plot Adaptation from Novel to Movie

People say that movie is just a visual book. While adapting a novel is not just about writing a script, many elements, like the cinematic, visual, artistic, ideology, and psychological aspects should all be taken into consideration. Among all these aspects that should be considered, adapting words to picture is often the hardest task of a movie-maker. Just as we know, the novel *Cold Mountain* has almost five hundred pages; while the movie *Cold Mountain* only costs audiences two hours and thirty-four minutes.

How to adapt the plot from the novel to the movie is an ultimate quest for the movie scripts. As a result, some plots in the novel have to be deleted, some have to be added and some others have to be changed. All these only serve the theme of the movie and enlighten the characters.

3.1 Deleting

Deleting is a way to condense plots in the movie. It means to obliterate some written parts or certain chapters of a novel. Deleting some subplots is very necessary for adapting a novel to a movie screenplay. When we delete some plots in the novel, it also means we have to delete some minor characters. Deleting is also an art. Which part or chapter should be deleted and which part or chapter should be maintained are judged by a director who should be skilled and experienced in movie scripts adaptation. Anthony Minghella is just such a skilled and experienced director, and his talent gained him a Best Screenplay Adaptation prize because of *Cold Mountain*.

3.1.1 Plot Deleting

Directors always have to delete some subplots while adapting a novel to a movie. A subplot is a secondary plot strand that supports the main plot. Subplots may connect to main plots, in either time or scene or in thematic significance. Subplots often involve supporting characters other than the protagonist or antagonist. In the long novel, it is necessary for each writer to write some subplots to support and further explain the main plot. However, too many especially long subplots will whittle the main plot in a movie with limited showing time. At this point, the movie *Cold Mountain* turned out to be very successful. The following examples can argue that in detail.

The first example is the long sad love story of Odell. In the “exile and brute wandering” part, on Inman’s way to his hometown, he takes shelter from heavy rain at an inn meeting a young grey hair peddler named Odell who has been a son’s of a white rich lord before. Odell relates an unhappy story about a young man who fell in love with a slave, Lucinda. Odell wished to wed her through all the hardships even though his father deplored this marriage and even make many crucifixions for Odell. Regardless of all, Odell persisted his research for his lover even became a peddler to earn money to support his research. To contract Odell’s and Inman’s experiences, Odell describes some of the things happened on his travels. For example he saw a woman locked in a cage getting eaten alive by buzzards. After Odell wondered whether she was Lucinda. The woman died on the ground in front of him. He describes the pathetic situation of the life of southern black slave in the third person’s tone before American civil war explosion. This plot setting not only parallels Inman’s own quest to return to Ada and also acts as a reminder that the southern army was fighting in part to uphold the legality of slavery. In the novel, this part is very important to show the themes of war and love, however, it is also a long story for movie to show. Finally the director deletes this character and the long story.

Another example in the novel is some Ada’s experiences. Because of Ada’s father’s death, Ada’s life is in trouble. Difficult living situation makes Ada recall to the beginning of arrival at Cold Mountain. At the last dancing party in Charleston, Ada meets a man called Blount who pursued her. That scene makes a perfect contrast with the miserable life after the war explosion. This plot illustrates the antiwar theme again in the novel, but if it appears in the movie is unable to make plots compact.

In fact Ada herself is never join in the war, so she know how cruel the war is only through the act of listening to other people’s stories who enter the war as soldiers, past and present. Ada, like Inman, bears witness to the cold realities of other people’s lives. In the novel Frazier also concerns on the relationship between the white and the slaves in the south of America during the civil war. For instance, in chapter “ashes of roses” talks about a group of pilgrim women and children who arrive from Tennessee through the hardship. They only want to flee Federals who have burned their houses down. Ada and Ruby provide them with a dinner. The next day, they leave. Another instance to describe the civil war is a prisoner’s story. On the way home passing a courthouse, Ada and Ruby hear a captive narrate his tale by chance. The prisoner describes how he was forcibly removed from his father’s farm and how his father was killed by impaling him with a sword by a team of the Home Guard, led by the sadistic Teague. All these description of the civil war by other people to Ada are deleted in the movie. In the movie audiences only have a strong feeling that Ada’s war is to fight off despair at home in Cold Mountain.

In the part “source and root” of the novel, the detailed story about Ada’s parents love and marriage life shows how great the pure and loyal love is, besides readers realize the love is the eternal theme in human’s history. That is also a response to Charles Frazier purpose. One day Monroe stops to water his horse at a house outside of Charleston. He falls in love with the beautiful woman who questions him.

He later finds out that her name is Claire Dechutes and that her father is French. Monroe woos Claire with her father's permission, on the condition that they marry after she turns eighteen. After a long wait, on the day he is due to propose, Monroe sees her kissing another man. Claire marries the man and goes to live in France while Monroe seeks solace in England. However, Claire's marriage is unhappy, and she finally weds Monroe on her return from France nineteen years later. Two years later, Claire dies giving birth to Ada. Despite his grief, Monroe swears to dedicate his life to his daughter.

Ruby is a foil to Ada. Although she is an uneducated and illiterate girl, Ruby possesses a store of knowledge about the natural world that she gleaned while younger. Charles Frazier proves this character by many miraculous stories in her pathetic childhood, such as sleeping in a dark forests and spending the whole night alone when her father would leave her for weeks at a time to go drinking; hunting food and the vivid details about her natural knowledge. Charles Frazier wants to show that Ruby personifies many of the novel's themes about living close to nature moving at pace with its seasons and establishing a close relationship with the land. Ruby's development within the novel, though not as dramatic as Inman's and Ada's, is far-reaching and profound. Ruby's experience indicates a figure from a girl into a natural mother. In the novel, author describes her transition from a girl who could function successfully outside of society as a hermit (who is similar in many ways to the goat-woman) to a woman who appreciates having her whole family living and working beside her. She is a matriarchal figure who keeps her husband and father in check without being too domineering. Ruby becomes the tie that connect her family tightly together. So the details of her childhood in the novel are not absent, on the contrary if Anthony Minghella tells Ruby in detail, it will make audience feel she is the female protagonist not Ada.

3.1.2 Characters Deleting

Suspense master, Sherickek, thinks that the movie is the life which slices nothing but exciting part. According to him, carrying on movie creations needs to strike off irrelevant plots or details to promise a movie continuation. That is why we not only delete some plots but also characters. This point is very easy for us to understand, sometimes plots and characters are inseparable, when we delete plots, and some related characters must be deleted at the same time.

The most evident example in the novel which is deleted in the movie is "Swimmer", a Cherokee boy Inman met in his youth. This Indian playmate left many unforgettable experience and technical abilities to live in mountains during his childhood. We can see "Swimmer" affects Inman deeply. Inman always recalls him. In chapter "the shadow of a crow," when Inman prepares to go home and buys things in a town, he remembers a Cherokee boy, Swimmer, whom he meets when they are both sixteen and grazing heifers on the slope of Balsam Mountain. While they fish by a creek, Swimmer tells Inman folktales and speaks of the nature of the soul. Next, Inman's coffee grounds and a flight of vultures make him think about divination. He remembers Swimmer saying that the mountains are gateways to a world above heaven where a "celestial race" lives. Responding to this comment, Inman points out to Swimmer that there is nothing at the top of Cold Mountain and other mountains he has climbed, although he cannot discount the idea of a spiritual world invisible to the human eye. In chapter "the color of despair," Inman escapes into the woods and chants the words of a spell which Swimmer taught him.

Another important character is a dark-haired woman in chapter "like any other thing, a gift". When he meets a group of gyp boys and watches a dark-haired woman ride a horse across the river. The woman reminds him of Ada. For Inman, each dark-haired woman is brave, self-sufficient and captivating and symbolize Ada, the woman to whom he is looking forward to returning. The women seem to act as beacons or markers along Inman's long journey to home and to Ada. Frazier underscores Inman's fidelity to Ada; Inman does not attempt to satisfy his longing with the women he sees, although they elicit responses of buried desire. Inman's yearning for emotional and romantic solace is conveyed in his subsequent dream of Ada, in which he vows never to part from her. This character is instead of the other characters in the movie, such as Sara, an eighteen-year-old widow and Junior's wife, Lisa.

As we mentioned above in plot deleting, Blount is a man whom Ada met at the last party she attended in Charleston. And the prisoner who tells her at the courthouse and Ada and Ruby stop to hear a captive narrate his tale. All these characters are deleted in the movie.

3.2 Addition

Adding plots is usually for the sake of the content and the form demand in the movie, in order to

promote the theme. Otherwise directors can conceive outline with meticulous arrangement according to augmentative plots too.

In the movie, before the war explosion Inman, Ada and other villagers are sitting in the quiet small town church listening to the Ada's father to chant Holy Bible. Suddenly a white pigeon flies in, nobody has ideas to let the pigeon out of the church except Inman. When we see it flying to the free sky, a peaceful feeling rises in our minds. This scene of the Civil War which happens later becomes fresh come to a clear contrast. On one side, the pigeon is to enhance the theme of war in the movie; on the other side, Inman's behavior makes Ada love him deeply. We also can feel deeply that director design the plot with meticulous care.

Maybe because of deleting so many plots in the movie about the cure life in the war, Anthony Minghella just adds a plot without adding characters. The scene is the Home Guard's raid of the Swanger household. They kill Esco Swanger and tie Sally Swanger to a fence, with her thumbs are cached in between two piece of it to lure her two sons, war runaways, out of hiding. Burch, a member of Teague's Home Guard, performs a balancing act on the fence post, applying pressure until the boys come sprinting out of the shed. Burch calmly back flips off of the fence and shoots one of them out of the air. This scene is enough to show the cruel influence which the civil war brings, especially for human's internal world.

3.3 Changing

Changing plots here means to change the original plots in the novel. The purpose of changing some plots is to improve the themes and make the movie tightly packed.

The ending is the most different visible changes between the movie version and the novel version. In the novel, Inman and Stobrod are found by the Home Guard and kill all of them quickly, including Birch who escapes secretly until getting shot in a duel with Inman. It is only one minute portion of the novel's ending and depicted solely as Inman's death. But in the movie, the entire story leads up to a final battle scene between the Home Guard and all of the major characters, including Ada and Ruby. These changes could make the suspense of the final conflict heighten. The theme of the movie could be more meaningful. Another reason for the director to do it is because the movie producers need some ways to tie all of the main characters and their relationships developed in the movie. Another change changes from novel to movie is the character, Teague, as the leader of the Home Guard. In the movie he always makes cruel remarks to intimidate Ada, though he is a stalker of her after her father died. All his behaviors just develop a tension between both of the characters, which lead up to the final scene. Ada assists Inman to attack Teague to die. From then on, Ada was involved in the real battle, and the conflict between characters in home Guard and villagers would become complicated, and this scene can show that the feeling of anti-war among villagers is so high, that the theme of war is exalted. Burch is a young boy in the Home Guard, and at last he shoots Inman to die. Burch's characterization in the novel can be summed up through a passage after he has shot and killed Inman. Burch is supposed to be received as a naive *boy* who has just not learned the horrors of war and of murder. This is a far cry from "Movie Burch." "In the movie, the boy is played as a cocky, brash teenager you cannot feel a bit of remorse for.

Another skillful changing plot is the stories that happen in the juniors in chapter "to live like a gamecock". This plot changing proves a brilliance of the director, Anthony Minghella again, and it highlights topic for the sake of the tightly packed plots in the movie. In the novel, Charles Frazier talks about this plot in the whole chapter and tells the story in detail. With Inman and Veasey's help, a man called Junior could remove a dead bull from a stream, so he invites them to his home to stay overnight. What is unexpected is that this is a strange family. During the dinner, Inman and Veasey drink more and drugged. Junior's wife, Lila removes loaves baked in the shape of men from the fire and serve up an unidentifiable joint of meat for dinner "too big for hog, but too pale for cow," which is difficult to be carved. The author suggests women may be a cannibal. As Inman starts feeling dizzy, Lila even tries to seduce him when her husband leaves to check on a horse. As a matter of fact, Junior rides a horse to bring the Home Guard back. Inman and Veasey are arrested and bound to a line of other captives. Before the group leaves, Junior forces Veasey to officiate a marriage between Inman and Lila. In the movie, we only watch how leeching the womenfolk are, but no wedding and cannibal are mentioned. This plot changing never lets the audience feel tedious and difficult to understand, though Junior, anvil lain person, cannot be deleted, because he represents human distort nature during the war. Because of greedy Junior, he hands Inman and Veasey over to the Home Guard only because of the money. When Inman and Veasey are among many men who are forced to walk to the eastward in a line to join in the

battle again, all the men are shot including Veasey on the way except Inman who are lucky to escape with a slight head wound.

There are also some small changes in some plots. For example, in the movie at one hour and thirty-four minutes, Ada reads the novel of *Wuthering Heights* to Ruby. “My love for Linton is like the foliage in the wood. Time will change it; I’m well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath. A source of little visible delight, but necessary, he’s always in my mind.” With these words and the background of Inman’s tough journey to his lover, audiences can be moved with the great love between two protagonists deeply. In the novel, Ada just reads *Odyssey* to Ruby. Frazier wants to suggest that it parallels the *Odyssey*. Essentially, Inman’s overwhelming sense of homesickness and loneliness can be felt deeply by the audiences, rather than similarities of plot structure. Isn’t it clever to links the two texts? The director is smart and skillful.

3.4 Montage

There is an important movie editing technique called a montage which is original in French language and means “putting together” or “assembly”. By montage, we can put different shots together that dissimilar materials are juxtaposed to state the things. We also consider a montage is sequencing of shots because they overlap and create a certain meaning. Montages are widely used in movie spoofs to portray memories and catastrophic actions. Just like a collage in the art world, a montage is also a collage in live action. Montage, however, involves creative editing.

In history, two montage theories are popular. Sergei Einstein in the 1920s developed a theory which must be studied creative editing by movie students. Sergei Einstein called this as montages because they guided the mind through that part of the movie. Another popular theory of montage is the Kuleshov effect, which involves matching elements such as actor sightlines from one shot to the next to create continuity between the shots in this montage. While Hollywood picked up the concept of Sergei Einstein’s and used it to illustrate the passage of time. *Cold Mountain* is the same.

3.4.1 Montage in the Movie

Just like many movies made in Hollywood, the movie of *Cold Mountain* uses many montage sequences to approach to the novel. Montage is usually used to suggest the passage of time, rather than to create symbolic meaning as it does in Soviet montage theory. On this point, Montage is a good tool to adapt the flashbacks from the novel into the movie. On the other hand, montage can also show the lost or unbeknown parts that other characters in the movie are not clear, but audience should know them very well. In the movie, Minghella uses a simpler sequence of individual short, rapidly paced shots combined with a specially created background songs to enhance the mood or reinforce the message being conveyed. So montage can enhance the mood of the movie.

3.4.2 Montage for Flashbacks

In fact, not all the flashbacks are adapted in the movie because of the limited screenplay time; Minghella only chooses some typical flashbacks to illustrate the effect of flashbacks. For example, before the name of the movie is written on the screen, one of Ada’s letters is read out, which is shown the situation about the reason of the story. And then, at fifteen minutes of the movie, because Oakley, a young boy, dies after the “blowup” at Petersburg, Inman reminds of his hometown and the life in Cold Mountain. The lens is changed from the battlefield into the Cold Mountain’s scene before the war many times. Three years early, Inman is helping to build the new church in the town; and Ada meets him at the first time. Then the lens changes again into the cruel battle. When Oakley asks to listen to some sweet songs, Inman’s mind goes back to the days at Cold Mountain. Ada is always playing the piano, and Inman is always plowing on fields. Especially the last party, Ada carries a tray as usual, they talks in the doorway.

Another montage occurs during the *Cold Mountain* show, as at twenty minutes of the screen show, Inman is shot in his throat seriously lying on the ground to die, he remembers a pigeon flies into the church and Ada stands beside him to see how he catches the pigeon and lets it fly away. After seventy-five seconds montage to show him flashback, the lens is still on the battlefield where Inman is still lying. This montage combines a small plot to convey the opposite meaning with the Civil War. Pigeon is signal of peace and runs counter to the war. During the plot, Inman says “A bird caught in a room will bring good luck”. This word is proved in the end; Inman does not die though death walks towards him many times.

The next montage is to remember the *Bartram’s Travels* book which Ada gives Inman with a recent

photo of her to Inman in town and says goodbye to him, when Inman is going to the Civil War. Inman treats the book as his faithful companion with him, and when a soldier finds the book to bring it to him, montage helps flashback again. Audience can see the similar montage for flashback at the first an hour of the movie everywhere. If you are not careful enough, you will not know which is about the present time and which is about flashbacks.

3.4.3 Montage for Mood and Atmosphere

Editing together multiple images, the movie can evoke a specific mood or feel with a movie screenplay which might not be possible with a single straight image. The typical example in the movie is at the moment of the news that the war will break out soon. People in the town are sitting in the new church to chant the *Bible*; the news of the war stops it and the peaceful and silent atmosphere in the whole town. The director uses montage to compare the two opposite feeling. One image is that many villagers hurrah in loud noise and the other is that Ada and Inman keep silent and gaze at each other. Here montage explains that people cannot deal with the war, even they disagree to or dislike it.

Another good example to illustrate this point is at one hour and fifty-two minutes in the movie. Inman climbs the Cold Mountain in heavy snow and has a short rest; Ada's voice of her letter to Inman is spoken out. "My love where are you? With no hope of reaching you, I write to you, as I always do, as I have always done. "The lens shows that Ada is writing a letter with tears on her face. Then the scene is changed to Inman's journey. We have to say the director uses montage skillfully here to show the deep emotion in Ada's internal world.

At the same time in many cases, a song plays in the background to enhance the mood or reinforce the message being conveyed. It is also another kind of montage in movie making. The *Cold Mountain* movie is one of the most exact examples of this montage, because there is much music played in the movie. Besides montage technique is very direct to use for season changing. At one hour and fifty-one minutes of the movie, an autumn scenery picture is changed quickly by a winter one. It obeys motifs of Frazier's novel, seasonal changes and rotations. Frazier uses seasonal variation as an allegorical device to reflect the development of his characters. Anthony Minghella does this point through montage technique.

4. Conclusion

As two different art styles, novels and movies have mainly four different points in narrative. Basing on the general different points between novels and movies, the writer chose *Cold Mountain* as the cases to make analysis in details, and demonstrated the adaptation of *Cold Mountain* from the novel into the movie both in two different art styles. Plot in films differs from that of novels. As for novels, plot is concerned with how events are related, how they are structured, and how they enact change in the major characters, while as for plot in novels should be a different story. How to adapt the plot from the novel to the movie is an ultimate quest for the film scripts. As a result, some plots in the novel have to be deleted, some have to be added and some have to be changed. All these only serve for the theme of the film and enlighten the characters. Another important adaptation concerns characters modeling between the novel and the movie. Undoubtedly, character modeling is a key factor that determines whether the novel-to-film adaptation is successful or not since characters are one of the most important and indispensable element in both a novel and a film. As we all know, a novelist impresses his readers with vivid description of the characters through language printed black and white and leaves his readers huge space of imagination, while a director usually pound at the audiences audio-visual organs by the utterance of some ideas and gestures and behaviors of the actors.

Besides the above points, montage technique for adaptation from the novel and the movie are also very influential. Frazier writes *Cold Mountain* in a back-forth arrangement, so flashbacks appear everywhere in the long story and the same things happen in the adapted movie. Montage is a good tool to adapt the flashbacks from the novel into the movie. On the other hand, montage can also show the lost or unbeknown parts that other characters in the movie are not clear, but audience should know them very well. In the movie of *Cold Mountain*, montage lens are used frequently and skillfully. That is why montage is a unique filmmaking technique for complicated and intractable adaptation job. The last chapter is the conclusion of the thesis

All the above work together just want to explore the adaptation work from the novel into the movie *Cold Mountain*. The writer of this paper finds that adaptation from a novel to a movie is a job that demands many skills and knowledge of filmmaking; on the other hand, how to organize and use media

to show the best result is this complicated and intractable adaptation task. So from this point, the movie *Cold Mountain* is an excellent example for directors to learn from.

Since the film theory is a new field to the author, many filmmaking skills are not mentioned in this thesis, such as lens technique, how to choose different lens to shoot pictures, and how to use the camera light etc. All of these need further exploration. All in all, *Cold Mountain* is an excellent example of adaptation from a novel into a screenplay, and the writer of this paper just wishes eagerly to share her researches gains with other readers.

References

- [1] Abell, J., Stokoe, E. and Billig, M. *Narrative and the discursive (re)construction of events*, in M.Andrews, S.D.Sclater, C.Squire and A.Treacher (eds) *Lines of Narrative*. London: Routledge, 2000.
- [2] Aggeler, Geoffrey. *Anthony Burgess: The Artist as Novelist*. Birmingham: Alabama UP, 1979.
- [3] Andrew, Dudley. *Concepts in Film Theory*. Oxford: Oxford University Press, 1984.
- [4] Andrews, M. *Counter Narratives*. Special issue, *Narrative Inquiry*.2000.
- [5] Bill McCarron and Paul Knoke, "Images of War and Peace: Parallelism and Antithesis in the Beginning and Ending of *Cold Mountain*," 2005.
- [6] Burman, E. *Narratives of 'experience' and pedagogical practices*. *Narrative Inquiry* 13, Frb.2003.
- [7] Charles Frazier, "Cold Mountain", *Vintage Books, A Division of Random House, Inc*. New York: 2003.
- [8] "Cold Mountain' Diary." 26 October 2005.<[http:// archive.salon.com/July 97/cold diary 970709.html](http://archive.salon.com/July_97/cold_diary_970709.html)>.
- [9] *Cold Mountain (Film)*. Antony Minghella (Director). Miramax Film. America, 2003.
- [10] Edwardes, Jane, *The Faber Book of Monologues*, Faber and Faber, 2005.
- [11] Knoke, Paul. "Symbolic Artistry in Charles Frazier's *Cold Mountain*." *Notes on Contemporary Literature* 29, no.2 1999.
- [12] Tian Juan. *The Thematic Concern about Human As Seen in Cold Mountain [M]*. Sichuan University. 2006.
- [13] Way, Albert. "'A world properly put together': environment knowledge in Charles Frazier's *Cold Mountain*." *Southern Cultures* 10, no.4 2004.
- [14] Yang Huarong, Feng Xianguang. "Cross the time itinerary, Analysis on *Cold Mountain's* original text." *Journal of Southwest University for Nationalities, Humanities & Social Sciences*, Jun. V01. 26 2005.