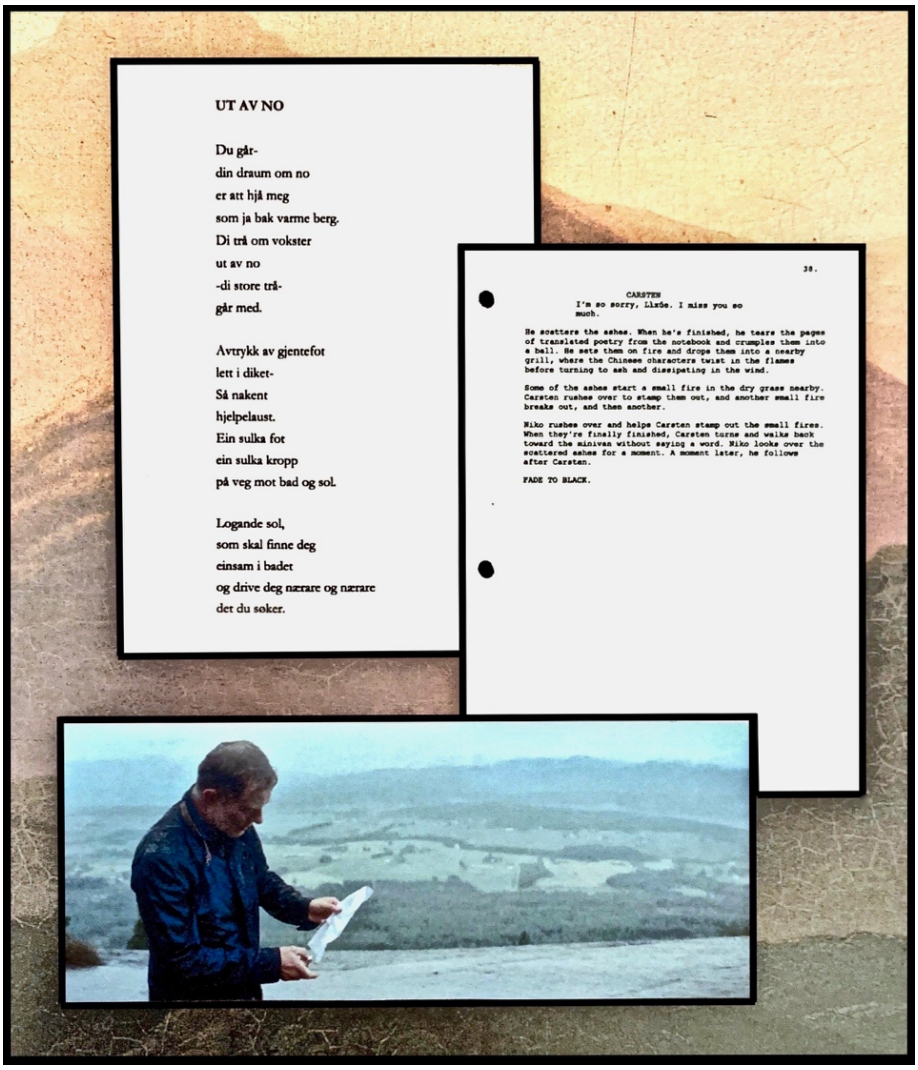

***Lost (and Found) in Translation*:**

The writing of the film *Gavagai*
and approaching film adaptation as intersemiotic translation

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Abstract

The purpose of this work is to consider film adaptation as a modality of intersemiotic translation, using the example of the writing of the screenplay for the feature film *Gavagai*, a form of an adaptation or intersemiotic translation involving the poetry of Tarjei Vesaas, and to put forth a model for adaptation or intersemiotic translation analysis of film narratives, incorporating elements from dramatic and literary theory (including the terminology of Aristotle, Frank Daniel via David Howard & Edward Mabley, Joseph Campbell, Lajos Egri, Syd Field, and Robert McKee) as well as elements from adaptation and translation studies (including Jeal-Paul Vinay and Jean Darbelnet's taxonomy of translation shifts or shift types). The model will then be used for descriptive, comparative, and interpretative analysis of *Gavagai* as well as the multiple adaptations or intersemiotic translations of Stanisław Lem's *Solaris* (the versions written by Nikolay Kemasky and directed by Lidiya Ishimbayeva and Boris Nirenburg, written by Fridrikh Gorenshtein and Andrei Tarkovsky and directed by Tarkovsky, and written and directed by Steven Soderbergh). Lastly, I will demonstrate how such methodological analysis can foster a more thorough and holistic understanding of film adaptation as a modality of intersemiotic translation for all filmmakers at all stages of the filmmaking process.

Section 1 - *Gavagai*

In the spring of 2014, while trying to come up with a title for a novel set in Norway that I'd recently written, I rediscovered the work of novelist and poet Tarjei Vesaas, one of the most important Norwegian writers of the twentieth century. Aesthetically, his writing reminded me of my American colleague Rob Tregenza's filmmaking—sparse, visual, and concrete, yet at the same time deeply spiritual and emotional. It was secular while also somehow non-secular, transitory yet timeless, rooted in images of stone, ice, horses, and shoes, but also touching upon eternal and immaterial themes such as birth, love, death, and angst. I shared the work with Tregenza and mentioned the idea of adapting one of Vesaas' novels, but the more that we discussed it, the more that the idea of a literal adaption seemed reverential and not as challenging nor as personal of a project as we preferred. Turning to Vesaas' poetry, which we both had a stronger response to than his fiction, we initially discussed the possibility of a documentary, but neither of us work in nor are particularly interested in documentary, either. Then we came up with the unorthodox idea of adapting his poetry into a narrative screenplay. But how does one approach adapting or translating the medium of poetry—a literary form known for employing the aesthetic and rhythmic qualities of language to evoke meanings in addition to or in place of language—into the medium of narrative film, a form less reliant upon the qualities and use of *language* and more reliant upon the qualities and use of *images*, and of *showing* stories through cinematic and narrative elements rather than *telling* them through words?

A number of strategies for adapting poetry into a narrative screenplay came to mind, including employing an expanded but essentially literal adaptation of one or more of Vesaas' poems, similar to the method employed by director Ingmar Bergman and screenwriter Ulla Isaksson for the film *The Virgin Spring* (1960), which was based on the thirteenth-century ballad *Töres döttrar i Wänge* (*Töre's daughters in Vänge*) (Isakkson, Malmström & Kushner 1960, p. v); taking a docudrama-style approach toward Vesaas' work and life, akin to the approach used by writer-director Peter Watkins for his film *Edvard Munch* (1974), based on the life of the Norwegian painter Edvard Munch; and attempting a non-linear or experimental and intertextual strategy toward the subject matter, similar to writers-directors Rob Epstein's and Jeffrey Friedman's *Howl* (2010), based on the public debut and later obscenity trial of Allen Ginsberg's poem *Howl* (Friedman, Epstein & Wood 2012, p. 66). Again, though, none of these approaches appealed to us; they all still felt derivative of or celebratory toward the subject matter, as opposed to novel or dialogic, or what adaptation could potentially be, as suggested by Linda Hutcheon, who wrote in her interdisciplinary studies text *A Theory of Adaptation*, which reexamines and redefines adaptation theory, that "*adaptation is a derivation that is not derivative—a work that is second without being secondary"* (Hutcheon & O'Flynn 2013, p. 9).

How could we write a story that began with—but did not end with—Vesaas' work, and create a piece that used Vesaas as an inspiration or starting point but was not an homage or recreation? We looked again to our source material—the compilation entitled *Through Naked Branches: Selected Poems of Tarjei Vesaas*, translated by Princeton scholar Roger Greenwald—and it dawned on me that we weren't even looking at Vesaas'

poems themselves; we were looking at English translations or adaptations of them. We were already in a dialogic process of experiencing the work, one step removed from the source.

I began to wonder, were we even experiencing Vesaas' work at all, or were we experiencing someone else's interpretation of Vesaas' work? How much of it were we experiencing, and in what way were we experiencing it, and what were we missing (or what were we gaining that may not have been in the source)? I located a second collection of Vesaas' poetry in English—*Tarjei Vesaas: Beyond the Moment, One Hundred and One Selected Poems*, translated by musicologist Anthony Barnett, who'd lived in Norway from 1972-1976 and had worked on the translations for a dissertation in The Theory and Practice of Literary Translation at the University of Essex in 1978 (Vesaas & Barnett 2001, p. 8-9)—and we compared the translations of poems that were included in both collections. Then I located a third collection of Vesaas' translated works, *Land of Hidden Fires* (*Løynde eldars land*), an out-of-print volume published in 1973 by Fritz König, an assistant professor of German and Norwegian at the University of Northern Iowa, and his co-translator Jerry Crisp, an assistant professor of English at the same university, and we compared those translations with the other two. The differences, though minor and subtle, were startling. For example, consider Vesaas' poem *Du og eg heilt stille*, which Greenwald translates, fairly literally, to *You and I Completely Still*. He translates the following lines

> *Og medan den våte skuminga aukar*
> *blir vegene i vatnet utydelege,*
> *som til å gå på når alt er slutt,*
> *og trea ved stranda er ikkje tre*

men du og eg heilt stille,
og stranda er inga strand
eller grense meir.

as

And as the damp twilight deepens
the paths in the lake grow unclear,
as if for walking on when everything's over,
and the trees near the shore are not trees
but you and I completely still,
and the shoreline is no line
or boundary anymore. (Vesaas & Greenwald 2000, p. 30-31)

Barnett, however, titled his translation less literally *You and I Alone in Silence*, and he translates the same lines as

And while the wet dusk deepens
the paths on the water blur
as if to be walked at everything's end,
and the trees on the shore are not trees
but you and I alone in silence,
and the shore is no longer any shore
or boundary. (Vesaas & Barnett 2001, p. 18)

Or take König's and Crisp's translation of these lines from *Stilna Brud*, a poem which they translated the title as *The Quiet Bride* –

Så få og forte!
så useielege var mine stutte somrar,
me bortgøymd sevje
og med trå.
I kveld dirrar lampene i dansen.
Min kveld som brud—

Sjå salens auge søker,
kvar *eg star,*
og salens auge syg.
Min *dirr er duld.*
Min fot har hastig stilna.
Min krans—
min krans er tung.

König and Crisp translate those lines as

How few, how fast—
beyond all words were my summers
with hidden desires
and longing.

Tonight, my night,
lamps tremble in the dance—
Here I stand where every eye
takes me in a glance—everything,
except my trembling dread.
My steps have slowed quickly.
My wreath—my wreath
hangs heavy upon my head. (Vesaas, König & Crisp 1973, p. 47-48)

Barnett, however, translated the poem's title as *The Weary Bride* rather than *The Quiet Bride* and translated the same lines as

So few and fast!
so inexpressible were my short summers,
with hidden sap
and desire.
Tonight the lamps flicker in the dance.
My bridal night—

The eyes of the room seek,
wherever *I am,*
and the eyes of the room absorb.
My *flicker is hidden.*
My foot has quickly wearied.
My wreath—
my wreath is heavy. (Vesaas & Barnett 2001, p. 62)

Here, it is Barnett whose translation is at times more literal; for example, among other choices and changes, he leaves the italicized words italicized and keeps the exclamation point, where König and Crisp did not, and he chooses a direct translation of the words 'sevje' to 'sap' and 'useielege' to 'inexpressible,' whereas König and Crisp indirectly translated the words as 'longing' and 'beyond all words.'

After comparison, Greenwald's translations, though technically sound from my limited understanding of *nynorsk* ("Vesaas wrote in *nynorsk* or "New Norwegian," the minority language of the country created from south-central dialects and distinct from the official, bureaucratic *bokmål*" (Wilson 2003, p. 21)—even among many Norwegians, his work was a challenge to translate or understand), Greenwald's translations felt somewhat intellectual and cerebral to me, and König's and Crisp's translations, though linguistically sound, felt somewhat metrically and rhythmically awkward to me (possibly due to König's and Crisp's backgrounds in languages as opposed to literature). Barnett's translations, however, perhaps less literal or linguistically exacting and less academic or critical than the others, felt more emotional and seemed to capture more of the heart and soul or essence of Vesaas' work to me, or at least the heart and soul or essence that we imagined behind Vesaas' work. I *understood* all of the translations, but I *felt* Barnett's the most.

Based not only on his background but also on his style, Barnett seemed more like a poet and less like an academic. Of course, these are all highly subjective and personal opinions regarding translations of Vesaas' work, which I had not experienced firsthand. I later learned through further research that the translations of Vesaas' work had also been informed by earlier translations; for example, Anthony Barnett cited his debt to the work of Kenneth Chapman, who was likely the first to translate Vesaas' poetry into English in his work *30 Poems*, which was published in 1971, long before Barnett and Greenwald and before König and Crisp as well (Vesaas & Barnett 2001, p. 8). Though our work was informed by Barnett, his work was clearly informed by Chapman, whose translation of the following passage thirty years prior to Barnett's translation was identical except for one sentence fragment, which I've highlighted in **bold**:

> *And while the wet dusk deepens*
> *the paths on the water blur*
> *as if to be walked* ***on when all is over****,*
> *and the trees on the shore are not trees*
> *but you and I alone in silence,*
> *and the shore is no longer any shore*
> *or boundary.* (Vesaas & Chapman 1971, p. 19)

We weren't even experiencing direct translations of Vesaas' work; we were experiencing translations of translations, which were dialogically informed by other translations. These observations, in addition to underscoring the reality that we were already in a complex dialogic process of adapting or translating Vesaas' work before our own adaptation had even begun, made me wonder if, without fluency in *nynorsk*, I had even experienced or would ever truly experience Vesaas' work at all? And if I hadn't, what exactly was I adapting or translating?

Unable to adhere to fidelity, since I had no firsthand experience of the source, and emboldened by scholarship by theorists such as Robert Stam, who, building on Mikhail Bakhtin's notion of "dialogism" and Julia Kristeva's work regarding "intertextuality," claimed that "adaptation is thus less a resuscitation of an originary word than a turn in an ongoing dialogical process" (Stam 2005, p. 4), I saw how much originality and freedom that Chapman, Greenwald, König and Crisp, and Barnett had actually expressed in their translations of Vesaas, and I began to see the overlap between not only translation and adaptation but also between adaptation/translation and storytelling itself. As Julie Sanders wrote in *Adaptation and Appropriation*, "All adapters are translators, then, and all translators are creative writers of a sort" (Sanders 2016, p. 9). Jerzy Jarniewicz, the literary critic and translator (as well as poet) took this line of thought even further in his essay *Niech nas zobaczą, czyli translatorski coming out*, questioning and reevaluating the role of translator and the relationship between author and translator, citing the recent example of the British Poet Don Paterson's *Orpheus*, an inter- and hyper-textual version or translation of Rainer Maria Rilke's *55 Sonnets to Orpheus* in which Rilke's name doesn't even appear on the cover (Jarniewicz 2010, p. 20), and in which Paterson states that his texts are not translations of Rilke's works, but "my reaction to them, disputes with them, even their dramatization" and calls them "versions" rather than translations (Paterson 2006, p. 73-84). The lines between adaptation, translation, and narrative storytelling grew more and more blurred to me and the various processes overlapped more and more, and the more we discussed our adaptation and our expanding notions of what adaptation and translation could be, the more opportunity I saw for originality and freedom in our project, and the more dialogic our process became.

A protagonist and an objective began to emerge in our discussions regarding our story. Here we were, reading translations of poetry that we, too, wanted to translate or adapt for the screen. We were fascinated with, yet also struggling with, the meaning of Vesaas' poetry (and the translations of Vesaas' poetry)—something that couldn't merely be reduced to concepts, ideas, or images—so why not have our protagonist struggle with it, too? What if the protagonist were also a translator, we asked ourselves, giving the protagonist a specific role, motivation, and a backstory, as well as serving as an avatar for our own struggles in interpreting and understanding Vesaas' work (and / or interpreting and understanding others' interpretations of Vesaas' work)? At the time, I was living in China, a country that was foreign to me, where I was constantly translating what I was hearing and saying and experiencing, and I was in the middle of moving that year from China to Germany, another country that was foreign to me, where I was also constantly translating what I was hearing and saying and experiencing, so it was a role and an experience that I understood fairly well. As a vocation, though, the work of translation is not particularly visual or cinematic, generally taking place at a desk or in a library or on a machine translation service, and it tends to lack external conflict, typically consisting of working with words and ideas and internal, immaterial challenges. What if the translator wasn't a translator by profession, we asked ourselves, trying to come up with a way to make the work not only more cinematic but also to externalize the internal conflict of the act of translation?

Some literary theorists, including Aristotle, believed that regarding the elements of tragedy or drama, "most important of all is the structure of incidents" (Aristotle 1902, p. 25) or the plot. Others, such as Lajos Egri, believed the opposite, and that "character

creates plot, and not vice versa" (Egri 1972, p. 95). Still others, including Robert McKee, felt that the argument is a moot point, since "structure and character are interlocked... if you change one, you change the other" (McKee 1997, p. 106). This latter position best described the writing process for this story; while we developed the protagonist's characteristics and backstory, we began simultaneously developing the plot or structure, and each informed the other in a reciprocal and symbiotic manner.

We wanted to shoot in Norway, where Vesaas lived and wrote, so we decided that our character would travel to Norway to translate these poems. We thought it would be more dramatic and cinematic if he were not a translator, so we considered reasons for motivating him to be working on the translations. None seemed dynamic or complex enough until we considered something that wasn't only externally motivated but was also internally or emotionally motivated: What if he was translating the poems for someone else, someone he is emotionally invested with? The idea emerged of undertaking the work of his late wife. Perhaps she had been a writer, and it was a project of hers, not his, and he is not interested in or experienced with writing and translation? And what if he was translating from one language that he didn't know to another language that he didn't know? Furthermore, what if he was translating the work into a language of images, or a logographic system of language, such as Chinese? These details and adjustments would add conflict to our narrative and introduce potential themes as well as make it more cinematic or visual. What if he was trying to translate or process his grief at the same time? That would add complexity to the character and his objective and also introduce other potential themes. Can there be another character to help externalize his internal conflict regarding the translation as well as his grief? That would add conflict as well as

make it more visual and aid with exposition. Also, as producer of the film, I was beginning to consider ways to contain budget without sacrificing production value (which is generally characterized by classical cinema aesthetics—advanced technical lighting and camera work, clean and complex sound, sound editing, and sound design, effective coloration, strong locations, costume, and production design, and so on—and typically correlates directly to a film's budget, meaning high budgets usually have high production value; however, independent and low budget filmmakers can creatively obtain production value in other ways). These ideas, which did not exist in Vesaas' work nor the adaptations of it, not only gave ample opportunity to make the material more cinematic and dramatic and also conform to budgetary constraints, but they also moved the project beyond a literal translation or limited adaptation into more of a dialogic transformation of the source material, creating, as Stam wrote, an intertextual dialogism that "helps us transcend the aporias of 'fidelity'" (Stam 2005, p. 4).

During this process, we had also been concurrently gathering a list of Vesaas' poems for the story. The more poems that we read and the more versions that we read of the individual poems, the more they informed our character and our story and vice versa in further intertextual dialogism. We first agreed on working with the translations by Barnett, which we felt most captured the spirit of Vesaas, or what we'd imagined the spirit of Vesaas to be, since we still hadn't (nor wouldn't be able to) read the primary texts. We each then came up with lists of ten poems, looking for poems that were open enough to work with, in terms of potential characters and plot points, and had some possible common dramatic and thematic elements as well. We compared our lists, continued to develop the characters and plot, adjusted our lists based on the adjustments to our

character and plot, and shared our lists again. Our first lists had little in common; the more specific that our characters and story became, though, the more overlap that our lists had. After a few more rounds, we settled on a list of twelve poems (out of a near-infinite possibility of combinations, given the fact that Vesaas wrote hundreds of poems which have been translated into numerous languages by numerous translators). With a one-page story outline and a list of twelve poems, I began to write the screenplay.

After I completed a first draft, which had the working title *Beyond the Moment* (which is an English translation of *Bortanfor Stunda,* a Vesaas poem that we had used in the screenplay), I shared the screenplay with Tregenza. We discussed a few adjustments and developments and added three more poems to accompany them, and I rewrote the screenplay. Themes that mirrored and expanded upon the themes in Vesaas' work began to develop and expand in the screenplay; both on and beyond the surface, the story seemed to be about the act of translation, not only of the poetry but also of the protagonist's grief, and the limitations, need for, and transformative power of language. Not only were characters speaking in and struggling with English, Chinese, and Norwegian, but now we had characters speaking German and Sami as well, creating a confusion of tongues where everyone was struggling with the act of translation.

Reading this draft, Tregenza recalled a concept impressed upon him in the 1970s by his twin sister Birgit Tregenza, a professor of philosophy, regarding analytic philosopher Willard Van Orman Quine's *indeterminacy of translation* theory. Quine first posited the idea in his book *Word and Object*, using the example of a linguist working to translate an unknown language of a group of natives. "A rabbit scurries by, the native says 'Gavagai', and the linguist notes down the sentence 'Rabbit!' (or 'Lo, a rabbit')"

(Quine 2013, p. 29). But Quine claimed that if one translates a language, there are always several alternative translations, none of which is more correct than the other. “Who knows but what the objects to which this term [gavagai] applies are not rabbits after all, but mere stages, or brief temporal segments, of rabbits?... Or perhaps the objects to which ‘gavagai’ applies are all and sundry detached parts of rabbits” (Quine 2013, p. 51-52). The same, of course, applies to poems, novels, plays, and anything else intersemiotically translated or adapted for film—there are always several alternative translations, none of which is objectively more correct or faithful than the other. The indeterminacy of translation was something that our protagonist was struggling with in the story and something that we were struggling with in the writing of the story—and it was something that ultimately liberated us as well, as we moved beyond fidelity, beyond translation or adaptation, and beyond Vesaas’ work itself.

After securing the rights to use Vesaas’ poems from his estate and from his publishers, Gyldendal Norsk Forlag AG, we began casting the film. I met the Austrian actor Andreas Lust, whom we cast in the role of the protagonist, and though he has a working grasp of English, I sought out a German translation of Vesaas’ poems for him, *Leben am Strom*, translated by Walter Baumgartner, to further help him prepare for the role. I read the German translations as well, noticing the further similarities and differences that they had with the English translations that I’d read. For example, in Vesaas’ poem *Reisa*, whereas Barnett translated Vesaas’ line “Langt borte dundra det frå eit ubendig hjarte som stadig var i arbeid” as “Far away hammered an unbending heart still at work” (Vesaas & Barnett 2001, p. 99) and Greenwald translated it as “Far off there was thunder from a turbulent heart that was always at work” (Vesaas & Greenwald 2000,

p. 113), Baumgartner translated it as “Weit weg dröhnte es von einem unbändigen Herz, das immer noch arbeitete” (Vesaas & Baumgartner 2000, p. 20), which I translate to English as “Far away there was a roaring sound from an unruly heart still at work.” While Greenwald literally translates the Norwegian word *dundra* as *thunder*, Barnett obliquely translates it as *hammering*, and Baumgartner appears to translate it as *roaring*. These may be minor or subtle differences, but they embody Quine’s *indeterminacy of translation* theory and demonstrate a movement in our process beyond not only fidelity but also beyond mere intertextuality and toward what literary theorist Gérard Genette termed as “transtextuality,” which refers to “all that sets the text in a relationship, whether obvious or concealed, with other texts,” and ultimately the specific type of transtextuality that Genette termed as “hypertextuality” (“By hypertextuality I mean any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it the hypotext), upon which it is grafted in a manner that is not that of commentary” (Genette 1997, p. 5)). With each additional step of our process, our dialogic adaptation was becoming broader and more layered as well as moving further and further away from (while somehow still embodying and embracing) the source, or at least specific elements of the source.

The following summer, one year after writing the screenplay, we were in Telemark, Norway, shooting the screenplay where Vesaas had lived and had originally written the poems. While on set, watching Lust playing a man struggling to translate one language that he barely understood into another language that he barely understood (and into Chinese, no less, a language of logograms or images rather than letters and words), and while I was playing the role of the film’s producer, overseeing the struggle of the process of trying to translate the screenplay into an actual film, the situation struck me as a

layered, visual metaphor for the process of both screenwriting and filmmaking. I had an epiphany of sorts, consciously and three-dimensionally realizing what I'd been subconsciously and unconsciously struggling with as a screenwriter for decades: that all screenwriting and all filmmaking are truly forms of intersemiotic translation, whether adaptations or original works. Furthermore, all screenwriting, considering screenplays as both hypotexts and hypertexts, and all filmmaking, faces the same challenges that translation does, including that of referential inscrutability or the indeterminacy of translation.

For example, in translating or adapting Vesaas' poem *Stilna Brud* into the screenplay for *Gavagai*, for which we chose Barnett's translation *The Weary Bride* as opposed to other translations, including König's and Crisp's *The Quiet Bride*, I sought to visualize or externalize the poem's feelings of the burden and banality of relationships that supplant their initial excitement and innocence, a duality of desire that occurs throughout much of Vesaas' work, including other poems like *Your Knees and Mine* and *Through Naked Branches* and novels such as *The Birds* and *The Boat In The Evening* (as Catherine Wilson stated regarding Vesaas' fiction, "Within the novels, desire is bivalent: a form of bondage which narrows and constricts the field of action and a form of liberation that initiates new modes of thinking and seeing" (Wilson 2003, p. 29)). At best, the scene I wrote is a fairly indirect translation or adaptation; the poem was not written with the typical dramatic elements of a play or a novel, such as plot, and it does not have what McKee would term an actual "story event" or "scene"—"a STORY EVENT creates meaningful change in the life situation of a character that is expressed and experienced in terms of a VALUE... a SCENE is an action through conflict in more or less continuous

time and space that turns the value-charged condition of a character's life on at least one value with a degree of perceptible significance" (McKee 1997, p. 33-35). I was also attempting to write in a style that was suited towards Tregenza's filmmaking aesthetic, by writing scenes that were intended to be shot in only one or two takes; Tregenza is well known for shooting lengthy takes, as evidenced by his three prior features and also the films in which he served as the cinematographer, which include Alex Cox's *Three Businessmen* and Béla Tarr's *Werckmeister Harmonies* (Rosenbaum 1997, p. 61). In a way, I was not only intrasemiotically translating or adapting Vesaas' poetry into the screenplay but also retroactively intersemiotically translating or adapting or applying Tregenza's visual aesthetic towards the screenplay.

The poem *Stilna Brud* has so many concrete visuals to work with—a young bride on her wedding night; a bridal wreath; flickering lamps; an endless, dark room that seems to have eyes of its own—and there seemed to be a logical place in the screenplay for it, where the protagonist checks into a hotel after first traveling out to the Telemark countryside, where Vesaas lived and wrote the poems that the protagonist is attempting to translate. The protagonist's late wife's spirit or memory had already been introduced in the story; in an earlier scene, the protagonist had reimagined their first meeting in a sort of dream-dance where the characters fell for each other, rekindling fond memories while working on finishing her translations. In that scene, the images were juxtaposed with the protagonist's voiceover reading of Vesaas' poem, *June*, which is full of sensual, youthful imagery ("Slender legs are moistened in the night grass… my flesh is wet with dew… my body a blossom turned to you" (Vesaas & Barnett 2001, p. 64)).

(stills from the film *Gavagai* (*June* scene))

In *The Weary Bride* scene, though, as the protagonist is moving past recalling the initial excitement of their relationship and beginning to struggle under the weight and reality of the memories, as well as the increasingly apparent impossibility of the task before him, the weary mood or tone of Vesaas' poem and the poem's images of reality setting in on a wedding night after the celebration is over help to externalize and visualize the

protagonist's internal and emotional state. I began the scene with the character sitting in the room after checking into the hotel and unpacking his things.

(still from *Gavagai* (*The Weary Bride* scene))

The camera slowly pulls back, with the protagonist exiting frame right, and we soon see what he is seeing or imagining, as we hear the poem spoken by him in voiceover. While the poem is spoken, we see the spirit or memory of the protagonist's wife emerging from the next room, dressed in an elaborate Chinese opera costume that passes for a bridal gown, complete with a large and heavy crown-like headdress. Meanwhile, the actor playing the protagonist is crossing behind camera and changing costume, reentering frame left and entering his own memory-fantasy of their wedding night, where the seeming innocence and desire from their previous scene together are starting to be replaced by feelings of experience and constriction, mirroring the sentiment of the poem.

(still from *Gavagai* (*The Weary Bride* scene))

After the voiceover of the protagonist finishes reading the poem, the camera follows the spirit or memory of the protagonist's wife as she returns to the room she'd emerged from, with the protagonist exiting frame right. While the camera returns to its original position, the actor playing the protagonist is again crossing behind camera and changing back into his original costume, and the camera picks him up now returned to his starting position.

(still from *Gavagai* (*The Weary Bride* scene))

For the most part, this is how the scene was written or intrasemiotically translated or adapted from poem to screenplay (*Gavagai* shooting script, p. 13-14) —

INT. HOTEL SUITE - NIGHT

The camera tracks over Carsten's carefully unpacked possessions. Perfectly folded clothes, a BlackBerry and a laptop, and an assortment of upscale toiletries, including a straight razor, are lined up immaculately by the sink. There's also a small, white TRAVEL URN.

Carsten sits or stands at a desk, pen and paper and the book of poetry before him. There's a glass of scotch on the desk. He pauses and turns and looks toward the empty bedroom. We pan off him toward the bedroom.

GHOST/ANGEL (V.O.)
(*"The Weary Bride," by Tarjei Vesaas*)
The scent of all my summers is a wreath about my hair, is this all? So few and fast!
so inexpressible were my short summers,
with hidden sap
and desire.

Over by the bed, Lìxúe wears a white *chezi*, or informal, basic Peking Opera gown, and has a crown in her hair. She leads Carsten, now dressed in a simple black suit, toward the bed, where she begins to undress.

GHOST/ANGEL (V.O.) (Cont'd)
(*"The Weary Bride," by Tarjei Vesaas*)
Tonight the lamps flicker in the dance.
My bridal night --
The eyes of the room seek, wherever *I am,*
and the eyes of the room absorb. My flicker is hidden.
My foot has quickly wearied.
My wreath --
my wreath is heavy.

As the camera follows, a wall intersects, and we pan around to see Carsten, back at the desk in the clothes he was wearing, looking into the camera.

Carsten looks at the empty bed, then looks back toward his notebook. He finishes the scotch, then resumes writing.

FADE TO BLACK.

—and we intersemiotically translated or adapted it from screenplay to film in a fairly literal or direct manner (we changed the color of the *chezi* to yellow, and in post-production, we decided to use the protagonist's reading of the poem instead of his late wife's reading, among other minor alterations). We were working on a closed set, so particulars like weather, sunlight, and crowds were not an issue; we were working with classically trained actors who rarely deviated from the screenplay; and we were fortunate enough to find a two-hundred-year-old monastery that had been converted into living quarters that had rooms large enough to stage the complex 35mm Arriflex camera movement.

Due to creative choices, logistical or budgetary choices, and other influences that occur during the process of production, we weren't able to or we specifically chose not to directly translate or adapt every scene from the screenplay to film. In the case of the poem used for the scene on the rocky mountaintop, when the protagonist scatters his wife's

ashes, like the earlier scene based on *The Weary Bride*, again, the screenplay was somewhat of an indirect translation or adaptation of the poem. For this scene, in which the protagonist scatters his wife's ashes, we chose the poem *Out of Now*, a poem about longing and loss. On the one hand, the protagonist is still searching for her, and searching for her in her unfinished translations; on the other hand, the protagonist is trying to let her go, and trying to let go of his attempts to finish her translations as well. But his attempts at ceremoniously scattering her ashes and then burning the translations initially fail or backfire; the burning papers get spread in the breeze and start a number of small fires in the underbrush, which he (and then his guide) have to stamp out and extinguish.

FADE IN:

EXT. SCENIC OVERLOOK - DAY

Carsten stands by a rail overlooking a valley. The travel urn is on the ground, nearby.

Carsten reads from the notebook. Niko waits back by the minivan.

GHOST/ANGEL (V.O.)
(*"Out of Now," by Tarjei Vesaas*)
You leave -- your dream of now
is left with me
like yes behind warm rocks. Your longing to grow
out of now
-- your great longing -- leaves too.
Imprint of a girl's foot lightly in the ditch –
So nakedly helpless.
A spoiled foot
a soiled body
on the way to bathe in sun.
A blazing sun,
that will find you bathing by yourself
and drive you closer and closer to what you seek.

Carsten closes the notebook and puts it in his back pocket. After a long moment, he speaks to the travel urn.

CARSTEN (in GERMAN)
I thought if I did this, it would somehow honor you, and I thought it might take away just some of the pain. But it didn't. I don't feel a thing. If anything, it only hurts even more now.

After another long moment, he picks up the travel urn and carefully opens it.

CARSTEN (in GERMAN)
I'm so sorry, Lìxúe. I miss you so much.

He scatters the ashes. When he's finished, he tears the pages of translated poetry from the notebook and crumples them into a ball. He sets them on fire and drops them into a nearby grill, where the Chinese characters twist in the flames before turning to ash and dissipating in the wind.

Some of the ashes start a small fire in the dry grass nearby. Carsten rushes over to stamp them out, and another small fire breaks out, and then another.

Niko rushes over and helps Carsten stamp out the small fires. When they're finally finished, Carsten turns and walks back toward the minivan without saying a word. Niko looks over the scattered ashes for a moment. A moment later, he follows after Carsten.

FADE TO BLACK.

That was how the scene was written. However, the morning that we set out to shoot the scene, it was raining, and the forecast called for more rain throughout the week; being an independent production with a limited budget and limited shooting days, there seemed to be no solution to avoiding the rain for this scene, so en route to the location and at the location, we had to adapt or adjust the scene to fit the situation. Rather than have the protagonist struggle to extinguish a spreading fire, which was an impractically or impossibility, we asked the actor to struggle to light the fire; we asked the actor playing

the guide to then help join him in throwing the papers off the mountaintop rather than burning them.

(still from *Gavagai* (*Out of Now* scene))

Dramatically or thematically, the scene wasn't about a fire, anyway. It was about the feeling of the poem and of the moment—the feelings of grief and loss and futility and surrender—and the protagonist's failure to find closure or meaning in finishing his wife's work and scattering her ashes, yet finding and making a connection and meaning somehow in sharing this experience with the driver. We understood what specific elements of the source material we were trying to translate or adapt—feelings or themes as opposed to specific details—and these were communicated to and understood by the actors who were performing the scene. In the rare position of being both writer and producer of the film, present on location, I had the opportunity to be involved in both the intratextual translation of the story, from source to screenplay, and the intertextual translation, from screenplay to film. In terms of the quality of the intersemiotic translation

from screenplay to film, this was more of a case of indirect translation or adaptation. While much of the intrasemiotic translation or adaptation from the source material of Vesaas' poetry to the screenplay was indirect, much of the intersemiotic translation or adaptation from the screenplay to the film was more direct or literal, though the qualities of direct or indirect translation or adaptation tend to reflect points upon a spectrum rather than absolutes.

The experience of writing and producing *Gavagai* led me to reexamine the process of adaptation in screenwriting. Adaptation has always been pervasive in cinema, since its roots in Europe in the late 19th and early 20th centuries; "among the earliest films were adaptations of literary works… if we take the year, 1900, for instance, we find titles such as *Romeo and Juliet*, *Aladdin and the Wonderful Lamp*, *The Stocking Scene* from "*Naughty Anthony*," and a series of films entitled *Living Pictures* (1900), described on the Internet Movie Database (IMDb) as 'faithfully representing well-known art masterpieces'" (Cartmell 2014, p. 2). Adaptation continues to be a mainstay in cinema in the 21st century; in 2017, adaptations made up more than 50% of the top-100 grossing U.S. films (Follows 2018, para. 10) and two-thirds of the Oscar nominations for Best Picture (Donnelly 2017, para. 2-10), and adaptation sources continue to evolve over time, now regularly including not only literature, plays, journalism, and real-life events, but also video games (such as 2019's *Pokémon Detective Pikachu*), toys (The LEGO Movies), songs (including the 2013 Brazilian crime drama *Faroeste Caboclo*, based on the song of the same name), board games (such as 2012's *Battleship*), theme park rides (for example, the *Pirates of the Caribbean* films), and graphic novels (including the 2013 Cannes Film Festival Palme d'Or winning film *Blue is the Warmest Color*). Adaptation isn't just endemic to

screenwriting, either; it seems to have continued from other, earlier forms of storytelling, including theater. “Shakespeare was himself an adapter and imitator, an appropriator of myth, fairy tale, folklore, the historical chronicles of Holinshed, and the prose fiction and poetry of his day, as well as classical texts by Ovid and Plutarch” (Sanders 2016, p. 59), and taking it a step further, “even writers such as Ovid, Aeschylus and Euripedes, whom we might consider to be the source of much contemporary literary and cinematic adaptation of myth, were themselves refashioning previous mythic traditions” (Sanders 2016, p. 81). The critic Roland Barthes even believed that the propensity for adaptation and translation is ingrained—“we can say that the fundamental character of the mythical concept is to be *appropriated*” (Barthes 2012, p. 229). The critic Walter Benjamin agreed; highbrow or lowbrow, arthouse or commercial, he wrote in his essay *The Storyteller: Reflections on the Works of Nikolai Leskov*, “storytelling is always the art of repeating stories” (Benjamin 2019, p. 35).

Over the years, fidelity in the film adaptation discourse has diminished or even disappeared as a criterion of evaluation. But if fidelity or literal meaning in an adaptation cannot or should not be achieved, what kind of meaning can or should be carried from hypotext to hypertext—from source to screenplay, and/or from screenplay to film? And if there is such meaning, how could this meaning be identified, measured, and discussed as objectively as possible among filmmakers to avoid misunderstanding or mixed, missing, or unclear meanings during the collective, dialogic process of intersemiotic translation that occurs during filmmaking, in both the writing process and also in the actual production? If screenwriting faces the same challenges that intersemiotic translation

does, could screenwriting also be analyzed and discoursed using theoretical and methodological principles of translation studies?

These are the questions I intend to answer in the next sections, first by the creation and explanation of a model for screenplay adaptation analysis, incorporating elements from literary theory as well as adaptation and translation theory and studies, and then by the descriptive, comparative, and interpretative analysis of *Gavagai* as well as the multiple film adaptations or intersemiotic translations of Stanisław Lem's *Solaris*.

Section 2 - A Model for Adaptation Analysis

Before introducing the model for adaptation analysis, this section will first examine the links between the processes and the properties of translation and adaptation. Both translation and adaptation involve the intertextual transfer of meaning, and the comprehension of the transferred meaning in both translation and adaptation relies upon both the context of their creation and the context of their reception. The lines between translation and adaptation began to blur as far back as ancient Rome, when Cicero described translating speeches in *De optimo genere oratorum* not "word for word" ("*non verbum pro verbo*"), but so as to retain style and impact—even back then, translations were already commonly seen as subjective adaptations to an extent (Hubbell 1949, p. 365). Walter Benjamin furthered this belief when he argued that "translation is so far removed from the sterile equation of two dead languages that of all literary forms it is the one charged with the special mission of watching over the maturing process of the original language and the birth pangs of its own" (Benjamin 2002, p. 256). Riita Oittinen, in her work on translation, asked the question, "can we really tell the difference between adapting and translating?" (Oittinen 2000, p. 77). Comparative literature theorist Susan Bassnett didn't seem to believe so, instead arguing that "much time and ink has been wasted attempting to differentiate between *translations, versions, adaptations*… all texts are translations of translations of translations" (Bassnett 2002, p. 78-79). Postmodernist academic Linda Hutcheon also noted the similarities between the two processes—"in many cases, because adaptations are to a different medium, they are re-mediations, that

is, specifically translations in the form of intersemiotic transpositions from one sign system (for example, words) to another (for example, images)" (Hutcheon & O'Flynn 2013, p. 16).

Whether or not one believes that the processes of adaptation and translation are analogous, scholar and critic Patrick Cattrysse pointed out in his book, *Descriptive adaptation studies: Epistemological and methodological issues*, that they possess a significant number of similar properties, including the following:

- both translations and adaptations present artefacts or man-made products that result from a production process, implying that there are context-based creators, actions, end products, and users or receivers;
- both translation and adaptation production processes come from utterances or texts and produce utterances or texts, meaning that both processes are intra- or intertextual first, and intra- or intersemiotic second;
- both translation and adaptation production processes are considered irreversible or one-directional processes, dependent upon the context in which they're produced;
- both translation and adaptation production processes are teleological, or in other words, assumed to be produced for one or more reasons found in their original contexts;
- the notion of both source and target equivalence applies to both translation and adaptation processes;
- the notion of both source and target fidelity applies to both translation and adaptation processes, connected to the "widespread but erroneous

> belief that the translation process would be more faithful to the source text than the adaptation process… the degree of fidelity does not allow distinction between phenomena that have been labeled ‘translation process’ and phenomena that have been labeled ‘adaptation process’ in an absolute, definitive way" (Cattrysse 2014, p. 47-49).

These correspondences between adaptation and translation provide a foundation for building the screenplay adaptation analysis model. Since adaptation and translation are comparable as both textual and creative processes, taxonomies of translation “shifts,” or the differences or variations between a source and a translation, can also be applied towards variations between a source and a screenplay adaptation.

The model will consist of two parts; the first part is descriptive-comparative, which supports comparative analysis between the source, or hypotext, and the screenplay, or hypertext, considering both as texts with specific dramatic aspects in which translation or adaptation shifts can be examined. (Additionally, as will be demonstrated in Section 3, the model supports comparative analysis of the screenplay as a hypotext, or hypotext and hypertext, rather than merely hypertext against the film adaptation; furthermore, the model also supports comparative analysis of the source or hypotext against the film adaptation, skipping the intermediary or transition stage of the screenplay). The descriptive-comparative part will consist of six categories, composed of the six Aristotelian elements of drama—Plot, Character, Thought, Diction, Song, and Spectacle (Aristotle 1902, p. 25)—with contemporary additions and modifications, using terminology from comparative mythology studies (Joseph Campbell), dramaturgy (Lajos Egri), and

screenwriting theory and pedagogy (Frank Daniel via David Howard & Edward Mabley, Syd Field, and Robert McKee).

For the dramatic element that Aristotle termed as *plot*, the terms *adventure of the hero / hero's journey* or *departure, initiation, and return* (Campbell), *main tension, culmination and resolution* (Howard & Mabley), *story line* and *structure* (Field), and *story design* and *structure* (McKee) are essentially synonymous and have been added; the element of *plot* also includes aspects or subcategories such as location, environment (Egri), setting (McKee), world of the story (Howard & Mabley), or ordinary world (Campbell); time period or time frame (Howard & Mabley); genre (McKee); herald (Campbell), inciting incident (McKee, Field), and point of attack or crisis (Egri); and backstory or exposition (Howard & Mabley, Egri, McKee). For the element that Aristotle termed as *character*, the terms *hero* (Campbell) and *protagonist* (Howard & Mabley) are essentially synonymous and have been added; for the element that Aristotle termed as *thought*, the terms *premise* (Egri), *theme* (Howard & Mabley), and *subject* (Field) are essentially synonymous and have been added; for the element that Aristotle termed as *diction*, the terms *dialogue* (Howard & Mabley, Egri), *style* (McKee), *narration*, *speech*, and *voice* are essentially synonymous and have been added. The element that Aristotle termed as *song* rarely, though occasionally, plays a significant role in the screenplay, but it can—for example, in Baz Luhrmann's *Romeo + Juliet* (1996), an adaptation or translation of the William Shakespeare play *Romeo and Juliet*, the use of song or melody specifically through a contemporary rock and roll soundtrack significantly informed the adaptation, and before it appeared in the final film, many of these cues were already in the screenplay, such as the following:

> Benvolio sits in his car in a monk's habit, punching the radio looking for good music.
> TIGHT ON: The system light as the pumping intro to "Young Hearts" kicks in.
> Miraculously with the musical introduction, the darkness is slashed by headlights. A reckless sports car speeds toward the boys and skids to a halt.
>
> (Pearce & Luhrmann 1997, p. 36)

and:

> INT. JULIET'S BEDROOM. DUSK.
> An acoustic guitar version of Joy Division's "Love Will Tear Us Apart." Juliet traces the path of a raindrop on the windowpane as she speaks her thoughts to the storm.
>
> (Pearce & Luhrmann 1997, p. 107)

The element that Aristotle termed as *spectacle*, the last and least important dramatic element according to Aristotle, also rarely plays a significant part in the screenplay. Being the audio and visual elements of drama, the components of *song* and *spectacle* tend to emerge or are significantly shaped and developed in the audio and visual processes of the production and the post-production as opposed to the screenwriting (development or pre-production) process, though it depends upon the source and upon the process of the filmmaker(s) involved (reinforcing Cattrysse's assertation that adaptation and translation both involve products and processes within a complex context of creators, actions, and end products, among other things). These are by no means a definitive list of terms covering all of the dramatic elements (and subcategories or aspects) of source texts, screenplays, and films; they are, however, a starting point for descriptive-comparative analysis, and the semantics or choices of dramatic or narrative terminology can be adjusted and changed based upon user preferences. Furthermore, the elements are

interconnected and interdependent, as opposed to existing independently and not in relation to each other. Citing Aristotle, "the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed" (Aristotle 1902, p. 33).

In the model, each of these categories will include two types of translation or adaptation shifts, incorporating the nomenclature of Jeal-Paul Vinay and Jean Darbelnet's taxonomy of translation shifts or shift types from their work *Comparative stylistics of French and English: A methodology for translation*—in their work, Vinay and Darbelnet claimed that "generally speaking, translators can choose from two methods of translating, namely direct, or literal translation and oblique translation" (Vinay & Darbelnet 1995, p. 31). *Direct* shifts denote a direct or literal translation or adaptation, or, in other words, a concurrence between the hypotext and the hypertext; for example, in the case of William Shakespeare's play *Hamlet* and Laurence Olivier's screenplay for his film *Hamlet* (1948) or Christopher De Vore and Franco Zeffirelli's screenplay for Zeffirelli's film *Hamlet* (1990), in both hypotext and hypertexts, Hamlet is the protagonist, a Danish prince whose father was murdered by Claudius, Hamlet's uncle, and the story is told from Hamlet's point of view, among other literal or direct correlations. *Oblique* shifts, on the other hand, infer that the translation or adaptation is indirect, or, in other words, that there is some sort of alteration or mutation between the hypotext and the hypertext. Again, using the case of William Shakespeare's play *Hamlet* and Tom Stoppard's screenplay for Stoppard's film *Rosencrantz and Guildenstern Are Dead* (1990), in the hypotext, once again, Hamlet is the protagonist, a Danish prince whose father was murdered by his uncle Claudius, Hamlet's uncle, and the story is told from Hamlet's point of view, among other

direct correlations, but in the hypertext, it is Rosencrantz and Guildenstern who are the protagonists, and though Hamlet is still a Danish prince whose father was murdered by his uncle Claudius, Hamlet's uncle, the story is told from Rosencrantz and Guildenstern's point of view, among other oblique or indirect shifts.

Other instances of adaptation and translation studies applied toward texts, including applications of adaptation and translation studies toward novels and film, have used taxonomies of translations shifts that are further broken down into additional classifications. These include the translation shift types used by linguist J.C. Catford, who was the first to ever use the term 'translation shift'—he classified translation shifts into groupings that included *level shifts* and *category shifts*, and then further into subgroupings that included *structure-shifts, class-shifts, unit-shifts (rank-changes),* and *intra-system-shifts* (Catford 1965, p. 75)—and the translation shift types of *modulation*, *modification*, and *mutation* first used by Kitty M. Van Leuven-Zwart in her work involving the application of translation shifts toward the study of Latin American fiction adaptations (Van Leuven-Zwart 1989 & 1990, abstract). Vinay and Darbelnet themselves also further break down their translation shift types of *direct* and *oblique* into seven subtypes or methods—*borrowing*, *calque*, and *literal* translation being types or methods of direct translation, and *transposition*, *modulation*, *equivalence*, and *adaptation* being types or methods of indirect or oblique translation (Vinay & Darbelnet, p. 31-39).

However, given the inconsistency and/or redundancy of Catford's and Vinay and Darbelnet's translation shift type sub-classifications as well as the overlap or lack of clarity between Van Leuven-Zwart's terms of *modulation*, which is defined according to the Merriam-Webster dictionary as "a regulating according to measure or proportion... a

change" (“Modulation” 2019, para. 2-3); *modification*, which is somewhat similarly defined as "the making of a limited change in something... a limitation or qualification” (“Modification” 2019, para. 3); and *mutation*, defined as “a significant and basic alteration” (“Mutation” 2019, para. 1), this model limits itself to the specificity of Vinay and Darbelnet’s two general types—*direct* and *oblique*—which echo the use of *literal* and *free* as general category types as well as Catford’s two general shift types—*level* and *category*—rather than breaking it down into three, six, or more indistinctly or ambiguously defined shift types. Scholarship by Basil Hatim and Jeremy Munday, among others, has disparaged the overcomplexity of unwarranted shift taxonomy, citing that "the decision as to whether a shift has occurred is inevitably subjective since an evaluation of the equivalence of the ST [source text] and TT [target text] units is required... in view of the difficulty, not to say impossibility, of achieving this, many theorists have moved away from the *tertium comparationis*" (Hatim & Munday 2004, p. 32) or use of comparators or shift types to gauge or assist transfer of meaning between source or hypotexts and target or hypertexts; "this has long been a thorny issue in Translation Studies and no one measure has ever been accepted by all" (Hatim & Munday 2004, p. 32). Scholar Gideon Toury, a pioneer of descriptive translation studies, has even abandoned the use of comparators or shift types, preferring to employ a more elastic and expedient or ad hoc approach to counter the negative reasoning required by the use of shifts, which often highlight the limitations of translation (Toury 1995, p. 84). Without completely discarding the use of comparators or shift types, I chose the least subjective and most clearly defined types that I could, given the lack of scholarly consensus regarding their taxonomy. To circle back to Aristotle, whose elements of drama create the foundation for this model as well as the basis for all

dramatic and literary theory, “when you coin a term, it ought to mark a real species, and a specific difference; otherwise, you get empty, frivolous verbiage” (Aristotle 1932, p. 220). Also, following the philosophies of Toury, translation shift analysis is used here as a process of “discovery” and “a step towards the formulation of explanatory hypotheses” (Toury 1995, p. 85) rather than to provide an absolute or definitive reckoning.

As follows is a table illustrating the descriptive-comparative component of the model (the vertical axis of the model is composed of the six Aristotelian elements of drama; the horizontal axis is composed of adaptation shifts or shift types):

Table 1: A model for screenplay adaptation analysis

Taxonomy of Translation shifts / shift types (using Vinay and Darbelnet’s terms) **Aristotelian elements of drama, in bold** (with modifications / additions)	***Direct*** (literal)	***Oblique*** (indirect or free)
Plot *(Story line or structure, Hero’s Journey, MT/C/R)*		
Character *(Hero, Protagonist)*		
Thought *(Theme, Premise, Subject)*		
Diction *(Style, Voice, etc.)*		
Song		
Spectacle *(Visuals)*		

The second component for this model is an interpretive component, which investigates the possible reasons behind the adaptation shifts discovered during the descriptive-comparative analysis. The interpretive component of the model is made up of three

possible motivations or reasons for the shift types: *artistic* (or *aesthetic* or *formal*), *social* (including *political* and *cultural*), and *economic*. *Artistic* (or *aesthetic* or *formal*) motivations highlight the ways and extents in which the hypotext or source material is translated or adapted in the hypertext or screenplay; for example, whereas Laurence Olivier chose to shoot a truncated, two-and-a-half hour version of William Shakespeare's *Hamlet* in his 1948 film, and shot it in a shadowy, claustrophobic black and white manner informed by German Expressionism and *film noir* styles (Guntner 2007, p. 121-122), Kenneth Branagh used the complete manuscript of Shakespeare's play in his four-hour, 1996 version, and he shot it in a bright, spacious style that was perhaps the exact opposite of the visual aesthetic employed by Oliver. *Artistic* motivations also include *formal* motivations, which demonstrate the extent to which the hypertext or screenplay formally alters, modifies, elaborates, contracts, or extends the form of the hypotext in the hypertext; for example, Margaret Atwood's novel *The Handmaid's Tale* (1985) has been adapted into numerous scripted formats, including a film in 1990, a radio play in 2000, an opera in 2010, and a television series in 2017. (These movements can go both ways, too, with films also being hypotexts as opposed to hypertexts; for example, the film *The Producers* (1967) was adapted or translated as a Broadway musical in 2001, and the film *Fargo* (1996) was adapted or translated into a serialized television show in 2014).

Social (including *political* and *cultural*) motivations communicate the importance of context and underscore the interchange between the hypotext's and hypertext's context-based creators, their actions, end products, and users or receivers; another *Hamlet* adaptation, Grigori Kozintsev's *Gamlet* (1964), was very socially and political informed (unlike Olivier's apolitical version which had removed the political elements of the play)

and was strongly influenced by the post-Stalinist era during which it was produced (Guntner 2007, p. 123-124). Lastly, *economic* reasons for shift types reveal the effects of limitation as well as the impact of commercial motivations (or lack thereof). While I was on the faculty at VCU, Tregenza and I executive produced a feature-length, 35mm adaptation of William Shakespeare's *Macbeth*, directed by and starring Angus Macfadyen, which took place entirely in and around a stretch limousine (Angus Macfadyen was in Virginia at the time, filming a television series, and he wanted to film a *Macbeth* adaptation with his fellow actors during their free time; realizing that it would be a good opportunity for our students to work in above-the-line positions on a professional set with renowned actors, we oversaw the production, allowed Macfadyen to use VCU equipment, and gave them a very small budget—hence the motivation for shooting it in and around a limousine during the present day, among other shifts). Being an interpretive component, none of these potential motivations for adaptation shifts can definitively explain why or why not adaptation or translation shifts may have occurred; it is more likely that a combination of reasons motivates most adaptation or translation shifts.

The following section will apply the model toward the screenplay and film adaptations of *Gavagai* as well as the multiple screenplay and film adaptations or translations of Stanisław Lem's *Solaris.* It will then highlight and analyze the specific changes or adaptation or translation shifts. Additionally, the model will be used to attempt to explain the motivations behind the adaptation or translation shifts.

Section 3 – Application of the Screenplay Adaptation Analysis Model

Gavagai (2016)

As mentioned in Section 1, the source material or hypotext for the screenplay for *Gavagai* is the poetry of Tarjei Vesaas—specifically, the translations/adaptations of fifteen selected poems by Anthony Barnett from the book *Beyond the moment: One hundred and one selected poems*. Also as previously discussed in section 1, the translation from source material or hypotext to the screenplay or hypertext for *Gavagai* is fairly indirect or oblique, at least in terms of what Aristotle considered the two most important elements of drama: plot and character.

Table 2: A model for adaptation analysis of *Gavagai*, from the source material of Vesaas' poetry to the screenplay

Taxonomy of Translation shifts / shift types **Elements of drama**	***Direct*** (literal)	***Oblique*** (indirect or free)
Plot *(Story line or structure, Hero's Journey, MT/C/R)*		**X**
Character *(Hero, Protagonist)*		**X**
Thought *(Theme, Premise, Subject)*	**X**	
Diction *(Style, Voice, etc.)*	**X**	**X**
Song	**X**	**X**
Spectacle *(Visuals)*	**X**	**X**

For the element of drama termed as *plot*, the screenplay for *Gavagai* or hypertext is an oblique or indirect adaptation/translation of the source material or hypotext of Vesaas' poetry; the poetry was written with little or no emphasis on the dramatic elements related to plot. This extends to the subcategories or aspects of *plot* as well; since there was little in terms of *plot* in the poems to adapt or translate, there was little in terms of the subcategories or aspects of *plot*, such as time period or time frame (Howard & Mabley); genre (McKee); herald (Campbell), inciting incident (McKee, Field), and point of attack or crisis (Egri); and backstory or exposition (Howard & Mabley, Egri, McKee). The one subcategory or aspect of *plot* that we were able to literally or directly adapt/translate to an extent was location, environment (Egri), setting (McKee), world of the story (Howard & Mabley), or ordinary world (Campbell); Vesaas' Norway was specific and was directly or literally adapted/translated to the screenplay.

For the element of drama termed as *character*, the screenplay is also an oblique or indirect adaptation/translation of Vesaas' poetry; at most, there are minimally drawn, fairly anonymous characters in the poetry. After *plot* and *character*, the attempt at adaptation/translation of Vesaas' poetry is somewhat more direct. Thematically, Vesaas' work is about "the precariousness of communication, and inwardness" (Wilson 2003, p. 21); "concerned with the problems of contemporary life… isolation, anxiety, responsibility, involvement" (Vesaas & Chapman 1971, p. 9); "explicit in its themes of isolation, anxiety and responsibility, yet… also suffused with a ruggedly benign landscape, human affection as well as frailty" (Vesaas & Barnett 2001, cover copy); and "the importance of contact" and "and problems of isolation and involvement" (Chapman 1970, p. 109 and p. 138). Regarding the element of drama referred to as *thought*, the screenplay stresses these

themes as well; the adaptation/translation shift is fairly direct or literal in this case, and the most direct or literal of the six elements of drama.

Regarding the element of drama referred to as *diction*, in many places, Vesaas' poetry is non-diegetically read in voiceover and diegetically read on-screen by the characters in both English translations by Anthony Barnett as well as the original versions written in *nynorsk*; for example, in the scene with the poem *This Was The Dream* (*Slik Var Den Draumen*), the character Niko speaks the Vesaas poem verbatim while looking into and walking toward the camera. In those places, the adaptation/translation shift is again fairly direct or literal regarding *diction*.

(still from *Gavagai* (*This Was The Dream* scene))

In other places, though, the dialogue is not directly or literally adapted/translated from Vesaas' poetry; for example, in the next scene in the film, the scene in which the character Niko proposes to his girlfriend, the dialogue was fabricated and unrelated to Vesaas' poetry. Therefore, the element of *diction* is at times directly or literally translated/adapted

while at other times indirectly or obliquely translated/adapted. The same argument may be made that the adaptation/translation shift for the dramatic element of *song* between Vesaas' poetry and the screenplay is at times fairly direct or literal, too, as attempts were often made to directly translate the musical or sonorous quality of Vesaas' poetry (specifically in the scenes where the poetry does indeed directly adapt/translate Vesaas' poetry in its distinct-sounding, original *nynorsk*, such as the *This Was The Dream* scene and the scene with the poem *The Seed is Sown Blindly* (*Frøet Blir Sådd I Blinde*). At other times, though, the dramatic element of *song* is indirectly or obliquely translated/adapted, particularly in the scenes where the poetry is spoken or read in English as well as the scenes that are accompanied by the original musical score that was not informed by Vesaas' writing.

Finally, a case may also be made that the adaptation/translation shift for the dramatic element of *spectacle* between Vesaas' poetry and the screenplay is often direct or literal—poems refer to visuals including roads, blazes and bonfires, ashes, glass walls, wreaths, flickering lamps, trees, mountains, rain, rivers, stones, shores, and currents, and the screenplay describes and highlights all of these visual elements; furthermore, the entire film was shot in Telemark, Norway, where Vesaas lived and wrote his poetry—while at other times, the adaptation/translation of the element of *spectacle* is somewhat indirect or oblique, since there is rarely any emphasis on the specifics or context of these visuals in the source material. Despite the fact that there seems to be some congruence among four of the six Aristotelian elements of drama, and strong congruence to at least one element of drama, the overall adaptation/translation from source material to screenplay feels fairly indirect or oblique; this seems to reinforce Aristotle's millennia-old

hierarchy of the dramatic elements, in which he declares plot and character as the two most important or impactful—which are also the two least directly or literally adapted/translated dramatic elements in the *Gavagai* screenplay.

In interpreting the adaptation/translation shifts between the hypotext of Vesaas' poetry and the hypertext of the screenplay, as mentioned in Section 2, the interpretive component of the model includes three possible motivations for the shift types: *artistic* (or *aesthetic* or *formal*), *social* (-*political*-*cultural*), and *economic*. Regarding the adaptation/translation shifts in *plot*, unlike in the case of adaptations of books or plays, with Vesaas' poetry, I was essentially working without a plot, other than occasional instances of what McKee might term a "story value" or "beat" rather than an actual "story event" or "scene." This type of adaptation/translation shift can therefore be considered artistically (formally) motivated, since it stems from the variation in form between the mediums of poetry and scripted narrative.

Regarding the adaptation/translation shifts in *character*, again, with Vesaas' poetry, I was essentially working with sketches or hints of characters at most, and sometimes working with no characters at all. Again, this type of adaptation/translation shift can be considered artistically (formally) motivated as well. (The same sort of artistic/formal adaptation/translation shifts generally occur in adaptations or translations of other non-narrative, minimally narrative, or non-linear narrative formats, including paintings, such as the adaptation of Paul Vermeer's 1665 painting, *The Girl With A Pearl Earring*, into a 1999 novel by Tracy Chevalier and ultimately a 2003 film directed by Peter Webber; board games and toys, such as the adaptation of the *Transformers* toys into a live-action 2007 film directed by Michael Bay; and video games, theme parks, and other

media where plots and/or characters are essentially created from nothing or next to nothing).

The adaptation/translation shift for what Aristotle referred to as *thought* is a more direct or literal shift, though there is a fair amount of subjective and time-constrained selection and compression of the thematic material in Vesaas' poetic body of work, since we chose only fifteen poems from among the hundreds that he wrote. That said, the themes in Vesaas' work tend to encompass all of his work, and not just select parts of it. Recent scholarship has co-opted the scientific term 'fractal,' first coined by mathematician Benoit Mandelbrot in his work *The Fractal Geometry of Nature*, and applied it to art and narrative theory; as John Yorke wrote, "(Jackson) Pollock's Abstract Expressionism appears to be chaotic, but dig deeper and it's possible to detect an underlying structure there too. Pollock's paintings are 'fractal'; tiny sections of the work mimic the structure of the whole; simple geometric patterns are repeated in the branching of a tree: remove any knowledge of scale or context and it would be impossible to tell whether you were looking at a twig, branch or trunk; each unit replicates both a smaller and a larger one. And so it is with drama. Stories are built from acts, acts are built from scenes and scenes are built from even smaller units called beats" (Yorke 2013, p. 78). This also echoes Mandelbrot's ideas on *scaling* regarding fractal theory, in which he argues that qualities are essentially identical at all scales (Mandelbrot 1975, p. 1). The same applies to Vesaas' work—each poem is more or less a 'fractal' and mimics or 'scales' the structure or essence of his entire catalog. The shift regarding the dramatic element of *thought* can be classified as an artistically (formally) motivated shift for the same aforementioned reasons, considering

the subjective and artistic choices of which poems to include (or exclude) and how and when to include them.

The same goes for the elements that Aristotle referred to as *diction*, *song,* and *spectacle*. The motivations behind these adaptation/translation shifts are artistic (formal), for the most part; there was a fair amount of subjective and time-constrained selection and compression of these elements.

In conclusion, regarding application of the model toward the adaptation/translation from the source material of Vesaas' poetry to the *Gavagai* screenplay, comparative analysis demonstrates that the adaptation/translation is fairly indirect or oblique regarding the dramatic elements of *plot* and *character*, a mixture of direct or literal and indirect or oblique regarding the dramatic elements of *diction*, *song*, and *spectacle*, and fairly direct or literal regarding the dramatic element of *thought*. The motivations for the adaptation/translation shifts were primarily artistic or formal. (A much more thorough and scene-by-scene comparison of the screenplay and fifteen original poems can be achieved by comparing the materials included in the appendices.)

Regarding application of the model toward the adaptation from screenplay to film, comparative analysis shows that the adaptation/translation of the screenplay to the film is somewhat more direct or literal than the adaptation/translation from the source material of Vesaas' poetry to the screenplay.

Table 3: A model for adaptation analysis of *Gavagai*, from screenplay to film

Taxonomy of Translation shifts / shift types **Elements of drama**	***Direct*** (literal)	***Oblique*** (indirect or free)
Plot *(Story line or structure, Hero's Journey, MT/C/R)*	**X**	
Character *(Hero, Protagonist)*	**X**	
Thought *(Theme, Premise, Subject)*	**X**	
Diction *(Style, Voice, etc.)*	**X**	
Song		**X**
Spectacle *(Visuals)*	**X**	**X**

For the dramatic element of *plot*, the film or hypertext is a fairly direct adaptation/ translation of the screenplay (seen as a hypotext in this case, or both a hypotext and hypertext, as opposed to merely hypertext in the previous analysis). For the dramatic element of *character*, the film is also a fairly direct adaptation/translation of the screenplay. Regarding the dramatic element of *thought*, the film, like the screenplay, addresses themes of isolation, anxiety and responsibility, human affection and frailty, the importance of contact and communication, and the problems of isolation and involvement; the adaptation/translation shift is again fairly direct or literal. The same applies for the dramatic element of *diction*, though the actors, especially Mikkel Gaup, improvised lines from time to time. This can be expected to varying extents in any film production, as numerous agents in addition to the writer and director are involved in the adaptation/translation process. Perhaps William Goldman, the Academy Award-winning screenwriter for *Butch Cassidy and the Sundance Kid* (1969) and *All the President's*

Men (1976), paraphrased this reality best (while also debunking the myth of *auteur* theory) when discussing the example of the film *Jaws* (1975): "Peter Benchley reads an article in a newspaper about a fisherman who captures a forty-five-hundred-pound shark off the coast of Long Island and he thinks, "What if the shark became territorial, what if it wouldn't go away?" And eventually he writes a novel on that notion and Zanuck-Brown buy the movie rights, and Benchley and Carl Gottlieb write a screenplay, and Bill Butler is hired to shoot the movie, and Joseph Alves, Jr., designs it, and Verna Fields is brought in to edit, and, maybe most importantly of all, Bob Mattey is brought out of retirement to make the monster. And John Williams composes perhaps his most memorable score. How in the world is Steven Spielberg the “author” of that? … there’s no author to that movie that I can see." (Goldman 1983, p. 101). According to Goldman, a completed film is therefore a form of dialogic or transtextual intersemiotic adaptation, involving an editor’s adaptation of a director’s adaptation of the actors’ adaptations of the writers’ adaptation, and so on, endlessly branching out in numerous directions.

Perhaps one of the most significant shifts in the adaptation/translation of *Gavagai* from screenplay to film occurs with the dramatic element of *song*. In the screenplay or hypotext, there is essentially no *song* or description of music, other than a fairly direct adaptation/translation at times of the lyrical quality of Vesaas’ poetry. In the film, however, in post-production, a musical soundtrack was created and added by the violin and harp ensemble of Spokane Symphony musicians Jason Moody and Earecka Tregenza. Furthermore, extensive non-musical song or sound was added to the film’s soundtrack by sound editor and sound designer Gisle Tveito (whose credits also include

Joachim Trier's *Oslo, August 31,* Ruben Östlund's *Force Majeure,* and Jan Troell's *Everlasting Moments*). Tveito went back and added layered, atmospheric background sounds of flowing rivers, chattering birds, and wheat blowing in the wind, among other things; though not explicit in the screenplay, these sounds are mentioned in or reinforce the urtext or hypotext of Vesaas' poetry.

Lastly, the adaptation/translation shift regarding the dramatic element of *spectacle* between the film and screenplay is often fairly direct, though in many instances, Tregenza, also serving as his own cinematographer, often composed or found visuals that were often little more than a sketch in the screenplay and sometimes non-existent at all. I also wrote and rewrote the screenplay with the actors, locations, and Tregenza's visual style in mind; Tregenza and I shared the same ideas regarding the film's intended *mise-en-scène*, and I studied Tregenza's three earlier features (*Talking to Strangers* (1987), *The Arc* (1991), and *Inside/Out* (1997), as well as *Werckmeister Harmonies* (2000), the film he shot for Béla Tarr) before writing the screenplay in order to establish opportunities for his particular long-take style of filmmaking. So in a way, I was visually adapting or translating Tregenza's visual style or aesthetic in the screenplay, and then, during the production, he was then adapting/translating (or often expanding) my adaptations/translations of his visual style or aesthetic.

In interpreting the adaptation/translation shifts between the hypotext (or the hypotext and hypertext) of the screenplay and the hypertext of the film, regarding *plot*, much of the motivation was fairly artistic or formal. With Tregenza, the director and cinematographer, also serving as executive producer and editor, and myself serving as the film's lone producer, we were able to follow the screenplay as literally or directly as

possible; it was a truly independent production as well, and the was no input from any studio, executive producers, or financers. All of this was also economically motivated; we were working with a limited budget, crew, and shooting schedule; we were also working with 35mm film and aiming for a strict 3:1 shooting ratio, which required much careful planning and preparation and little time for improvisation or going off-script. Regarding the adaptation/translation shifts in *character*, once we had cast our film, we began specifically tailoring the roles toward the actors; Mikkel Gaup had acted in Tregenza's previous feature, *Inside/Out*, and we wrote the role of Niko specifically for him. While writing the screenplay, I had Andreas Lust in mind for the role of Carsten, and he was the first actor we approached for the role; furthermore, we began discussing and adjusting the roles with Lust and Gaup six months prior to shooting. Again, the motivations for the adaptation/translation shifts were fairly artistic or formally and at times economic.

Regarding interpreting the adaptation/translation shifts in *thought*, I had been unified regarding this element of drama with Tregenza since our initial conversation on Vesaas—in fact, it was the thematic aspect of Vesaas' work that made me bring the poetry to Tregenza in the first place. Though working in different mediums, Tregenza's and Vesaas' oeuvres are thematically similar: sparse, visual, and concrete, deeply challenging though deceptively simple, rooted in stark visual imagery but also touching upon eternal and immaterial themes. Consider the following critical analysis of Vesaas' novel *The Boat of Evening*—"the scaffolding of realistic plot has been in effect removed, and the reader is confronted with little more than a series of images described in highly lyrical language… the result is a book which makes the greatest possible demands on the reader's ability to make associations" (Chapman 1970, p. 161)—compared with the following critical

analysis of Tregenza's *Inside/Out* and *Talking to Strangers*—"the film offers not so much a plot in the usual sense as a series of interlocking characters and events governed... *Inside/Out* requires a certain amount of creative energy from the audience but grandly repays the effort" (Rosenbaum 1999, para. 1) and "the cinematic art of *Talking to Strangers* reminds me of that of Max Ophüls, whose lyrically vertiginous mastery of the track and the crane is also rhapsodic, also bittersweet" (Brody 2013, para. 3). Of all of the elements of drama, the adaptation/translation shifts regarding *thought* seem the least significant or disparate, and whatever shifts there are, if any, were artistically or formally motivated or motivated by economic limitation.

In terms of the adaptation/translation shifts in *diction*, most of the diction or dialogue was translated verbatim from screenplay to film. However, at times, Mikkel Gaup improvised dialogue; whereas Lust and Juuso are classically-trained and had memorized their lines before the production began, Gaup is more or less an untrained or natural actor, and he was rarely "off-book," or performing from memory, regarding dialogue. At times, I had to run lines with him before and even during scenes or in between takes. So at times, the adaptation/translation of the diction or dialogue is oblique, indirect, or free, motivated by artistic reasons (Gaup's, and to an extent, Tregenza's in allowing Gaup to freely adapt the dialogue) as well as economic reasons (we were shooting at low ratios and didn't have the ability to do more than two or three takes per scene).

Regarding the motivations for the adaptation/translation shifts in the element of *song*, which are the least directly or literally adapted/translated elements of drama from screenplay to film, these, too, were artistically motivated. In post-production, there seemed to be something missing from the overall mood or feel of the film; something was

needed to bridge and tie the material together, and one of the ways this was addressed was with the addition of an original musical soundtrack.

As for the dramatic element of *spectacle*, again, any adaptation/translation shifts from screenplay to film were artistically and/or economically motivated. On set, working with the screenplay, Tregenza would spend time blocking and lighting the scene as written while also searching for visual opportunities beyond the written stage direction and dialogue. Though the stage direction and dialogue in the screenplay were specific and clear, the visuals were often little more than a sketch—some one- to two-page scenes translated to six, eight, or even ten minutes of screen time—and Tregenza would more or less improvise or paint the scenes with the actors, props, scenery, and equipment. Perhaps Rosenbaum best summarized this approach in his review of *Talking to Strangers*, which "repeatedly implicates the viewer in its awkward, fractured encounters by emphasizing the rawness and potential wildness of every event—an anything-can-happen feeling that is akin to some of the best jazz improvisations" (Rosenbaum 1999, para. 1). Tregenza also discussed his approach in the director's statement for the film, citing the influence of Jean-Luc Godard's concept of the "definitive by chance" on his working method (Tregenza 2018, para. 12)—"I didn't want elegant effects, I wasn't looking for any particular effects. . . film is a series of blocks. You just take them and set them side by side. The important thing is to choose the correct ones at first go. Ideally, I wanted to get what I need right away, without retakes. If retakes were necessary, it was no good. The impromptu means chance. It is also definitive. What I wanted was to be definitive by chance" (Narboni & Milne 1972, p. 185). There were occasionally economic motivations as well for the adaptation/translation shifts in the element of *spectacle* from screenplay to

film. For example, we couldn't procure a large ferry nor make a company move to a fjord on our budget for the scene involving the poem *You and I Alone in Silence*, so we adjusted the scene to take place on a smaller boat, upon a river; finding a town and a market to shoot the scene involving the poem *This Was The Dream* was too cost-prohibitive, and our line producer had found a nearby church that we were looking to use at some point, so we changed the location from a town's market for that scene to a church. Initially, the role of the ghost was going to be played by a Chinese actress, and not by the same actress playing the role of Mari, but during development, for both economic artistic reasons, we decided to have one actress play both roles.

In conclusion, regarding application of the model toward the adaptation/translation from screenplay to film, comparative analysis demonstrates that the adaptation/translation is fairly direct or literal regarding the dramatic elements of *plot*, *character*, *thought*, and *diction*, a mixture of direct or literal and indirect or oblique regarding *spectacle*, and fairly oblique or indirect regarding *song*. The motivations for the adaptation/translation shifts were primarily artistic, though some were economic as well.

Once again, a much more thorough and scene-by-scene comparison of the film and screenplay can be achieved using the materials included in the appendices.

Solaris (*Solyaris*) (1968)

The first film adaptation of Stanisław Lem's novel *Solaris* (1961) was a two-part, black-and-white version that aired on Soviet Central Television on October 8-9, 1968 with the

title *Solyaris*; it was written by Nikolay Kemasky, and it was directed by Lidiya Ishimbayeva and Boris Nirenburg (Franz 2016, p. 50). The screenplay is not available; the film was released on DVD in Russian in 2009, but it has never been officially released on DVD in English. The analysis will be done using the film with English subtitles commissioned for the *Stanisław Lem on Film* series within the Kinoteka festival of Polish film at the Barbican Centre in London, where the film screened on April 14, 2019 (Barbican 2019, para. 1). Additionally, both my reading as well as Kemasky's, Ishimbayeva's, and Nirenburg's readings of the source material or hypotext of Lem's novel are already intrasemiotic translations: I read the 2011 translation by Bill Johnston, the first ever direct translation of the novel from Polish to English, which was commissioned by the Lem Estate; the previous English translation by Joanna Kilmartin and Steve Cox in 1970 (and the only English translation available until after all three film versions were made) was indirectly translated from a French translation of the original Polish and was considered by many, including Lem himself, as "poor" and "seriously misunderstood" (Priest 2006, para. 3). Kemasky, Ishimbayeva, and Nirenburg were informed by abbreviated Russian translations by V. Kovalsky in the journal Знание–сила (*Knowledge is Power*) (1961, No. 12), M. Afremovich in the Riga journal Наука и те́хника (*Science and Technology*) (1962, No. 4-8), and D. Bruskin in the journal Звезда (*Star*) (1962, Nos. 8-10) as well as a near-complete version of Bruskin's translation in the collection В мире фантастики и приключений (*In the World of Fiction and Adventure*) (Anokhina 2011, p. 85). (The first complete Russian translation of Lem's *Solaris* without cuts, by G. Gudimova and V. Perelman, didn't appear until 1976 (Salynsky 2012, p. 92)).

Therefore, the model here will be used for descriptive, comparative, and interpretative analysis of the adaptation or intersemiotic translation from the source material or hypotext of Lem's translated novel to Ishimbayeva and Nirenburg's film version or hypertext with English subtitles.

Table 4: A model for adaptation analysis of *Solaris* (*Solyaris*) (1968)

Taxonomy of Translation shifts / shift types **Elements of drama**	***Direct*** (literal)	***Oblique*** (indirect or free)
Plot *(Story line or structure, Hero's Journey, MT/C/R)*	**X**	
Character *(Hero, Protagonist)*	**X**	
Thought *(Theme, Premise, Subject)*	**X**	
Diction *(Style, Voice, etc.)*	**X**	**X**
Song		**X**
Spectacle *(Visuals)*	**X**	**X**

For the dramatic element of *plot*, the film is a fairly direct or literal adaptation/translation; "perhaps this is the closest adaptation to the literary source of the novel" (Anokhina 2011, p. 86). This is apparent from the moment the film begins; in this version, as is the case with the novel, the plot begins *in media res*, with the protagonist Kelvin approaching the station on Solaris (the other two film adaptations begin with prologues on earth that did not appear in Lem's novel). The plot of this film continues to closely follow the plot of the novel—both are chronologically told. The ending, in which Kelvin decides to stay on Solaris, is more or less literally or directly adapted/translated from the novel as well. There

are some minor plot digressions or excisions; much of the backstory or exposition regarding “Solaristics” as well as the philosophical and epistemological concerns of the novel is ellipsed or truncated, and the relationship between Kelvin and Harey is more prominent here than it is in the novel. Also, whereas the novel is told in the first person, the film is told in a mixture of the first and the third person omniscient; in a few scenes near the end, Kelvin is not present.

For the dramatic element of *character*, the film is also a fairly direct adaptation/translation of the characters in the novel. The main characters—Kelvin, Harey, Snaut, and Sartorius—are drawn as they are in the novel, for the most part, aside from the minimization or excision of certain details or dialogue, or the creation of minor details or dialogue that did not exist in the novel. In both the source text and the target text, Kelvin is a character having an encounter with something that exists but cannot be reduced to human concepts, ideas, or images. An argument for the ocean-as-a-character could be made, and it could be argued that the ocean-as-a-character is minimized or even removed here. On a lesser note, in Lem’s novel, the deceased Gibarian’s “visitor” is “a giant Negress” (Lem 1961, p. 31), and Kelvin encounters her again later, but in this version, we only see the shadow of Gibarian’s “visitor” in one scene; in profile, the average-sized character has frizzy hair, but it is impossible to tell the color of the character’s skin, and we never see the character except for part of an arm.

(still from *Solyaris* (1968))

As for the dramatic element of *thought*, the adaptation/translation shift between the novel and the film is fairly direct or literal; “philosophically, it’s more faithful to Lem’s original than either of the two features” (Brooke 2019, para. 6), “remaining relatively close to Lem’s structure and concerns” (Bould 2014, p. 22), though the philosophy of the novel is somewhat simplified or altered here in the film. Regarding the dramatic element of *diction*, much of the dialogue is taken directly from the book (though translated into Russian); Kelvin’s internalized philosophical debates from the novel have been significantly reduced, though, as has much of the dialogue. Certain aspects of the dialogue, such as

the epistemological conversations, discussions of God, and reflections on knowledge and science and their nature and meaning, have also been minimized.

For the dramatic element of *song*, in the novel, there is essentially no description of music; however, as Jerzy Jarniewicz pointed out regarding both the source text of Lem's novel as well as its English translation, "Lem's novel abounds in an extremely diverse vocabulary relating to the world of sounds," as well as oft-repeated vocabulary related to the absence of sounds or silence (Jarniewicz 2010, p. 93). In the film, too, there is significant use of sound, such as distorted voices and noises, as well as Galina Koltsina's music score. Lastly, the adaptation/translation shift regarding the dramatic element of *spectacle* between the novel and the film is somewhat direct or literal in places, (for example, within the space station), and somewhat indirect or oblique at times, truncating or glossing over parts from the novel that take place outside of the station or deal with intellectual ideas.

In interpreting the adaptation/translation shifts in *plot* between the novel and the film, the motivation appears to be artistic, social, and economic. Certain plot elements that were altered, reduced, or removed seem to have been done so at times for artistic reasons; for budgetary reasons at times, given the very limited resources in Soviet television; and for political reasons at times. Though the novel was fairly apolitical, at least superficially, any minor political elements or even hints of political elements that didn't correspond with Soviet politics were removed or altered. For example, the novel's fairly ambiguous ending was slightly adjusted to reflect a more triumphalist stance reflective of the Soviet position at the time on matters not only in space but also on the earth—to give

some context, the film aired in 1968, the year of Prague Spring and the Warsaw Pact invasion of Czechoslovakia (Sajip 2019, para. 5).

Regarding the adaptation/translation shifts in *character*, it can be argued that the shift regarding minimizing or obscuring Gibarian's "visitor," "a giant Negress," may have been politically (socially) motivated to avoid colonialist references. (It may have also been motivated for economic or budgetary reasons—there may not have been many black actresses in Russia at the time—or even artistic reasons; the choice of not seeing the "visitor" may have been chosen to make the audience imagine what the "visitor" looked like instead of seeing it.) Furthermore, the shift regarding the minimization or removal of the ocean-as-a-character was likely artistically and politically motivated as well to avoid or minimize philosophical, epistemological, and/or anti-Soviet ideas, though it can also be argued that it was economically motivated, since the technology and budget for the production were limited and creating a solar ocean would have been challenging if not impossible for a Soviet television production.

In terms of the adaptation/translation shifts in the dramatic element of *thought*, the motivations appear to be artistically and socially motivated. Regarding the adaptation/translation shifts in the dramatic element of *diction*, the motivations also appear to be artistically and economically motivated; the filmmakers had to condense the material to get the running time close to two hours. In terms of the adaptation/translation shifts in the dramatic element of *song*, they appear to be artistically motivated—though there was plenty of audible sound in the novel, there wasn't any song, at least in terms of a music score, and the artistic choice of employing Galina Koltsina's music score lent a fantastic, mysterious, and terrifying element to the film, though perhaps obvious or cliché

at times, that wasn't present in the novel. As for motivations behind the adaptation/ translation shifts regarding the dramatic element of *spectacle*, they appear to be artistically motivated as well; the novel is fairly intellectual, whereas the medium of cinema is fairly visual, so much of the novel is impossible to directly or literally visually adapt/translate, giving the filmmakers significant latitude regarding their choices. The filmmakers were also limited by budgetary and technological constraints. Working in black and white, they chose to employ expressionist and film noir lighting techniques. The filmmakers also often accentuated the mental and physical claustrophobia of the story with the square television framing.

(still from *Solyaris* (1968))

To summarize, regarding application of the model toward the adaptation/translation from the Lem novel to the 1968 film version, comparative analysis demonstrates that the adaptation/translation is fairly direct or literal regarding the dramatic elements of *plot*, *character*, and *thought*, a mixture of direct or literal and indirect or oblique regarding *diction* and *spectacle*, and fairly oblique or indirect regarding the dramatic element of *song*. The motivations for the adaptation/translation shifts appear to be primarily artistic and economic, though some appear to be social.

Solaris (1972)

The second film adaptation of Lem's novel was written by Fridrikh Gorenshtein and Andrei Tarkovsky and was directed by Tarkovsky. Gorenshtein and Tarkovsky wrote the first version of the screenplay in 1969, in which two-thirds of the action took place on earth and new characters were introduced to the story, but that version is lost (Tarkovsky, Synessios & Powell 1999, p. 130). The analysis here will be done using the third and final version of the literary script or screenplay (1969), taken from the Mosfilm archives (Salynsky 2012, p. 94-236). This version of the screenplay is also the version that Tarkovsky used for the directorial development or director's script (Salynsky 2012, p. 237).

Therefore, the model in this case will be used for descriptive, comparative, and interpretative analysis of the adaptation/translation from Lem's novel to Gorenshtein and Tarkovsky's third and final version of the literary script or screenplay. Once again, I am

using Bill Johnston's 2011 English translation of *Solaris*, and a translated version of Gorenshtein and Tarkovsky's screenplay from its original Russian. Gorenshtein and Tarkovsky also used a translated version of *Solaris*, into Russian, which was "shortened by censorship" (Salynsky 2012, p. 71-72). It is unclear what impact, if any, Ishimbayeva & Nirenburg's 1968 adaptation of had on Gorenshtein and Tarkovsky's screenplay; Tarkovsky claimed not to have seen it (Salynsky 2012, p. 15). He had read Lem's *Solaris* as early as 1963, and he had reputedly been planning to develop *Solaris* as a film well before Ishimbayeva & Nirenburg's production (Salynsky 2012, p. 16), though "it is impossible to imagine that none of the people employed on the film saw the TV version over which the work was going on, and that Tarkovsky did not hear anything about it" (Anokhina 2011, p. 88).

Table 5: A model for adaptation analysis of *Solaris* from Lem's novel to Gorenshtein and Tarkovsky's third and final version of the literary script or screenplay

Taxonomy of Translation shifts / shift types **Elements of drama**	***Direct*** (literal)	***Oblique*** (indirect or free)
Plot *(Story line or structure, Hero's Journey, MT/C/R)*	**X**	**X**
Character *(Hero, Protagonist)*	**X**	**X**
Thought *(Theme, Premise, Subject)*		**X**
Diction *(Style, Voice, etc.)*	**X**	**X**
Song		**X**
Spectacle *(Visuals)*	**X**	**X**

Regarding the dramatic element of *plot*, Gorenshtein and Tarkovsky's screenplay is at times a fairly direct or literal adaptation/translation of Lem's novel, while at other times, a fairly indirect or oblique adaptation/translation. For example, though many plot points and the basic structure from the novel remain—"staying largely faithful to plot and action… the deaths and resurrections of Hari… her two dresses which have to be cut open, the scientists' visitors—all of these are incidents in the story" (Tarkovsky, Synessios & Powell 1999, p. 130)—much of the novel's plot was condensed, cut, and altered; much of the exposition or background of "Solaristics" from Lem's novel was also condensed, cut, and altered. Rather than begin the story *in media res*, like Lem's novel (and like Ishimbayeva & Nirenburg's adaptation), Gorenshtein and Tarkovsky begin with a long prologue on earth. Unlike Ishimbayeva & Nirenburg's adaptation, however, but corresponding with Lem's novel, throughout the plot, there are many expressive scenes of the surface of the planet Solaris. Differing from Lem's novel, however, there are specific scenes regarding the city on Earth that almost read like a Hollywood science fiction screenplay, with "moving sidewalks," "crowded skyscrapers of bizarre forms," and a "variety of vehicles that sailed, flew, rolled, and slid around" (Salynsky 2012, p. 140). The ending in Gorenshtein and Tarkovsky's screenplay also differs from the ending in Lem's novel; in the screenplay, Kelvin splits into two characters—a real person and a Solarian phantom. Therefore, regarding *plot*, the adaptation/translation shifts are varied; the screenplay is at times a fairly direct or literal adaptation/translation of Lem's novel while at other times a fairly indirect or oblique adaptation/translation.

In terms of the dramatic element of *character*, there are, for the most part, the same principal characters from Lem's novel, and they have, for the most part, the same

characteristics, though altered or expanded at times to differing extents. For example, in the novel, Kelvin never meets Burton, but in the screenplay, they have a relationship and scenes together. In both the source text and the target text, again, despite minor changes or adjustments, Kelvin is a character having an encounter with something that exists but cannot be reduced to human concepts, ideas, or images. As was the case with Gibarian's "visitor" in the Ishimbayeva & Nirenburg adaptation, again, Gorenshtein and Tarkovsky move away from Lem's "giant Negress" and replaced her with "a girl of about 12, in short skirt, red-haired, slim…" (Salynsky 2012, p. 164). There is a character of Kelvin's ex-wife, named Maria, who has a significant role; the astronaut Moddard's role is expanded, Burton's role is expanded, and so are the roles of Kelvin's father and mother. The ocean-as-a-character exists more than it did in the Ishimbayeva & Nirenburg adaptation, though, and it is similar to the ocean-as-a-character in Lem's novel. Therefore, regarding the dramatic element of *character*, just like *plot*, Gorenshtein and Tarkovsky's screenplay is a mixture of a direct and indirect adaptation/translation of Lem's novel.

For the dramatic element of *thought*, Gorenshtein and Tarkovsky move further from the thought or themes of Lem's novel than they do regarding *plot* and *character*. While Lem's novel focuses on the themes of human sensory experience, the nature of memory, and the inadequacy or impossibility of communication or translation, in Tarkovsky's proposal to Mosfilm regarding a screen adaptation of Lem's novel, though supporting the thought or themes in Lem's work, Tarkovsky stresses what he believes is the most important theme or element of the story: "the notion of human love and its ennobling and transformative powers" (Tarkovsky, Synessios & Powell 1999, p. 129), stressing that "the whole emotional atmosphere of the film and its plot, by the way, are

based on the line of Hari and Kelvin's relations… in the relationship between Kris and Hari, not only is the theme of all-overcoming (even the ocean) of love, but the idea of a person re-experiencing his centuries-old past and overcoming them is concentrated here... man conquers in himself the evil and is purified before the final battle of his mind for the future, for progress, for the beauty of the human soul" (Salynsky 2012, p. 929-930). In terms of the dramatic element of *thought*, Gorenshtein and Tarkovsky's screenplay is an indirect or oblique adaptation/translation of Lem's novel.

Regarding the dramatic element of *diction,* in many places, the adaptation/ translation shift is again often fairly direct or literal regarding *diction*. For example, in both Lem's novel and Gorenshtein and Tarkovsky's screenplay, the character Snaut/Snow's speech regarding the motivation of their mission is almost word-for-word the same (in Lem's novel, translated by Kilmartin and Cox, Snow says "We don't want to conquer the cosmos, we simply want to extend the boundaries of Earth to the frontiers of the cosmos... We are only seeking Man. We have no need of other worlds. We need mirrors" (Lem 1970, p. 75), while in Gorenshtein and Tarkovsky's screenplay, translated by Synessios and Powell, Snaut says "We don't want to conquer any cosmos. We want to extend the Earth to the utmost of the cosmos... We don't need other worlds. We ne... need mirrors" (Tarkovsky, Synessios & Powell 1999, p. 172)). In other places, though, the dialogue of Gorenshtein and Tarkovsky's screenplay is quite dissimilar from Lem's novel—for instance, Kris and Snaut's discussion of Miguel de Cervantes' *Don Quixote* in the same scene in Gorenshtein and Tarkovsky's screenplay (Tarkovsky, Synessios & Powell 1999, p. 172) doesn't exist in any form in Lem's novel—and the adaptation/translation shift is indirect or oblique.

The adaptation/translation shift for the dramatic element of *song* between Lem's novel is indirect or oblique, or non-existent; as previously mentioned, there is essentially no song in Lem's novel, and the elements of song or sound are vague in Gorenshtein and Tarkovsky's screenplay as well. Lastly, a case may also be made that the adaptation/translation shift for the dramatic element of *spectacle* between Lem's novel and Gorenshtein and Tarkovsky's screenplay is at times direct or literal. Much imagery of *Solaris* itself is described in Gorenshtein and Tarkovsky's screenplay; many effects are planned "precisely following the plan of the novelist: Shot 260. 'The pink curtain at the end of the corridor was ablaze, as if set on fire from above.' Shot 261. 'The flames of a gigantic fire occupied a third of the horizon. Waves of long, thick shadows rushed headlong toward the station. After a 2-hour night, the second, blue sun of the planet rose.' Shot 273. 'The room was filled with a sullen red glow…'" (Salynsky 2012, p. 59)—while at other times, the adaptation/translation shift for the dramatic element of *spectacle* between novel and screenplay is fairly indirect or oblique. The futuristic city, certain characters, and the entire opening on earth appear nowhere in Lem's work.

In interpreting the adaptation/translation shifts between Lem's novel and Gorenshtein and Tarkovsky's screenplay, regarding the adaptation/translation shift in *plot*, most of the motivation appears to be artistic, in the compression or selection of material from the medium of fiction to the medium of screenwriting. Regarding the adaptation/translation shift in *character* and *thought*, the motivations also appear to be artistic. Whereas Lem stated his desire "to create a vision of a human encounter with something that certainly exists, in a mighty manner perhaps, but cannot be reduced to human concepts, ideas or images" (Lem 2002, para. 14), Tarkovsky created in his own

words, among other things, a morality play within a relationship drama—"this is a novel not only about the clash between human reason and the Unknown but also about moral conflicts set in motion by new scientific discoveries… it's about new morality arising as a result of those painful experiences we call 'the price of progress'" (Abramov 1971, p. 162-165). After reading the screenplay in 1970, before production began, Lem even wrote to Mosfilm, incensed by these 'ideological and artistic' changes (Salynsky 2012, p. 988). To an extent, especially when considering all the back and forth letters and meetings between Tarkovsky, Mosfilm, and the Soviet state, the motivations for the adaptation/translation shifts regarding *thought* can also be classified as political (social), as Tarkovsky was pressured to modify the story to align with the Soviet ideology. In a meeting Tarkovsky had with the editorial board of Mosfilm, many comments and suggestions regarding further work on the screenplay were given to him, including the following:

> "*Lazarev, L.*: It seems to me that all disputes about the nature of scientific knowledge, about the fate of solarization, about the connection between the progress of morality and the progress of science should be reduced. In some places, contradictions arise in the position of the heroes. It seems that a simple reduction will add clarity…
>
> *Boyarova, N.V.*: The first 30 pages should be shortened…. The characters are developed in great detail, but Chris seems to me to be passive, he needs to be more active…
>
> *Budapov, A.M.*: I am not a fan of this script, which is emotionally alien to me.… If you cannot be a man in inhuman situations, then the problem of combining progress and morality ... Recall the Nazis. There should be a clearing in the middle, during which Chris returns to Earth. We need to think about the storylines, this is a film of philosophical and moral issues, not a scenic one…
>
> *Skuybina, N.G.*: I still do not understand why the knowledge of solar science is non-moral… maybe Chris and Hari's relations on Solaris should be made

> more earthly, why Hari again commits suicide…" (Salynsky 2012, p. 992-996).

Regarding the adaptation/translation shifts in *diction*, *song*, and *spectacle*, for *diction*, even when using dialogue from the novel, Gorenshtein and Tarkovsky at times have different characters speak the lines—for example, in the prologue on earth in Gorenshtein and Tarkovsky's screenplay, Kris and the others view Berton's accounts of what he saw while flying over the Solaris ocean on television (Tarkovsky, Synessios & Powell 1999, p. 138-144), while in Lem's novel, Kris discusses reading about Berton's accounts after he is already on Solaris (Lem 1970, p. 39-42). Gorenshtein and Tarkovsky also at times change the lines' context to shift tone and emphasis (Tarkovsky, Synessios & Powell 1999, p. 130); for instance, the delivery of and the context behind the line "perhaps you threw the inkwell, like Luther?" (Lem 1970, p. 70) by Snow/Snaut in the novel by Lem, who was an avowed atheist, carries different meaning in the screenplay by Gorenshtein and Tarkovsky, even when delivered verbatim, as Tarkovsky saw art as having a spiritual function (Johnson & Petrie 2003, p. 35) and was likely using the line to work around Soviet censors, who had ordered him to remove any reference to God or the supernatural from the screenplay (Salynsky 2012, p. 85-1004), in order to indirectly include his spiritual content. Also, the context of the previously cited speech from Snaut/Snow regarding the motivation of their mission, which appears almost word-for-word the same in both Lem's novel and in Gorenshtein and Tarkovsky's screenplay, has a completely different context in the screenplay; "In the context of Lem's work, this speech makes complete thematic sense, but since these issues have barely even been raised in the film, Snaut's words here are more obscure than enlightening, and when he proclaims that "man needs man,"

the ironic connotations of the original are completely reversed," and that dialogue, "which Lem originally intended as a criticism of anthropocentric thinking" (Johnson & Petrie 2003, p. 103 and p. 303), comes off instead as what the film critic Philip Strick coined as "Sovexport rhetoric" (Strick 1973, p. 5). The motivation for the adaptation/translation shifts in *diction* is therefore a mixture of artistic and social (political).

In terms of *song*, there's essentially no song in overt aural storytelling in the novel, nor is there in the screenplay. As for the dramatic element of *spectacle*, the adaptation/translation shift from the novel to the screenplay is artistic as well. This is obvious from the beginning, which Gorenshtein and Tarkovsky chose to set on earth; whereas Lem's novel begins *in media res* on the way to the planet of Solaris, early drafts of Gorenshtein and Tarkovsky's screenplay had as much as two-thirds of the story taking place on earth (Tarkovsky, Synessios & Powell 1999, p. 130), with protracted, meticulous scenes of Kelvin's last day at his father's cottage before leaving for the space station, full of earthly images of reeds and water, trees, animals and vegetation and other images emphasizing the natural world ("Waterweeds sway in the current and a yellow leaf drifts past"; "Big green burdocks in an overgrown field"; "Chris stands on the verandah in the rain... there are cups, apples, plums on the table" (Tarkovsky, Synessios & Powell 1999, p. 135-136)). Even the aseptic, sterile spaceship of Lem's novel, with details of mobile rocket jacks, pressurized gas cylinders, and annular parachutes (Lem 1970, p. 5), is remade and populated with earthly details in Gorenshtein and Tarkovsky's screenplay, such as hammocks, fruit and brandy, vases and flowers, and even Pieter Breughel's painting, *Winter* (Tarkovsky, Synessios & Powell 1999, p. 170, 176, and 180)—which ultimately in the film was not Breughel's *Winter* (or *Landscape with Ice Skaters and Bird*

Trap) but rather Breughel's *The Hunters in the Snow.* Artistically, as it also did with the dramatic element of diction, regarding the dramatic element of spectacle, Gorenshtein and Tarkovsky's screenplay moved from Lem's novel's technological or scientific approach toward a more humanist one.

In summary, there's some congruence among the dramatic elements of *plot*, *character*, *diction*, and *spectacle* between Lem's novel and Gorenshtein and Tarkovsky's screenplay—the adaptation/translation shifts are somewhat direct or literal. Regarding the dramatic elements of *thought* and *song*, however, the adaptation/translation shifts are more indirect or oblique (or, in the case of *song*, non-existent). The motivations for most of the adaptation/translation shifts were primarily artistic. To an extent, every adaptation/translation shift here was also socially—specifically, politically—motivated.

Regarding the application of the model toward the adaptation/translation from Gorenshtein and Tarkovsky's screenplay to Tarkovsky's film, comparative analysis shows that the adaptation/translation shifts of the screenplay to the film are also, like the adaptation/translation shifts from Lem's novel to Gorenshtein and Tarkovsky's screenplay, a mixture of direct or literal and indirect or oblique.

Table 6: A model for adaptation analysis of *Solaris* from Gorenshtein and Tarkovsky's screenplay to the 1972 film

Taxonomy of Translation shifts / shift types **Elements of drama**	***Direct*** (literal)	***Oblique*** (indirect or free)
Plot *(Story line or structure, Hero's Journey, MT/C/R)*	**X**	**X**
Character *(Hero, Protagonist)*	**X**	**X**
Thought *(Theme, Premise, Subject)*	**X**	**X**
Diction *(Style, Voice, etc.)*	**X**	**X**
Song		**X**
Spectacle *(Visuals)*	**X**	**X**

For the dramatic element of *plot*, the adaptation/translation shifts between Gorenshtein and Tarkovsky's screenplay and Tarkovsky's film are a mixture of a direct and indirect. Much of the plot is directly or literally adapted/translated; however, "the plot of the film was condensed," certain scenes, such as the mirror scene in which Kelvin hallucinates and is visited by phantoms, were removed, and the ending, in which Kelvin was split into a real person and a Solarian phantom, was altered to become an ending where Kelvin and his father are at their country home, though on an island on Solaris (Salynsky 2012, p. 40). For the dramatic element of *character*, Tarkovsky's film is also a mixture of a direct and indirect adaptation/translation of his and Gorenshtein's screenplay. Characters' motivations changed and turned inward, some characters' roles are greatly reduced (such as Moddard's), and some characters, such as Kelvin's second wife, were excised. Once more, though, aside from minor adjustments and changes, in both the source text and the

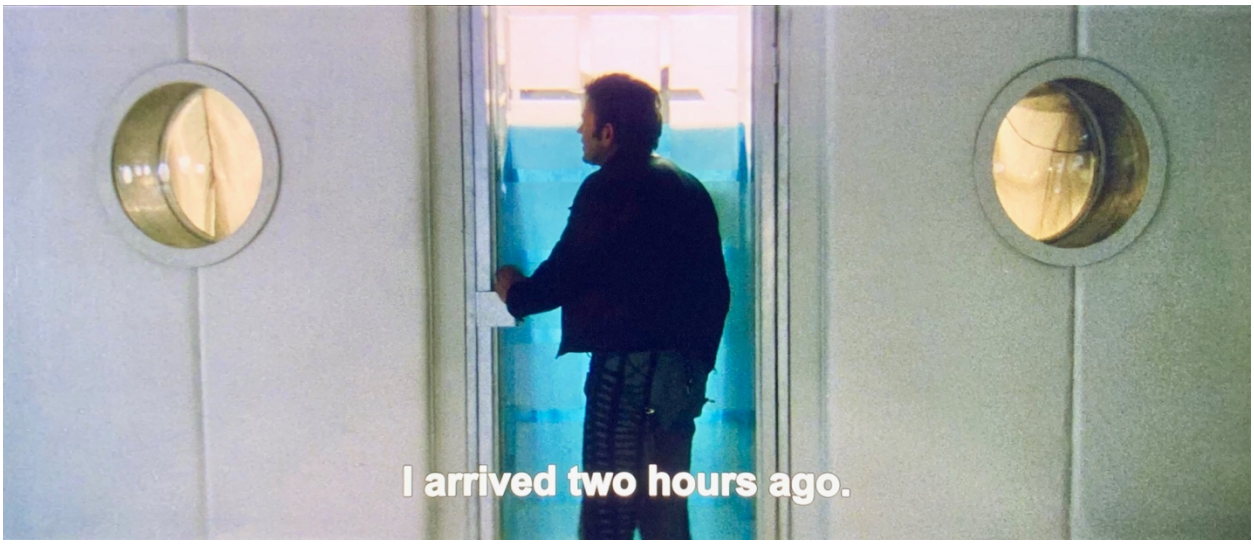
target text, Kelvin is a character having an encounter with something that exists but cannot be reduced to human concepts, ideas, or images.

Regarding the dramatic element of *thought*, once again, the adaptation/translation shifts between Gorenshtein and Tarkovsky's screenplay and Tarkovsky's film are a mixture of a direct and indirect. Some of the themes remain, some disappear (Salynsky 2012, p. 40), and rather than remove the religious subtext, which had been a demand of both Lem and Mosfilm, Tarkovksy instead strengthened it (Salynsky 2012, p. 69). Furthermore, whereas in Lem's novel, the theme could be expressed as "Self-knowledge is essential to the understanding of Otherness," in Tarkovksy's film, the theme could be expressed as "Scientific knowledge is no substitute for spiritual redemption" (Ruddick 2014, p. 91).

In terms of the dramatic element of *diction*, much of the dialogue was cut or condensed; the adaptation/translation shifts between Gorenshtein and Tarkovsky's screenplay and Tarkovsky's film are a mixture of a direct and indirect. As for the dramatic element of *song*, this is the only dramatic element with a completely indirect or oblique adaptation/translation shift; there is no specificity or detail regarding the music or song in the screenplay, but here, unlike in the 1968 version in which Koltsina's score accentuates or even telegraphs the story, Tarkovksy uses Bach's Chorale Prelude in F Minor, "a plea for a divine infusion of faith in a time of despair," to quiet us at the beginning, slow our pace, and "prepare us to be transported into another world" (Bould 2014, p. 28). Later, he uses Artemyev's "electronic not-quite-music/not-quite-sound-effects" to "imply a turbulent hurtling through the cosmos" (Bould 2014, p. 28) and to serve as "ominous cacophonous growling attending the sinister witch's brew of the Solaris ocean" (Ruddick 2014, p. 82).

At times, he also effectively and stylistically uses non-musical song with the diegetic sounds that "allow the world to express itself—as in the stillness that surrounds the *dacha*, intermittently punctuated by bird calls, the sound of rain, and a dog's bark (Bould 2014, p. 47).

Lastly, regarding the dramatic element of *spectacle*, the adaptation/translation shifts between the screenplay and film are a mixture of a direct and indirect. Much of the film is shot more or less as it was written in the screenplay. Compare the following image from the film with its corresponding description in the screenplay:



(still from *Solaris* (1972))

(*"…The main laboratory door was a thick slab of glass inserted into a metal frame. The view inside the glass was obscured by something dark.*
Kris knocked. Silence.
***Dr. Sartorius! shouted Kris. It's Kelvin. I arrived two hours ago."* (Gorenshtein & Tarkovsky, 1969))**

Other details or scenes, however, such as the futuristic city, Kelvin's double, and the planned shots of Solaris itself, were removed.

In interpreting the adaptation/translation shifts in the dramatic element of *plot*, the motivations were primarily artistic; some of the motivations were Tarkovsky's, while others were also influenced or informed by the editorial dictates of Mosfilm and/or the criticism by Lem (these can be argued as socially, or more specifically, politically motivated as well). The adaptation/translation shifts in *plot* were also economically motivated (Ruddick 2014 p. 81). Regarding the adaptation/translation shifts in the dramatic element of *character*, again, though affected by economic limitations, the motivations are primarily artistic; characters such as Kelvin's second wife, were removed, the latter of which had been a demand of both Lem and Mosfilm (Tarkovsky, Synessios & Powell 1999, p. 131). The adaptation/translation shifts regarding the dramatic element of *thought* were artistically motivated; Tarkovsky highlighted or saw different themes in the work than Lem did.

Regarding the adaptation/translation shifts in the dramatic element of *diction*, the motivations were artistic and economic. The motivations for the adaptation/translation shifts in the dramatic element of *song* were artistic as well; there was essentially no song, other than the occasional description of diegetic sounds, in the screenplay. Regarding the adaptation/translation shifts concerning the dramatic element of *spectacle*, specifically the scenes of the planet Solaris, they were artistically and economically motivated. Vadim Yusov, the film's director of photography, claimed that they did not have the technology or budget for the scenes of the planet (Salynsky 2012, p. 59); after Tarkovsky, Yusov, and Mikhail Romadin, *Solaris*' production designer, saw Stanley Kubrick's *2001: A Space Odyssey* at the 1969 Moscow Film Festival, Romadin also claims that Tarkovsky knew he could not match Kubrick's special effects with his limited resources and wanted to

instead do the opposite and create “an atmosphere which would be similar to that which we see in the works of the early Italian Renaissance painter Vittore Carpaccio. The picture is of the embarkment of Venice, sailboats. There are many people in the foreground. But the most important thing is that all these figures seem to be wrapped up in themselves. They don't look at each other or at the landscape; they in no way interact with their surroundings. A strange, ‘metaphysical’ atmosphere of non-communication is created” (Romadin 1990, p. 144-148).

The Healing of the Madman, Vittore Carpaccio, c. 1496 (Gallerie dell'Accademia, Venice)

Once again, with the state influencing every stage of the adaptation process through Mosfilm, it can be argued that the adaptation/translation shifts for every single dramatic element are also to some extent socially, and specifically politically, motivated.

In conclusion, regarding application of the model toward the adaptation/translation from Gorenshtein and Tarkovsky's screenplay to Tarkovsky's film, comparative analysis demonstrates that the adaptation/translation shifts are a mixture of direct or literal and indirect or oblique regarding every element of narrative but *song*, and fairly oblique or indirect regarding the dramatic element of *song*. The motivations for the adaptation/ translation shifts were primarily artistic and economic. (Again, the adaptation/translation shifts for every single dramatic element are also to some extent socially, and specifically politically, motivated.)

That the film is a fairly indirect or oblique adaptation/translation of the screenplay should not come as a surprise; Tarkovsky didn't seem to regard a screenplay a fixed design or set of rules. Instead, it seemed to him to be a text "designed entirely to be transformed into a film and only thus to acquire its finished form" (Bereś 1987, p. 75).

Solaris (2002)

The third film adaptation of Lem's novel was written and directed by Steven Soderbergh. Numerous versions of the screenplay are available. The analysis here will be done using two drafts; one draft dated October 1, 2001, and one dated shortly after principal photography began on May 5, 2002 (Twentieth Century Fox 2002, cover matter). The

October 1 draft lists Soderbergh as the screenwriter, there are no “based on” or sources listed on the screenplay, and the film’s final official credits cite Lem’s novel as the sole source; in an interview, Soderbergh claimed that “he didn't intend Solaris to be a remake of Tarkovsky's film but rather a new version of Stanisław Lem's novel" (Levy 2010, para. 1). However, the draft dated shortly after principal photography began (but with revisions from September 12, 2002, after production finished) cites two sources for the screenplay on the cover—Lem’s novel and the screenplay by Gorenshtein and Tarkovsky (Soderbergh 2002, cover matter). (This citation by Soderbergh encourages further confusion; it seems unlikely that Soderbergh had ever read the screenplay by Gorenshtein and Tarkovsky, which wasn’t widely available in 2001 and differed vastly from Tarkovksy’s final film, as demonstrated in the preceding comparative analysis.) Soderbergh wrote numerous revised drafts in between these two versions (Soderbergh 2002); at some point, Soderbergh added the screenplay by Gorenshtein and Tarkovsky as a source in addition to Lem’s novel, and at another point, before the final credits were assigned, the screenplay by Gorenshtein and Tarkovsky is dropped as a source and Lem’s novel is listed again as the sole source of Soderbergh’s film. It appears that Soderbergh couldn’t make up his mind whether his version was a direct adaptation or translation of Lem’s novel, or a dialogic and intertextual adaptation/translation of Lem’s novel and Gorenshtein and Tarkovsky’s screenplay (and/or Tarkovsky’s film). Since there is no clear accord over the source(s) for Soderbergh’s version—even Lem himself called Soderbergh’s version “a remake of the Tarkovsky movie” (Lem 2002, para. 1)—and since, at least at times, Soderbergh cites both Lem’s novel and Tarkovsky’s screenplay and/or film as sources, in this analysis, both the Lem novel and the Gorenshtein and Tarkovsky

screenplay will be considered hypotexts, and Soderbergh's drafts will be considered hypertexts.

Table 7: A model for adaptation analysis of *Solaris* from Lem's novel (and Gorenshtein and Tarkovsky's screenplay) to Soderbergh's screenplays

Taxonomy of Translation shifts / shift types **Elements of drama**	***Direct*** (literal)	***Oblique*** (indirect or free)
Plot *(Story line or structure, Hero's Journey, MT/C/R)*	**X**	**X**
Character *(Hero, Protagonist)*	**X**	**X**
Thought *(Theme, Premise, Subject)*		**X**
Diction *(Style, Voice, etc.)*		**X**
Song		**X**
Spectacle *(Visuals)*	**X**	**X**

For the dramatic element of *plot*, Soderbergh's screenplays are at times a fairly direct or literal adaptation/translation of Lem's novel and Gorenshtein and Tarkovsky's screenplay, while at other times, especially in the third act or final third of Soderbergh's screenplays, a fairly indirect or oblique adaptation/translation. The plot remains essentially the same throughout Soderbergh's drafts; he begins, like Gorenshtein and Tarkovsky, on earth, with some exposition and context leading up to Kelvin's decision to go to Solaris (in early drafts, Soderbergh even has Kelvin at a cottage in the countryside at the beginning and then in some countryside cottage fantasy on Solaris at the end, essentially mirroring the beginning and end of Gorenshtein and Tarkovsky's screenplay rather than Lem's novel; Soderbergh abandoned this bookending strategy in later drafts, though). Unlike

Gorenshtein and Tarkovsky, who spend thirty pages on this part of the plot, Soderbergh devotes only a few pages. Once on the space station, the main plot of Soderbergh's drafts corresponds fairly literally or directly to the plot of both Lem's novel and Gorenshtein and Tarkovsky's screenplay. Soderbergh even includes material that Gorenshtein and Tarkovsky omitted, such as Kelvin's ghostly visit from Gibarian (Bould 2014, p. 25). In the third act or final third of Soderbergh's drafts, however, the plot deviates significantly from both Lem's novel and Gorenshtein and Tarkovsky's screenplay—it turns out that Snow is not Snow but is rather Snow's "guest"; that Snow has more or less hijacked the mission; that Kelvin must work with Sartorius/Gordon to escape Solaris; and that Kelvin ultimately decides to abandon his attempts to work with Sartorius/Gordon to escape Solaris and instead tries to rejoin Rheya, which he ultimately does. So regarding the dramatic element of plot, Soderbergh's screenplays are at times fairly direct or literal adaptations/translations while at other times fairly indirect or oblique adaptations/ translations.

For the dramatic element of *character*, again, Soderbergh's screenplays are at times a fairly direct or literal adaptation/translation, while at other times, especially in the third act or final third of the film, a fairly indirect or oblique adaptation/translation. He has more or less the same principal characters from both Lem's novel and Gorenshtein and Tarkovsky's screenplay (though he uses the names 'Snow' and 'Rheya' from the Kilmartin and Cox translation of Lem's novel, rather than 'Snaut' and 'Harey,' the names used in Lem's novel and Gorenshtein and Tarkovsky's screenplay—so it is likely that Soderbergh's adaptation/translation is already an indirect adaptation/translation using the oft-faulted Kilmartin and Cox translation of Lem's novel). Again, despite minor

adjustments and changes, in both the source texts and the target text, Kelvin is still a psychologist, headed to the planet Solaris, with a past relationship with a woman he left who then committed suicide, and beyond the superficial traits, like the other versions of Kelvin, at least to an extent, he's a character having an encounter with something that exists but cannot be reduced to human concepts, ideas, or images. The characters develop and alter further from the hypotexts over the course of Soderbergh's drafts; in early drafts, Sartorius is a male, like he is in Lem's novel and Gorenshtein and Tarkovsky's screenplay; in later drafts, Sartorius becomes a female named Gordon. Gibarian's visitor in early drafts is a nude black woman, as she is in the Lem novel; in later drafts, however, it becomes Gibarian's son, deviating from both the Lem novel and the Gorenshtein and Tarkovsky screenplay. In all of Soderbergh's drafts, Snow is not Snow but is rather Snow's "guest," his twin brother, functioning as an antagonist rather than an ally of Kelvin's, the role he serves in both the Lem novel and the Gorenshtein and Tarkovsky screenplay. Additional supporting characters on earth and in flashbacks also vary among Soderbergh's drafts and the hypotexts of the Lem novel and the Gorenshtein and Tarkovsky screenplay. Again, regarding the dramatic element of *character*, Soderbergh's screenplays are at times fairly direct or literal adaptations/translation, while at other times, fairly indirect or oblique adaptations/translations.

In terms of the dramatic element of *thought*, Soderbergh's screenplays are clearly indirect or oblique adaptations/translations of the hypotexts. While Lem's novel focuses on the themes of human sensory experience, the nature of memory, and the inadequacy or impossibility of communication or translation, among other things, Tarkovsky created in his own words, among other things, a morality play within a relationship drama—"in

Solaris, Lem undertook a problem that I can closely relate to…this is a novel not only about the clash between human reason and the Unknown but also about moral conflicts set in motion by new scientific discoveries… it's about new morality arising as a result of those painful experiences we call 'the price of progress'" (Abramov 1971, p. 162-165). Lem himself agreed with this; "he didn't make *Solaris* at all, he made *Crime and Punishment*" (Bereś 1987, p. 75). Soderbergh, however, seemed to be writing a screenplay about memories and relationships; "memory was an issue that I dealt with a couple of times before and this seemed to be a very interesting way of talking about memory—having a character that was a physical manifestation of someone's memory seemed like a very intriguing idea to me... I took a very specific aspect of the book and tried to expand Rheya's character and bring her up to the level of Kelvin" (Andrew 2003, para. 4). Soderbergh also seemed to be writing a screenplay about belief, expanding the sections and allusions from Lem's novel and from Gorenshtein and Tarkovsky's screenplay that touched upon religion and ultimately expanding it as one of his screenplay's main themes. This, too, diverged from the theme or thought behind Lem's novel; Lem himself spoke about Soderbergh's adaptation and stated that "had *Solaris* dealt with love of a man for a woman—no matter whether on Earth or in Space—it would not have been entitled 'Solaris'… I attempted to present the problem of an encounter in space with a form of being that is neither human nor humanoid… this is why the book was entitled 'Solaris' and not 'Love in Outer Space'" (Lem 2002, para. 4 and 14). Regarding the dramatic element of *thought*, Soderbergh's screenplays are indirect or oblique adaptations/translations of both Lem's novel as well as Gorenshtein and Tarkovsky's screenplay.

In terms of the dramatic element of *diction,* in a very few places, the adaptation/translation shift is again fairly direct or literal regarding *diction*, but in most places, the dialogue of Soderbergh's screenplays is dissimilar from both Lem's novel as well as Gorenshtein and Tarkovsky's screenplay; therefore, this dramatic element is for the most part indirectly or obliquely adapted/translated. The same argument may be made that the adaptation/translation shift for the dramatic element of *song* between Lem's novel (as well as Gorenshtein and Tarkovsky's screenplay) and Soderbergh's screenplays; there is essentially no song in Lem's novel, and the elements of song or sound are vague in Gorenshtein and Tarkovsky's screenplay as well.

Finally, a case may also be made that the adaptation/translation shift for the dramatic element of *spectacle* between Lem's novel and Gorenshtein and Tarkovsky's screenplay and Soderbergh's screenplays are at times direct or literal, at least in early drafts of Soderbergh's work. In these, there are direct or literal adaptations/translations of both Lem's novel (for example, Gibarian's visitor is a black woman in Soderbergh's early drafts, and we see glimpses of the roiling surface of Solaris) and Gorenshtein and Tarkovsky's screenplay (visually, especially at the beginning and end, Soderbergh's early drafts mirror Gorenshtein and Tarkovsky's screenplay). However, in later drafts, in terms of spectacle, Soderbergh seemed to be moving away from both Lem's novel and Gorenshtein and Tarkovsky's screenplay; he replaces Gibarian's black female visitor from Lem's novel with a small boy and eschews the beginning and end that mirrored Gorenshtein and Tarkovsky's screenplay. By the latter drafts, the adaptation/translation of the dramatic element of *spectacle* in Soderbergh's screenplays is fairly indirect or oblique.

There seems to be some congruence among the dramatic elements of *plot* and *character* between Lem's novel, Gorenshtein and Tarkovsky's screenplay, and Soderbergh's screenplays—the adaptation/translation shifts appear to be somewhat, though not strongly, direct or literal—and some congruence regarding the element of *spectacle* as well. Regarding the elements of *thought*, *diction*, and *song*, however, the adaptation/translation shifts appear to be more indirect or oblique.

In interpreting the adaptation/translation shifts between Lem's novel (and Gorenshtein and Tarkovsky's screenplay) and Soderbergh's screenplays, regarding the adaptation/translation shifts in *plot*, Soderbergh, as cited above, seemed to vacillate, at least in his own words, between wanting to adapt or translate Lem's novel while at other times wanting to adapt or translate Gorenshtein and Tarkovsky's screenplay (or, possibly more precisely, Tarkovsky's film). At other times as well, particularly with the third act or last third of the film, Soderbergh strays significantly from both sources. This type of adaptation/translation shift seems to be artistically motivated, for the most part. There doesn't appear to be much or any social motivation behind the adaptation/translation shifts, and economically, Soderbergh was working with a significant budget ($47 million, ultimately earning $30 million internationally in box office), making this film in between his two largest-budgeted and largest-earning films (*Oceans 11* (2001), with an $85 million budget and $450 million internationally in box office, and *Oceans 12* (2004), with a $110 million budget and $435 million internationally in box office (IMDb)). It doesn't appear that he had significant studio (social) pressure influencing his adaptation/translation (James Cameron and the executives at Fox produced the film "in a hands-off manner" (Ruddick 2014, p. 87).

Regarding the adaptation/translation shifts in the dramatic element of *character*, they appear to be artistically motivated. There may have been some social or political motivation behind not only removing the character of the "giant Negress," which may be seen as a colonialist or racist trope, but also in Soderbergh's decision to make the character of Sartorius/Gordon a black female. The adaptation/translation shift for the dramatic element of *thought* also appears to be artistically motivated. Whereas the primary theme of Lem's *Solaris*, in the view of Lem himself as well as many of his proponents, "derives from the longstanding failure of human attempts to understand almost anything about this mysterious ocean" (Ruddick 2014, p. 67), Soderbergh seemed to be writing about relationships and about belief; in an interview, he stated that "I should say, the moral of film for me was the line that Gibarian says in the dream 'there are no answers, only choices.' At the end of the day I don't know if it is relevant what we believe or what's true, but it comes down on what do you do? What choice do you make? And the whole film for me was about a character surrendering to something he doesn't understand, that it is a total mystery to him, but at that moment he makes a decision based on what he feels and he lets go of the past and the logic and he is just surrendering. I liked that idea and we constructed the entire film on that" (Felce 2002, para. 34). Finally, in terms of the adaptation/translation shifts in the dramatic elements of *diction*, *song*, and *spectacle*, they appear to be artistically motivated.

In conclusion, regarding application of the model toward the adaptation/translation from Lem's novel (and Gorenshtein and Tarkovsky's screenplay) to Soderbergh's screenplays, comparative analysis demonstrates that the adaptation/translation shifts are a mixture of direct or literal and indirect or oblique regarding the dramatic elements of *plot*

and *character*, and fairly indirect or oblique regarding all other elements; the motivations for most of the adaptation/translation shifts were primarily artistic. In other words, or better yet, in Soderbergh's own words, "I wasn't at all of a mind that the Tarkovsky film could be improved upon; I thought there was a very different interpretation to be had… the analogy that I use was that the Lem book, which was full of so many ideas that you could probably make a handful of films from it, was the seed, and that Tarkovsky generated a sequoia and we were sort of trying to make a little bonsai" (Andrew 2003, para. 1).

Regarding application of the model toward the adaptation from Soderbergh's screenplay to Soderbergh's film, comparative analysis shows that the adaptation/ translation of the screenplay to the film is somewhat more direct or literal than the adaptation/translation from the source material of Lem's novel and Gorenshtein and Tarkovsky's screenplay to Soderbergh's screenplay.

Table 8: A model for adaptation analysis of *Solaris* from Soderbergh's screenplay to the 2002 film

Taxonomy of Translation shifts / shift types **Elements of drama**	***Direct*** (literal)	***Oblique*** (indirect or free)
Plot *(Story line or structure, Hero's Journey, MT/C/R)*	**X**	
Character *(Hero, Protagonist)*	**X**	
Thought *(Theme, Premise, Subject)*	**X**	
Diction *(Style, Voice, etc.)*	**X**	**X**
Song		**X**
Spectacle *(Visuals)*	**X**	**X**

For the dramatic element of *plot*, Soderbergh's film is a fairly direct adaptation/translation of his screenplay. For the dramatic elements of *character* and *thought*, his film is also a fairly direct adaptation/translation of his screenplay. In terms of the dramatic element of *diction*, the film is often a direct adaptation/translation of the screenplay, though at times, it appears that lines were added, dropped, altered, or improvised. Probably the most significant adaptation/translation shift from Soderbergh's screenplay to his film occurs with the dramatic element of *song*. In the screenplay, there is essentially no *song* or description of music; in the film, however, the dramatic element of *song* features prominently. Cliff Martinez's sparse, percussive-driven score adds a haunting and often contrapuntal ambient texture to the film that was not present in the screenplay and is vastly different from Galina Koltsina's fantastic, mysterious score in the 1968 version or the Bach-driven orchestral music and Eduard Artemyev's electronic score from the 1972 version.

The adaptation/translation shift regarding the dramatic element of *spectacle* between the film and screenplay is often fairly direct, though so much of the specificity of portraying Solaris was absent from the screenplay and was likely created in post-production. Take, for example, the following scene from p. 66 of Soderbergh's screenplay (Soderbergh 2002) –

EXT. SOLARIS. Swirling.

And compare it with a still from the accompanying scene of the film –

(still from *Solaris* (2002))

Soderbergh's screenplay often offers little more than a vague sketch of the film's visuals, and the adaptation/translation shift regarding the dramatic element of *spectacle* is fairly indirect or oblique.

In interpreting the minimal and fairly literal or direct adaptation/translation shifts in the dramatic elements of *plot*, *character*, *theme,* and *diction*, the motivations appear to be artistic. Regarding *song*, the motivations appear to be artistic (formal) as well; there are few if any cues to music in the screenplay. As for the motivations behind the adaptation/translation shifts in *spectacle*, they appear to be artistic. Soderbergh was also the uncredited cinematographer on the film (for social reasons, he uses the pseudonym "Peter Andrews" when serving in this role (Snyder 2007, para. 1)); as both director and cinematographer, as well as editor (again, for social reasons, he uses the pseudonym "Mary Ann Bernard" when serving in this role (Snyder 2007, para. 1)), he probably had enough of an idea how he would shoot and edit the piece that he didn't see the need to elaborate in the screenplay.

In conclusion, regarding application of the model toward the adaptation/translation from Soderbergh's screenplay to his film, comparative analysis demonstrates that the adaptation/translation shifts are fairly direct or literal regarding the dramatic elements of *plot*, *character*, *thought*, and *diction*, a mixture of direct or literal and indirect or oblique regarding *spectacle*, and fairly oblique or indirect regarding the dramatic element of *song*. The motivations for the adaptation/translation shifts were primarily artistic. Additionally, whereas the state informed every stage of the adaptation process of Tarkovsky's *Solaris*, the studio behind Soderbergh's *Solaris*, 20th Century Fox, informed every stage, too, so it can also be argued that the adaptation/translation shifts for every dramatic element are also economically motivated just as the adaptation/translation shifts for every dramatic element of Tarkovsky's *Solaris* were socially motivated.

Although Lem was disappointed with the various adaptations/translations of *Solaris*—he stated that regarding Tarkovsky's version, "I have fundamental reservations to this adaptation... the whole sphere of cognitive and epistemological considerations was extremely important in my book and it was tightly coupled to the solaristic literature and to the essence of solaristics as such, and unfortunately, the film has been robbed of those qualities rather thoroughly" (Bereś 1987, p. 75), and he believed that Soderbergh's version strayed greatly from his intentions and the novel's philosophy by focusing on the psychological relationship between Kelvin and Harey (Lem 2002, para. 1-14)—all of the adaptations/translations did to at least an extent explore Lem's intention of wanting "to create a vision of a human encounter with something that certainly exists, in a mighty manner perhaps, but cannot be reduced to human concepts, ideas or images" (Lem 2002). Incidentally, the same applies toward the protagonist in *Gavagai*, who was also

encountering something that certainly exists but cannot be reduced to human concepts, ideas, or images, in his struggle with grief, loss, and the impossibility of translating one language that he didn't understand into another that was also foreign to him. Furthermore, we as writers and filmmakers were struggling ourselves in our own attempts to intra- and intersemiotically translate Vesaas' poetry into a narrative film, and essentially, to a large extent, this is the struggle of all adapters/translators.

Section 4 – Conclusions

"Wie Schiffer sind wir, die ihr Schiff auf offener See umbauen müssen, ohne es jemals in einem Dock zerlegen und aus besten Bestandteilen neu errichten zu können."

("We are like boaters who have to rebuild their ship on the open sea, without ever being able to disassemble it in a dock and rebuild it from its best components.")

—Otto Neurath,
Protokollsätze (*Erkenntnis*), 1932, p. 206

"Gordon: You've jumped out of a plane and you're trying to sew a parachute together while you fall."

—Steven Soderbergh's *Solaris* screenplay,
2nd blue draft revised 9/12/2002, p. 46

The quote above by the philosopher Otto Neurath, which was also cited in the preface to W.V. Quine's *Word and Object* (where Quine first propounded his theories regarding the indeterminacy of translation and the inscrutability of reference), and the quote above from Steven Soderbergh's 2nd revised blue draft of *Solaris* (an original line that was not taken from Lem's text or Gorenshtein and Tarkovsky's script, and which was cut and did not appear in the final version of the film), both uncannily and precisely summarize the fluid and Sisyphean act of adaptation/translation: any sort of perfection or exactitude is impossible, since we are continually building and rebuilding our languages, our modes of communication and media, and even ourselves.

We can, however, use the adaptation model presented in this work as a tool that enables comprehensive, systematic approximation and study of how source texts are intra- and intersemiotically translated into screenplays and then intersemiotically translated into films. Potential applications for the model include pedagogy, where it can be used to study existing film adaptations/translations (and all films fall into this category, as "original" films are at the very least also intersemiotic adaptations/translations of screenplays). The model is not just for educational use or post-mortem analysis of already completed films, though; it is also just as applicable and perhaps even more useful toward the development and refinement of ideas, outlines, screenplays, productions, and even post-production work, both in the classroom and in the professional world—and not only by writers, but also by producers, directors, and anyone else who is involved in the storytelling process.

Among Frank Daniel's many contributions to storytelling theory were the articulation of the basic dramatic circumstance—"somebody wants something badly and is having difficulty getting it"—and reframing this basic dramatic circumstance into three questions that are critical for dramatically troubleshooting both scenes and overall stories: *Whose scene (or story) is it?, What do they want?,* and *What is in their way?* If Daniel's questions can be answered—whether consciously or unconsciously/accidentally—there is a chance that the scene (or story) will dramatically succeed, and the contrary also holds true: "a screenwriter who cannot create an effective and convincing dramatic scene" (or story), which "at its simplest is *Somebody wanting something badly and having difficulty getting it"* "will not be able to hold an audience no matter how compelling the story might be when summarized" (Howard & Mabley 1996, p. 93). Similarly, the model introduced in

this work poses three questions that provide clarification regarding the process of adaptation/translation: *What specific elements of narrative are being adapted/translated?*, *How are these elements of narrative are being adapted/translated?*, and *Why are they being adapted/translated the way that they are?* And similarly, if these questions can be answered—whether consciously or unconsciously/accidentally—there is a chance that the adaptation/translation will be able to hold an audience and communicate some sort of meaning, or thought, as Aristotle termed it, or premise, as Egri termed it, or theme, as Frank Daniel via Howard and Mabley termed it. The contrary also likewise holds true: if it is not clear *what* elements of a source are being adapted, *how*, specifically, they're being adapted, and *why* they're being adapted that way, then there is probably little chance that the adaptation/translation will be able to hold an audience or communicate any meaning, thought, premise, or theme.

To illustrate with an example from pedagogical experience, over the course of two years, I was advising a graduate student who was adapting a short story that had been published by a well-known author into a screenplay. She wrote draft after draft for her student director and their professor, addressing round after round of notes that never once seemed to consider or question which elements of the source text were integral to the adaptation/translation, how they were to be adapted/translated, and why they were being adapted/translated that way. The feedback was primarily composed of subjective, opinionated suggestions at the word, line, and scene level that were unrelated to the fairly objective elements of drama as termed by Aristotle, Frank Daniel, and numerous others. The writer worked like a cab driver whose passengers kept changing their mind regarding the ultimate destination; much time and effort were spent, but no destination was ever

reached, and after two years and dozens of drafts, she abandoned the adaptation. Would this model have helped them? It's impossible to say with any certainty, but it surely couldn't have made the situation or outcome worse.

To illustrate with an example from professional experience, a decade ago, I was working on an adaptation of the King Arthur legend for an established Hollywood producer. I'd co-written a revisionist adaptation/translation of the legend; in our version, King Arthur's bastard son Mordred was the protagonist, and it was told from his point of view instead of King Arthur's, while King Arthur, instead of being the protagonist, was the villain—which the producer, among many producers who'd wanted the screenplay, had thought was a very compelling story, though he'd felt that it was missing something which he couldn't specifically articulate. We spent six months rewriting it for him, addressing round after round of notes that did consider and question which elements of the source text were integral to the adaptation/translation, and how they were to be adapted/translated, but we never got around to considering and questioning why they were being adapted/translated that way, or articulating and developing the element that Aristotle termed as *thought*, or that others termed as *premise* (Egri), *theme* (Frank Daniel via Howard & Mabley), or *subject* (Field). Again, much effort was spent, but after six months, the project went into "turnaround," also known as "development limbo" or "development hell," Hollywood jargon for a film, screenplay, or property that remains in development for an especially long time before it progresses to production, if it ever does at all. Which, in the case of *Mordred*, doesn't appear to be happening any time soon.

Would this model have helped us? Again, it's impossible to say with any certainty, but it couldn't have made the situation or outcome worse. This sort of experience isn't just

confined to the pre-production stage, either. As mentioned in Section 3, Tregenza and I executive produced an adaptation/translation of William Shakespeare's *Macbeth* in 2013 that was set in and around a limousine. From the beginning of the production, there was little consensus among the filmmakers regarding exactly which elements of *Macbeth* were being adapted, how they were being adapted/translated, and why they were being adapted/translated that way, and after completing post-production, and after still being unable to find any consensus regarding these issues, Tregenza and I left the project, which was eventually reedited by its director/producer/star and was renamed *Macbeth Unhinged*. After premiering at the Edinburgh Film Festival, the film received a handful of middling to embarrassing reviews (such as "this interminable cod-surrealist Shakespeare shake-up creeps in this petty pace from overwrought scene to mangled verse, to what very much feels like the last syllable of recorded time" (Gosney 2016, para. 1)), and it was never picked up for release or distribution nor has it appeared at any other film festivals since then. In no way am I criticizing or blaming anyone nor accepting criticism or blame for the outcome of the film, and in no way am I saying that using this model would have solved that production's specific issues. But would it have helped? Once again, it's impossible to say with certainty, but it couldn't have made the situation or outcome any worse.

On the other hand, regarding *Gavagai*, I believe that a mixture of conscious and unconscious alignment with Tregenza regarding *what* elements of Vesaas were adapted, *how*, specifically, they were adapted, and perhaps most importantly, *why* they were adapted that way, led to that film's positive reviews and its year's best list mentions from some of the top American film critics, including *The New Yorker*'s Richard Brody (Brody

2017, para. 1-6; Brody 2018, para. 35, and Brody 2019, para. 3) and the *Los Angeles Times'* Justin Chang (Chang 2017, para. 1-11 and Chang 2018, para. 22), among others. Since writing and producing *Gavagai*, and since beginning to incorporate this way of thinking into my work and into my teaching, I've gone onto adapt three more novels into screenplays, one of which, *The Depths* (https://www.imdb.com/title/tt10472374/), is currently in development with producer Brent Travers (Netflix's *Sergio*), director Vincente Amorim (*A Divisão* and *Motorad*), and star Jonathan Rhys-Meyers (*Match Point*, *Another Me*). My students' work also generally seems to be developing better and quicker, with students from VCU and the DFFB having projects more frequently get made or get funding (of course, the quality of all these projects is open to interpretation, but the odds of just getting things funded and made has improved for myself and for students, and that is a promising sign in and of itself). Can this trend be attributed to the development and use of the thinking behind this model? Again, at the sake of sounding like a broken record, it's impossible to say with any certainty, but there seems to be at least some correlation.

For successful adaptations/translations at least in measurable terms of commercial and critical success where the filmmakers appeared to be consciously or unconsciously aligned regarding what elements of the sources they were adapted, how they were adapting them, and why they were adapting them that way, one need not look far. For example, the 1975 film *One Flew Over The Cuckoo's Nest*, the adaptation/ translation of Ken Kesey's 1962 novel (and Dale Wasserman's 1963 theatrical adaptation of the novel), directed by Frank Daniel's colleague Miloš Forman, received widespread critical acclaim, including the Academy Awards for Best Picture, Best Screenplay, Best Director, Best Actor, and Best Actress, and it grossed $109 million in domestic box office

alone after being shot on a $3 million budget (Box Office Mojo). Forman and his screenwriters Bo Goldman and Lawrence Hauben were consciously or unconsciously aligned regarding the significant oblique or indirect adaptation/translation shifts that they made between the source material of Ken Kesey's novel and the screenplay and ultimate film, particularly in changing the novel's first-person, subjectively-presented, and at times even hallucinatory perspective of the character of Chief to an objectively-presented, third person omniscient perspective that offered deeper insight into all of the characters as well as the character of the institution itself. Or consider the case of Baz Luhrmann's *Romeo + Juliet* (1996), an adaptation/translation of the William Shakespeare play *Romeo and Juliet* (which itself was a dialogic and intertextual adaptation of "Arthur Brooke's versification of Matteo Bandello's adaptation of Luigi da Porto's version of Masuccio Salernitano's story" (Hutcheon & O'Flynn 2013, p. 177)), which received Oscar nominations and awards at the Berlinale, among other critical awards and praise, and grossed $147.5 million after being shot on a $14 million budget (Box Office Mojo). Luhrmann and his co-writer as well as other collaborators of his also seemed to be consciously aligned regarding the significant oblique or indirect adaptation/translation shifts that they made between the source material of Shakespeare's play and their screenplay and ultimate film; in an interview, Luhrmann stated that "after deciding with... my team where we wanted to go, I engaged (screenwriter) Craig Pearce and we went on a very long, methodical journey of structuring and research. At the same time, and this is unusual, I engaged Catherine Martin, who is a production designer, to work with us. So the design and the music developed simultaneously with the script" (Bauer 1998, para. 13). Or take into account the 2011 film *Oslo, August 31st*, which was a remake of the

1931 novel *Le Feu Follet* by Pierre Drieu La Rochelle (and the subsequent 1963 film adaptation/translation by Louis Malle), which received widespread critical acclaim and recognition from bodies including the Cannes Film Festival, Sundance, and the Academy Awards, among numerous others. There are many, many other examples, and most likely, either consciously or unconsciously/accidentally, the filmmakers involved knew exactly what was being adapted, how it was being adapted, and why it was being adapted that way, and they were able to communicate that to their collaborators.

It's even fair to argue that these adaptations/translations improved on the source materials that they were adapted/translated from. As stated by the English director and screenwriter Adrian Brunel in one of the few books on screenwriting that was accessible at Łódź during its nascency, a book that was cited in published works by former rector Bolesław Lewicki, "So long as you don't consciously copy ideas or rely too much on mechanical tricks, you can be "original" even though something like it has been done before. I have seen plays and films that vaguely reminded me in one way or another of others that I have seen before; but often the resemblance is only slight or only one of form; in all other respects they are different and the chances are that the second might be much more "original" than the first, the treatment of the second being genuinely and continually more original than the first" (Brunel 1948, p. 38-39). La Rochelle's 1931 novel, for example, which Malle's and Trier's films were based on, sold few copies when it was first published, received middling reviews at best (one of the few journals that reviewed it called it a "rather sterile short novel" (Kirkus Reviews 1965, para. 1), and it has essentially been forgotten by time, having been out of print in English for over fifty years. In a way, Trier's film adaptation/translation resuscitated the source material of the novel and

furthered a dialogic experience that the novel had begun, thus illustrating André Bazin's prediction regarding how new convergence culture may redefine how we judge and value adaptation. "It is possible to imagine that we are moving toward a reign of the adaptation in which the notion of the unity of the work of art, if not the very notion of the author himself, will be destroyed... the (literary?) critic of the year 2050 would find not a novel out of which a play and a film had been 'made,' but rather a single work reflected through three art forms, an artistic pyramid with three sides, all equal in the eyes of the critic. The 'work' would then be only an ideal point at the top of this figure, which itself is an ideal construct. The chronological precedence of one part over another would not be an aesthetic criterion any more than the chronological precedence of one twin over the other is a genealogical one" (Bazin 2000, p. 27).

This is also apparent with the cases of the source texts of *Romeo and Juliet* and *One Flew Over The Cuckoo's Nest*, which are both continuing to be told and retold, in film and other mediums. There are dozens of *Romeo and Juliet* film adaptations currently in pre-production, production, post-production, or in or coming to theaters, television, or streaming, ranging from independent productions like *Romeo/Juliet* by writer/director A.M. Sannazzaro and *Romeo and Juliet* by writer/director Stephen Armourae; filmed theatrical adaptations by the Royal Shakespeare Company and the Stratford Festival; gay versions such as *Rollo & Jules* by writer/director Noah Gallant and *Romeo and Julio* by director Lesley Elizondo; and modern updates including the low-budget *Romeo and Juliet in Camden* as well as a Hollywood remake of *West Side Story*, which was itself a reimagining of *Romeo and Juliet*, that Pulitzer Prize winning playwright Tony Kushner (*Angels in America*) is writing to be directed by Steven Spielberg (IMDb). *One Flew Over*

The Cuckoo's Nest is also being further explored in Ryan Murphy's forthcoming Netflix television series *Ratched*, which will adapt/translate Kesey's source novel (as well as Wasserman's theatrical adaptation and Forman's film adaptation of Kesey's novel) even further by telling the story of the Nurse Ratched character in the decades leading up to the incarceration of the R.P. McMurphy character (Otterson 2019, para. 4). Incidentally, the television show is being produced by Michael Douglas, who originally produced Forman's film version and whose father Kirk Douglas produced and starred in Dale Wasserman's theatrical adaptation. In some ways, another term often so used by Frank Daniel while analyzing films in Advanced Motion Picture Script Analysis class at the University of Southern California, where I was fortunate enough to be a student of his—*repetition with variation*, or combining familiarity with newness in order to create and maintain interest, a principle which applies to all forms of storytelling, art, and design—applies to adaptation, too. We find endless interest in adaptations/translations, in that we simultaneously reexperience the old while also experiencing the new in complex and layered ways.

By no means does this adaptation model or any other adaptation model offer absolute conclusiveness regarding the measurement and explanation of adaptation shifts, but it does provide a general and thorough structure and nomenclature to promote more effective communication between teachers and students, or peers and collaborators, regarding what is being adapted/translated, how, exactly, it is being adapted/translated, and why it's being adapted/translated. If these things can be communicated in the classroom or on the set, they'll likely be communicated in the end result, and the opposite holds true as well: without a basic language and understanding

regarding the process of intersemiotic translation, classroom discussions and film productions often become Babelian situations of individuals speaking to each other in a cacophony of voices, with so much being said but so little being actually communicated or understood.

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Films:

Gavagai, directed by Rob Tregenza, Norway / Canada / Germany 2016

Solaris (*Solyaris*), directed by Lidiya Ishimbayeva & Boris Nirenburg, Soviet Union 1968

Solaris, directed by Andrei Tarkovsky, Soviet Union 1972

Solaris, directed by Steven Soderbergh, USA 2002

Appendix

Gavagai screenplay (also, the film *Gavagai* and the poems of Tarjei Vesaas, in Norwegian and English, as an appendix to the appendix)

GAVAGAI

Written by

KIRK KJELDSEN & ROB TREGENZA

SHOOTING SCRIPT

FADE IN:

1 EXT. COUNTRY ROAD, NORWAY - DAY 1

Midsummer. An empty country road. There's absolutely nothing going on, and no sound nor sight of man. It almost feels as if there's no one left on earth.

After a long moment, THE FAR-OFF SOUND OF AN APPROACHING TRAIN IS HEARD O.S. We pan to reveal a small, rural train station.

The camera slowly moves toward the station. After a moment, the train stops. CARSTEN NEUER, early 40s, steps off the train, alone, expecting to see a town. He's carrying an expensive duffel bag and satchel, and his rugged, business-casual attire is antithetical to the setting. He seems completely out of place; he also seems exhausted, as if he's been traveling for days.

GHOST/ANGEL (V.O.)
("*The Journey," by Tarjei Vesaas*)

At last we emerged
from the night mist.
No one recognized anyone now.
The faculty was lost on the
journey.
No one asked or demanded:
Who are you?
We couldn't have answered,
we had lost
our names.

Far away hammered
an unbending heart
still at work.
We listened without understanding.
We had come
farther than far.

Carsten walks around the side of the platform and sees nothing but the empty country road. He walks up to the road looking for a taxi, but there isn't any. He looks all around...

...and suddenly, a TRUCK barrels past, shattering the calm and startling Carsten.

Back at the station's platform, the bell rings for the train to depart. Carsten decides to get back on, and he quickly retraces his steps to a ticket office.

He stops on the platform, however, and changes his mind. A moment later, the train pulls out behind him.

Carsten returns to the country road and walks away from us.

2 INT. TOUR OFFICE, SMALL NORWEGIAN TOWN - DAY 2

A small, cluttered, tour office. Posters and pamphlets of DOG SLEDGE DRIVING, RIVER FISHING, ELK SAFARIS, etc.

Scruffy NIKO HAAPASALO, late 30s, sleeps uncomfortably on a couch, using a folded-up jacket as a pillow.

After a long moment, the door opens, ringing an electronic door chime, and Carsten enters. Niko sleeps through it. Carsten approaches the desk.

CARSTEN
Hello?

There's no reply. Carsten sees Niko across the room and approaches him.

CARSTEN
Excuse me?

There's still no reply. Carsten rings a bell at the desk.

CARSTEN
Hello?

Niko wakes with a start. He glances around and gets his bearings.

NIKO
Du vil en elg tur?

CARSTEN
You speak English?

NIKO
A little bit.
(a beat, then)
What time is it?

Carsten checks his watch.

CARSTEN
Quarter after ten.

Niko curses under his breath and gets up from the couch. He walks over to a coffee pot and pours himself a cup of cold, burnt coffee, which he gulps down.

NIKO
So you're here for an elk tour?

CARSTEN
I want to go to Trysil.

NIKO
I beg your pardon?

CARSTEN
I need a car.

NIKO
So rent one.

CARSTEN
I can't.

NIKO
Sure you can. Just go to Hamar-

Carsten interrupts him.

CARSTEN
I can't drive.

NIKO
Why?

CARSTEN
Can you help me or not?

NIKO
We're not a taxi service.

CARSTEN
I can pay you.

NIKO
We only do elk safaris, beaver safaris-

Niko points to a price list on the wall -- Elk Safari, NOK 500 per person, children NOK 250, etc.

CARSTEN
(interrupting Niko, taking out a wad of money)
I'll give you three thousand krone.

NIKO
I beg your pardon?

CARSTEN
And another three for the ride back.

After a moment, Niko heads outside. Carsten follows. Niko leads Carsten to a dilapidated MINIBUS / VAN. Niko opens the passenger door for Carsten, but Carsten ignores him and gets in back, closing the door behind him.

NIKO
(to himself)
Okay, then...

Niko walks around the minivan, gets in behind the wheel, and starts the engine. After a moment, the minivan pulls away.

After another moment, the minivan pulls back around and comes to a stop. Niko gets out and goes over and locks the door to the tour office. Then he gets back in the minivan and drives away.

FADE TO BLACK.

FADE IN:

3 INT. MINIVAN, COUNTRYSIDE - DAY 3

Niko drives through the countryside. Carsten sits in back, looking out at the scrolling landscape.

NIKO
So what's in Trysil?

CARSTEN
Sorry?

NIKO
How come you want to go all the way out to Trysil? There's nothing out there but goat farms and trees.

CARSTEN
It's hard to explain.

NIKO
Try me.

Carsten says nothing.

NIKO
It better not be anything illegal-

CARSTEN
(interrupting Niko)
It's not illegal.

Niko waits, but Carsten says nothing more and stares out the window.

NIKO
All right, then...

After a moment, Niko pops a Sami / Finnish punk music tape into the stereo, something like HANOI ROCKS.

CARSTEN
Do you mind?

Niko shrugs and turns off the music.

NIKO
Suit yourself.

They ride in silence. Carsten continues to stare out at the scrolling landscape. After a while, he falls asleep. We hold on his face.

GHOST/ANGEL (V.O.)

("*June," by Tarjei Vesaas*)

Slender legs are moistened
in the night grass.
Long bending stalks wake up with a
start,
and brush their dew
against passing knees.
A sweet secrecy.

After a moment, they hit a bump in the road, and Carsten is jarred awake. He glances out at the countryside.

4 EXT. COUNTRYSIDE - DREAM 4

Beautiful LÌXÚE, 30s, stands out in the middle of a field, wearing a Peking Opera costume. She walks away, looking back over her shoulder.

GHOST/ANGEL (V.O.) (CONT'D)

("*June," by Tarjei Vesaas*)

Three light taps on the door,
in quiet haste,
in a spellbound night.
A smiling mouth:
am I late?

My flesh is wet with dew,
and fragrant,
and my body a blossom
turned to you.

She walks away on her tight little Chinese slippers after the minivan.

FADE TO BLACK.

FADE IN:

5 EXT. FARMHOUSE - DAY 5

Niko pulls to a stop outside an old farmhouse.

NIKO
Is this it?

Carsten nods and gets out, taking his satchel with him. He walks around the farm. He eventually finds a rock or something offering a good vantage point. He sits and opens the satchel, taking out a book of poetry. Then he takes out a notebook and begins translating the poetry into Chinese characters.

Niko leans against the minivan, watching Carsten from afar.

Carsten continues to work on his translation. After a while, he looks up toward an old gnarled tree in a nearby field.

Lìxúe approaches as the camera pans away from him to her. She pauses shyly and waits. Then...

Carsten, wearing summer clothes, looking younger and happier, walks into the scene. This is a meeting of cultures; they both want to dance, but at this point, they do not know the steps of the other dancer.

GHOST/ANGEL (V.O.)
(*"Your Knees and Mine," by Tarjei Vesaas*)
Your knees and mine.
And the warm moss.
And our young years.

Your shy thirst,
like mine.
And heavy like mine.
God's eye in a sun
ablaze.

(MORE)

GHOST/ANGEL (V.O.) (CONT'D)

Your own confused

in mine:

Goodbye.

Carsten and Lìxúe separate.

Carsten looks toward the old gnarled tree: there's no one there.

Niko finishes a cigarette and stubs it out under foot among six or seven others, perturbed. He looks out at Carsten, who continues to sit on the rocks, writing in his notebook. After a moment, he speaks.

NIKO
Hey man, you almost finished?

Carsten ignores him. After a moment, Niko continues.

NIKO
I gotta get back to my life.

After a moment, Carsten puts away his things and approaches Niko.

CARSTEN
How far is Vinje from here?

NIKO
Shit, that must be five or six hours.

CARSTEN
Can you take me there tomorrow?

NIKO
I don't know...

CARSTEN
I'll pay you.

NIKO
I've got a lot of things to do-

CARSTEN
(interrupting him)
I'll give you another ten.

NIKO
Thousand?

Carsten nods. Niko hesitates, clearly tempted by the money.

The countryside basks in the strange, milky glow of the midsummer night.

FADE TO BLACK.

FADE IN:

6 EXT. SMALL NORWEGIAN TOWN - DAY 6

Niko walks down a street, carrying a cheap bouquet of flowers and a bottle of wine. He peels the price tag off the flowers and flicks it away as he passes a few houses. Eventually, he reaches a house where attractive MARI, 30s, is out in the yard, taking down laundry from the line and folding it. He approaches her.

THE CONVERSATION IS IN NORWEGIAN

NIKO
Hey.

She does not reply. He offers her the flowers and wine.

NIKO
I brought you something.

Again, she does not reply, turning her back to him. He circles around to face her.

NIKO
Don't tell me you're still mad at me?

She still says nothing, again turning her back to him.

NIKO
Listen, it's not that I don't love you or anything. I do. It's just that the timing's not good.

She turns her back to him again, and he once again circles around.

NIKO
Maybe next year.

MARI
That's what you said last year.

NIKO
Mari-

She interrupts him.

MARI
I'm late.

NIKO
For what?

She shoots him a glance.

MARI
What do you think?

He suddenly realizes what she means and curses under his breath, immediately regretting doing so.

MARI
Nice reaction.

NIKO
Wait-

Before he can finish, she turns and walks toward the house, leaving him alone in the yard. His own laundry still hangs on the line, fluttering in the breeze.

GHOST/ANGEL (V.O.)
("*Blocked By Stone," by Tarjei Vesaas*)

The mouth is blocked by a
heavy stone,
and earth with flowers on top
through pelting nights.
But the great rivers run deeper.
The rivers run to the sea
in floods,
run in torrents of floods
clear and muddy,
sometimes bloody.

The mouth is blocked for words.
The silent sea longs.
To rest there.

Niko watches Mari disappear into the house, then turns and looks off into the distance...

He considers going inside but then walks away...

...and as he does, Mari comes back looking for him.

FADE TO BLACK.

FADE IN:

7 EXT. HOTEL ROOM - NIGHT 7

The camera tracks over Carsten's carefully unpacked possessions. Perfectly folded clothes, a BlackBerry and a laptop, and an assortment of upscale toiletries, including a straight razor, are lined up immaculately by the sink. There's also a small, white TRAVEL URN.

Carsten sits or stands at a desk, pen and paper and the book of poetry before him. There's a glass of scotch on the desk. He pauses and turns and looks toward the empty bedroom. We pan off him toward the bedroom.

GHOST/ANGEL (V.O.)
("*The Weary Bride,*" *by Tarjei Vesaas*)
The scent of all my summers
is a wreath about my hair,
is this all?

So few and fast!
so inexpressible were my short summers,
with hidden sap
and desire.

Over by the bed, Lìxúe wears a white *chezi*, or informal, basic Peking Opera gown, and has a crown in her hair. She leads Carsten, now dressed in a simple black suit, toward the bed, where she begins to undress.

GHOST/ANGEL (V.O.) (CONT'D)
("*The Weary Bride,*" *by Tarjei Vesaas*)
Tonight the lamps flicker in the dance.
My bridal night --

(MORE)

GHOST/ANGEL (V.O.) (CONT'D)

The eyes of the room seek,

wherever *I am,*

and the eyes of the room absorb.

My flicker is hidden.

My foot has quickly wearied.

My wreath --

my wreath is heavy.

As the camera follows, a wall intersects, and we pan around to see Carsten, back at the desk in the clothes he was wearing, looking into the camera.

Carsten looks at the empty bed, then looks back toward his notebook. He finishes the scotch, then resumes writing.

FADE TO BLACK.

FADE IN:

8 EXT. DESERTED CAMPGROUND - DAY 8

The minivan is parked near a deserted campground. Niko's off in the background, by the minivan, checking his cell, oblivious. Carsten is foreground, looking off toward mountains.

The camera goes from seeing Carsten first to seeing what he is seeing: A PAIR OF CAMPERS in the distance, a male and a female. Then the camera goes slowly back around to Carsten again, completing a 360.

GHOST/ANGEL (V.O.)
("*Where the Blaze Flared,*"
by Tarjei Vesaas)
Along the overcast road
ashes after spent fire
and signs of breaking up
in dust and heat.

The camera then goes another 180 degrees around, to the campers again, but instead of the campers, it's now Carsten and Lìxúe, and she's trying to pull him along on a journey, echoing the words of the poem; there are even a few SMALL BONFIRES flaring up in the background and to the sides of them, as in the poem.

GHOST/ANGEL (V.O.) (CONT'D)
("*Where the Blaze Flared,*"
by Tarjei Vesaas)
Nothing else.
But the blaze that flared
in the circle of voyagers
disappeared only to the eye
its desire unquenched.

Carsten's reluctant at first, though clearly interested. Lìxúe, persistent, grows from first playful then a bit annoyed, and runs off. He follows after her.

GHOST/ANGEL (V.O.) (CONT'D)
("*Where the Blaze Flared,*"
by Tarjei Vesaas)
They journeyed for a dream
were ready to give their all
intent on their quest
in their unrest,
and the bonfire flares up
on every horizon,
while fresh seekers poke among the
ashes-

The camera then goes another 180 degrees around, completing the second 360, going back to where we began, and Carsten is again back where he started, looking off toward mountains or hills... and we see the two campers again, before they disappear into the distance or off-camera/off-screen.

FADE TO BLACK.

FADE IN:

9 EXT. PICNIC TABLES - DAY 9

Carsten sits at a picnic table outside a roadside snack bar in the middle of nowhere, writing in his notebook. After a while, Niko approaches, carrying a hot dogs and beer. Niko scarfs down a hot dog, washing it down with most of a beer. He looks at Carsten's notebook.

NIKO
So you gonna tell me what you're working on?

Carsten says nothing.

NIKO
Come on, man. I won't tell anyone. I promise.

Again, Carsten doesn't reply.

NIKO
What is it, some *Lonely Planet* guide to the most boring shit in Norway?

Carsten still says nothing.

NIKO
You're not some sort of whacko, are you -- ?

Carsten finally speaks, interrupting Niko.

CARSTEN
I'm translating some poems.

NIKO
Which ones?

CARSTEN
Tarjei Vesaas'.

NIKO
That old bastard? I thought his stuff was already translated.

CARSTEN
Not into Chinese.

Niko chokes on his hot dog.

NIKO
I beg your pardon?

CARSTEN
They were my wife's favorites. She was a writer, from China. She meant to get around to doing it, but then she got sick...

Carsten's voice trails off, growing fragile. He stops, not wanting to show anything.

NIKO
(realizing)
I'm sorry.

Carsten says nothing. An uncomfortable silence. After a long moment, Carsten gathers up his things.

CARSTEN
I'm going to go wait in the van.

He gets up and leaves, leaving his untouched food and drink behind. Niko watches him go, then looks back to his food, no longer hungry.

10 EXT. FERRY, FJORD - DAY 10

Carsten stands at the rail of the deck of ferry chugging its way across a fjord. He stares out at the churning black water behind them. He looks over toward the deck.

After a moment, Carsten sees himself standing by the deck rail, in a suit and tie, studying his BlackBerry. After another moment, Lìxúe, in more modern attire, approaches Carsten, reenacting the moment they met. The stiffness and awkwardness of the first dance is gone.

They walk off, disappearing around a corner, and the present-day Carsten follows after them, searching for them in vain. Meanwhile, Niko is looking for Carsten... almost spying on him. The camera however, sees the two sort of dancing, but Niko never sees Carsten; he is always just seconds too late.

GHOST/ANGEL (V.O.)
("*You and I Alone In Silence,*" by Tarjei Vesaas)

Like a rainy evening
in a summer drought --

The parched lady's mantle
is slowly called to life
by what is happening now.

Heaven and earth --
what is one and what is the other?
One has filled itself with the other
at such an hour,
through such a flow of sweetness.

A fragrance one never learned about
in all one's years of learning
-- now it is here
close to my cheek.
And while the wet dusk deepens
the paths on the water blur
as if to be walked at everything's end,
and the trees on the shore are not trees
but you and I alone in silence,
and the shore is no longer any shore
or boundary.

The camera pans around to see Carsten, back in reality, staring at the empty deck.

He turns and looks back toward their trailing wake, and the wide, empty expanse that the fjord cuts through the countryside.

FADE TO BLACK.

FADE IN:

11 INT./EXT. HOUSE - DAY 11

Mari looks through the cupboards. They're barren. She finds some tea and fetches a teapot. She fills it and puts it on the stove. She goes to light the stove, but it doesn't turn on. She tries the stove again and again. *Is it broken? Or did Niko forget to pay the gas bill again?* Frustrated, she shoves the teapot into the sink and storms out.

We follow her out of the house.

Mari tries to start the car. It won't start. She tries again and again. Nothing. She pounds the horn and shouts out at the top of her lungs.

After a moment, she gets out of the car and starts walking toward town. The camera follows her.

GHOST/ANGEL (V.O.)

("*The Seed is Sown Blindly," by Tarjei Vesaas*)

The idea is a seed,
and the seed in the soil has plans
high as the mountains
and scary as the ocean depths.

It could be a frightening thing
to sow the seed.
It could be just
a sprig of dill.
It could cleave the earth.

As she walks alongside the shoulder of the road, she hears a car approaching in the distance. She turns and tries to thumb a ride, but the driver does not stop. She turns and trudges on.

FADE TO BLACK.

FADE IN:

12 EXT. STREET AND CAFE/RESTAURANT - DAY 12

The minivan pulls to a stop, and Niko and Carsten get out and approach a hotel.

CARSTEN
I'll pay for the rooms.

NIKO
You don't have to --

CARSTEN
(interrupting him)
It's all right. It's my fault we have to stay.

Carsten walks on. Niko spots a tavern near the hotel.

NIKO
Hey, you want to grab a drink before we check in?

CARSTEN
No, thanks.

NIKO
You sure? I'm buying.

Carsten nods and continues toward the hotel. Niko looks after him, concerned. Then he sees a COUPLE walks past the cafe / restaurant, hand in hand. It's almost midnight, but there's still a warm, milky light.

Niko sits at the cafe / restaurant, drinking alone. After he finishes his drink, he waves to the BARTENDER for another.

Niko finishes his drink. Then he looks toward the street and sees an ATTRACTIVE YOUNG WOMAN walking by.

Niko imagines Mari walking through the village, wearing the same outfit as the attractive young woman.

GHOST/ANGEL (V.O.)
("*Invitation," by Tarjei Vesaas*)
(MORE)

GHOST/ANGEL (V.O.) (CONT'D)
Will you give me your hand in the
moonlight,
leaf you are --
Under the open sky. Above the open
chasm.

You and I
are like leaves.
Quickly trembling,
quickly gone.
Come --

Niko stares at the attractive young woman, lost in thought. After a moment, he takes out his cell phone. He opens it, hesitates, closes it, and then opens again and dials.

A moment later, a machine picks up.

THE CONVERSATION IS IN NORWEGIAN

MARI (O.S.)
(recorded voice)
This is Mari and Niko. Leave a
message after the beep.

NIKO
Hey, babe. It’s me. Pick up if
you’re there...

He waits, but there’s no reply at the other end. After a moment, he hangs up and dials again.

MARI (O.S.)
(recorded voice)
This is Mari and Niko. Leave a
message after the beep.

NIKO
Are you there, Mari? I really want
to talk to you.

13 INT. HOUSE - DAY 13

Mari stands near the doorway to the kitchen, listening to Niko prattle on. She's tempted to pick up, but she's still angry at him.

NIKO (O.S.) (CONT'D)
Pick up already, will you, Mari? I know you're home.

Niko continues to wait at the other end of the line, but again, there's no reply. After a moment, he hangs up and dials once more.

MARI (O.S.)
(recorded voice)
This is Mari and Niko. Leave a message after the beep.

NIKO (O.S.)
I'm sorry, baby. I've been such an idiot.

Mari stands near the doorway to the kitchen, continuing to listen to Niko talk.

NIKO (O.S.) (CONT'D)
I'd do anything for you... You mean the world to me...

She finally gives in and picks up.

MARI
Niko?

FADE TO BLACK.

FADE IN:

14 EXT. SAUNA - DAY 14

Carsten sits outside at a table, working on his translation. He's stumped. He tries to say the poem out loud, struggling with the words. He tries again and again, his frustration growing.

He finally puts it aside. He finishes a glass of whiskey. He hesitates for a moment, then gets up and approaches a SAUNA.

GHOST/ANGEL (V.O.)
("*The Glass Wall,*" *by Tarjei Vesaas*)
Between you and me
a soundless wind stands
like a glass wall:
It is a day for glass walls.

Carsten undresses, wraps the towel around himself, and enters the sauna. He dumps water on the hot stones. The steam builds. He sits back and closes his eyes. After a moment, we slowly move in, and then her hands are on him.

GHOST/ANGEL (V.O.) (CONT'D)
("*The Glass Wall,*" *by Tarjei Vesaas*)
Each time I look at you
you open your mouth
and cry out,
but not one word gets through.

He opens his eyes and turns over to greet her. She's naked or nearly naked. They kiss, long and passionately, as if for the first time, but after a moment, she pulls herself away from him and disappears back into the steam she emerged from.

GHOST/ANGEL (V.O.) (CONT'D)
("*The Glass Wall,*" *by Tarjei Vesaas*)
(MORE)

GHOST/ANGEL (V.O.) (CONT'D)

Your eyes widen
and read on my lips
that I too
cry in bitterness.

Carsten gets up and crosses to look for her, but he can't find her. He goes back to where he was. Still nothing. He wanders through the steam searching for her. All is lost, but then suddenly, he locates her in the steam, and he goes to her, only to be blocked. There's a glass wall between them.

GHOST/ANGEL (V.O.) (CONT'D)

(*"The Glass Wall," by Tarjei Vesaas*)
At moments like this
you press your face against the glass
like a fraught child,
contorting your features.
Swollen and disfigured with want
you lie close on the other side
and the silence is complete.

She turns her back to him. He presses against the wall, reaching for her, but he's blocked. He shouts, but no sounds come out. He pounds against the wall again and again, but still can't get through.

Then they slip below the lens.

FADE TO BLACK

FADE IN:

15 INT. HOTEL ROOM 2 - DAY 15

Carsten lies atop the bed's sheets, rigid, his shoes still on, staring at the ceiling, unable to sleep. There is a bottle and a glass of scotch on the night table next to him.

After a long moment, he looks over at the window. The midnight sun comes through the cracks in the blinds / shades.

After another long moment, he gets up and goes over to the bathroom.

Carsten stands at the bathroom sink, the straight razor on the counter before him. The travel urn is also on the counter. He looks up at his reflection for a very long moment, then looks out into the hotel room.

Lìxúe wears the same outfit as the pregnant Mari was wearing in her first scene, a smear of BRIGHT RED BLOOD across her midsection. She address Carsten for the first and only time, talking directly to him. At this point, the audience should start to notice the shared resemblance of Lìxúe's ghost and Mari.

GHOST/ANGEL (V.O.)
(*"Never Talk About It," by Tarjei Vesaas*)
We never talk about that.
It's there where our road lies.
The road.

Our feet have crossed it
before we know it
No one has a heart
strong enough,
no one has a conscience
clear enough,
to be rid of it.

(MORE)

GHOST/ANGEL (V.O.) (CONT'D)

Sometimes we imagine
we steer clear of it
-- fixedly
we stare at our shoes afterwards.

It's there where our road lies.
What was it before?
We don't know.
It has a shape that startles us
and sets our own sludge
in motion.

What will it become
on our journey?

We don't understand.
Yet another rung down
in decay?
It is right here
on our path
and is the horror we seek,
slowly transformed
it its cold fire,
with yet another rung down,
yet worse a little
to have stepped in.

Never talk about it.

Lìxúe approaches Carsten and whispers the last two lines of the poem into his ear.

LÌXÚE

Polish your shoes.
Polish your shoes in secret.

Carsten closes his eyes. When he opens them again, Lìxúe is gone.

Carsten goes out into the room and pulls the sheet off the bed. He drapes it over the window, trying to block out the midnight sun, but he cannot. He tries again and again, but the midnight sun still comes through. He gets a couple of towels from the bathroom and tries to cover the window with them, but the stubborn sunlight still makes it through.

He grabs his jacket and exits the hotel room, slamming the door behind him.

FADE TO BLACK.

FADE IN:

16 EXT. NORWEGIAN VILLAGE - DAWN 16

The sun rises over the sleepy little village.

Niko wanders through the village, carrying a paper cup of coffee. He recites the next poem, as if reciting a poem one learned by heart in primary school or delivering a Shakespearean monologue.

NIKO

(*"This Was The Dream," by Tarjei Vesaas, in NORWEGIAN*)

--- the beginning
is not here,
the end
is hidden,
no rest in this,
in the current,
the pull on the mind
of things that cannot be grasped,
cannot be grasped
like the fragrance soon to pass
of morning rain,
inexpressible
like the sight of spring snow
on white anemones,
weak
like a private desire
and bitter
like the words impossible
and too late,

(MORE)

NIKO (CONT'D)

and bitter
like the thought
that now you stretch yourself
before the mirror of
misspent suns
in your radiance
no one shall behold.

Eventually, Niko approaches Carsten, who stands looking into the distance. Carsten looks exhausted, like he hasn't slept at all.

NIKO

Hey.

Carsten forces a smile as Niko hands him the cup of coffee.

NIKO

Ready to go?

Carsten nods. He gets up, and they walk off in the direction of the minivan.

FADE TO BLACK.

FADE IN:

17 EXT. SMALL NORWEGIAN TOWN - DAY 17

The center of town. After a moment, the minivan approaches and pulls to a stop.

Niko shuts off the ignition and turns to Carsten, who now sits in the passenger's seat next to him instead of in the back.

CARSTEN
I thought you were taking me to his farm?

NIKO
Just give me a minute, okay?

Without waiting for a reply, Niko gets out the minivan and heads toward a nearby outdoor market.

Carsten watches him go; after a long moment, he opens the door and gets out.

Carsten exits the minivan and follows Niko as he approaches the market.

Carsten watches Niko spot Mari at the market, waiting on a CUSTOMER. He watches as Niko pauses, closes his eyes, and takes a deep breath before approaching her.

Mari takes a customer's money, then turns when she hears her name called and sees Niko waiting. He smiles.

Carsten watches as Niko gets down on a knee and proposes to Mari. As Mari covers her mouth and stifles the urge to cry, Carsten turns and heads back toward the minivan.

FADE TO BLACK.

FADE IN:

18 EXT. TARJEI VESAAS' FARM - DAY 18

Carsten stares from a distance at a farm in the middle of a valley. Whatever he's looking for, he has not found it here.

He gets up and slowly walks back to the minivan.

Niko stands at the minivan, watching Carsten from afar. As if it's too painful for him to watch, he turns and looks away.

FADE TO BLACK.

FADE IN:

19 EXT. SCENIC OVERLOOK - DAY 19

Carsten stands by a rail overlooking a valley. The travel urn is on the ground, nearby.

Carsten reads from the notebook. Niko waits back by the minivan.

GHOST/ANGEL (V.O.)
(*"Out of Now," by Tarjei Vesaas*)

You leave --
your dream of now
is left with me
like yes behind warm rocks.
Your longing to grow
out of now
-- your great longing --
leaves too.

Imprint of a girl's foot
lightly in the ditch --
So nakedly
helpless.
A spoiled foot
a soiled body
on the way to bathe in sun.

A blazing sun,
that will find you
bathing by yourself
and drive you closer and closer
to what you seek.

Carsten closes the notebook and puts it in his back pocket. After a long moment, he speaks to the travel urn.

CARSTEN
(in GERMAN)
I thought if I did this, it would somehow honor you, and I thought it might take away just some of the pain. But it didn't. I don't feel a thing. If anything, it only hurts even more now.

After another long moment, he picks up the travel urn and carefully opens it.

CARSTEN
(in GERMAN)
I'm so sorry, Lìxúe. I miss you so much.

He scatters the ashes. When he's finished, he tears the pages of translated poetry from the notebook and crumples them into a ball. He sets them on fire and drops them into a nearby grill, where the Chinese characters twist in the flames before turning to ash and dissipating in the wind.

Some of the ashes start a small fire in the dry grass nearby. Carsten rushes over to stamp them out, and another small fire breaks out, and then another.

Niko rushes over and helps Carsten stamp out the small fires. When they're finally finished, Carsten turns and walks back toward the minivan without saying a word. Niko looks over the scattered ashes for a moment. A moment later, he follows after Carsten.

FADE TO BLACK.

FADE IN:

20 EXT./INT. MINIVAN, COUNTRY ROAD - DAY 20

The minivan moves along a highway across the countryside. It's night, but being midsummer, it's still light outside.

Niko drives. Carsten sits next to him.

They just drive and drive and drive... saying nothing.

After a moment, there's a loud noise under the hood.

Niko curses and pulls to the side of the highway. They get out and look under the hood.

NIKO
You know anything about car engines?

Carsten shakes his head. Niko curses again. Carsten laughs, and after a moment, Niko laughs as well.

After another moment, they see an old PICKUP TRUCK approaching. Niko steps out into the road and waves it down.

FADE TO BLACK.

FADE IN:

21 EXT. VILLAGE - DAY 21

Niko and Carsten hop out of the back of the pickup truck as it approaches a village. As Niko approaches a gas station, Carsten spots a GROUP OF PEOPLE gathered around a bonfire in an empty field, performing a mock wedding between a young man and a young woman. There's an old stave church in the distance.

CARSTEN
What's that?

NIKO
Sankthansaften. They do pretend weddings and stuff, for midsummer.

Carsten approaches the gathering while Niko approaches the gas station. After the mock wedding is concluded, the people begin dancing and singing around the bonfire.

The revelers try to pull Carsten into their celebration, but he declines. They persist, and he eventually lets himself go, allowing himself to be pulled along. He sees the bride and groom, and is reminded of himself and Lìxúe, before their problems pushed them apart. Before long, he finds himself moved to tears.

From a distance, Niko sees Lìxúe through the fire, in the wedding dress. At first, he can't believe it. The smoke then covers the camera lens... and when Niko looks again, it clears. He sees Mari in the same wedding dress, beckoning to him.

At this point, we can finally make the connection that Mari and Lìxúe are in a sense the same person.

GHOST/ANGEL (V.O.)
("*Beyond the Moment,*" *by Tarjei Vesaas*)
Beyond the moment,
beyond argument
beyond pain
beyond sorrow

(MORE)

GHOST/ANGEL (V.O.) (CONT'D)

isn't it you

I see?

And never were you more lovely

to me,

and more beautiful.

Niko approaches the revelers, and he's pulled into the celebration as well. He and Carsten dance around the fire with the others, hand-in-hand, getting swept up into the moment. We do not see the women again.

FADE TO BLACK.

FADE IN:

22 EXT. COUNTRY ROAD - DAY 22

Carsten walks down an empty country road, toward the camera.

GHOST/ANGEL (V.O.)
("*The Road," by Tarjei Vesaas*)
The road ends in the night,
but the night ends on the road.
The road slices like a knife
through life.
Separating good and evil.
The road is the road
to the last day.

FADE TO BLACK.

ROLL CREDITS

FADE OUT:

THE END.

Poems from the film *Gavagai*

Translations by Anthony Barnett from Tarjei Vesaas, *Beyond the Moment: One Hundred and One Selected Poems* (Lewes, E. Suss., Allardyce Book, 2001), reprinted in part in Anthony Barnett, *Translations* (Lewes, E. Suss., Tears in the Fence in assoc. Allardyce Book ABP, 2012),

THE JOURNEY

At last we emerged
from the night mist.
No one recognized anyone now.
The faculty was lost on the journey.
No one asked or demanded:
Who are you?

We couldn't have answered,
we had lost
our names.

Far away hammered
an unbending heart
still at work.
We listened without understanding.
We had come
farther than far.

REISA

Vi dukka endeleg fram att
av natt-skodda.
Ingen kjende einannan no.
Sansen var mist på ferda.
Ingen spurde heller krevjande:
Kven er du?

Svara kunne vi ikkje,
vi hadde mist
namna våre.

Langt borte dundra det
frå eit ubendig hjarte
som stagid var i arbeid.
Vi lydde utan å skjønne.
Vi var komne
lenger enn langt.

WHERE THE BLAZE FLARED

Along the overcast road
ashes after spent fire
and signs of breaking up
in dust and heat.

Nothing else.
But the blaze that flared
in the circle of voyagers
disappeared only to the eye
its desire unquenched.

They journeyed for a dream
were ready to give their all
intent on their quest
in their unrest,
and the bonfire flares up
on every horizon,
while fresh seekers poke among the ashes
and in the earth under the ashes,
and the dream
is the dream that is
travellers' joy.

DER LOGEN BRANN

Ved den lange grå vegen
er der oske etter utbrend eld
og merke av oppbrot
i dust og hete.

Det er alt.
Men logen som brann
i krinsen av dei reisande
kvarv berre for auga,
i usløkt trå.

Dei reiste for ein draum
og kunne gje alt,
og måtte lenger i si søking
og si uro,
og bålet brenn vidare
i alle synsrender,
medan nye søkarar grev i oska
og i grunnen under oska,
og draumen
er det som er lykka
for ferdesmenn.

JUNE

Slender legs are moistened
in the night grass.
Long bending stalks wake up with a start,
and brush their dew
against passing knees.
A sweet secrecy.

Three light taps on the door,
in quiet haste,
in a spellbound night.
A smiling mouth:
am I late?

My flesh is wet with dew,
and fragrant,
and my body a blossom
turned to you.

JUNI

Fine legger vætest
i nattgras.
Lutande langstrå vaknar uventa,
stryk av seg dogga
mot forbifarande kne.
Ein søt løyndom.

Tre lette slag på dørkarmen,
i sakte hast,
i trolldoms natt.
Ein leande munn:
er eg sein?

Vått av dogg er mitt hold,
og angar,
og kroppen min ein blome
innfor deg.

YOUR KNEES AND MINE

Your knees and mine.
And the warm moss.
And our young years.

Your shy thirst,
like mine.
And heavy like mine.
God's eye in a sun
ablaze.
Your own confused
in mine:
Goodbye.

DINE KNE OG MINE

Dine kne og mine.
Og den varme mosen.
Og dei unge år.

Din torste sky,
som min.
Og tung som min.
Guds auga I ei sol
i gløding.
Ditt eige rådvilt
inn I mitt:
Farvel.

THE WEARY BRIDE

The scent of all my summers
is a wreath about my hair,
is this all?

So few and fast!
so inexpressible were my short summers,
with hidden sap
and desire.

Tonight the lamps flicker in the dance.
My bridal night-

The eyes of the room seek,
wherever I am,
and the eyes of the room absorb.
My flicker is hidden.
My foot has quickly wearied.
My wreath-
my wreath is heavy.

STILNA BRUD

Angen frå alle mine somrar
er i kransen kring mitt hår,
er dette alt?

Så få og forte!
så useielege var mine stutte somrar,
med bortgøymd sevje
og med trå.

I kveld dirrar lampene i dansen.
Min kveld som brud-
Sjå salens auge søker,
kvar eg står,
og salens auge syg.
Min dirr er duld.
Min fot har hastig stilna.
Min krans-
min krans er tung.

BLOCKED BY STONE

The mouth is blocked by a
heavy stone,
and earth with flowers on top
through pelting nights.
But the great rivers run deeper.
The rivers run to the sea
in floods,
run in torrents of floods
clear and muddy,
sometimes bloody.

The mouth is blocked for words.
The silent sea longs.
To rest there.

STENGD AV STEIN

Munnen er stengd av ein
tung stein,
og jord med blomar på toppen
i silande netter.
Men dei store straumane går djupare.
Straumane går til havet
som floder,
går i mange lag av floder,
klart og grumset,
iblant blodig.

Munnen er stengd for ord.
Det stumme havet lengtar.
Til kvile der.

YOU AND I ALONE IN SILENCE

Like a rainy evening
in a summer drought-

The parched lady's mantle
is slowly called to life
by what is happening now.

Heaven and earth-
what is one and what is the other?
One has filled itself with the other
at such an hour,
through such a flow of sweetness.

A fragrance one never learned about
in all one's years of learning
-now it is here
close to my cheek.
And while the wet dusk deepens
the paths on the water blur
as if to be walked at everything's end,
and the trees on the shore are not trees
but you and I alone in silence,
and the shore is no longer any shore
or boundary.

DU OG EG HEILT STILLE

Som ein regnverskveld
i ein skinsommar-

Dei forbrende marikåpene
blir langsamt kalla til liv
ved det som skjer no.

Himmel og jord-
kva er det eine og kva er det andre?
Den eine har fullt av den andre i seg
i ein slik time,
ved slikt strøymande av godt.

Ein ange som ein ikkje har lært om
i alle sine lære-år
-no er han her
like ved mitt kinn.
Og medan den våte skuminga aukar
blir vegene i vatnet utydelege,
som til å gå på når alt er slutt,
og trea ved stranda er ikkje tre
men du og eg heilt stille,
og stranda er inga strand
eller grense meir.

THE SEED IS SOWN BLINDLY

The idea is a seed,
and the seed in the soil has plans
high as the mountains
and scary as the ocean depths.

It could be a frightening thing
to sow the seed.
It could be just
a sprig of dill.
It could cleave the earth.

FRØET BLIR SÅDD I BLINDE

Ideen ere it frø,
og frøet I jorda har planer
høge som fjell
og nifse som havdjup.

Ein kan vera redd
å legge frøet nedi.
Det kan bli berre ein
krusk av dill.
Det kan kløyve kloten.

INVITATION

Will you give me your hand in
the moonlight,
leaf you are-
Under the open sky. Above the
open chasm.

You and I
are like leaves.
Quickly trembling,
quickly gone.
Come-

INNBYING

Vil du gje meg handa ved
månens skin,
lauv du er-
Under open himmel. Over
open avgrunn.

Som lauv
er du og eg.
Fort skjelvande,
og fort borte.
Kom-

NEVER TALK ABOUT IT

We never talk about that.
It's there where our road lies.
The road.

Our feet have crossed it
before we know it
No one has a heart
strong enough,
no one has a conscience
clear enough,
to be rid of it.

Sometimes we imagine
we steer clear of it
-fixedly
we stare at our shoes afterwards.

It's there where our road lies.
What was it before?

We don't know.
It has a shape that startles us
and sets our own sludge
in motion.

What will it become
on our journey?

We don't understand.
Yet another rung down
in decay?

It is right here
on our path
and is the horror we seek,
slowly transformed
it its cold fire,
with yet another rung down,
yet worse a little
to have stepped in.

Never talk about it.
Polish your shoes.
Polish your shoes in secret.

TALAR ALDRI OM DET

Aldri talar vi om detta.
Det ligg der vi har vegen.
Vegen.

Føtene er borti det
før vi sansar oss.
Ingen har sterkt nok
hjarta,
ingen har reint nok
samvet
til å få det bort.

Somtid trur vi
at vi held oss utanom
-med stive auge
ser vi skoene våre etterpå.

Det ligg der vi har vegen.
Kva hard et vori før?

Ikkje veit vi det.
Det har ei form som støkker oss
og får vårt eige slam
i rørsle.

Kva er det på veg til å bli
i vår ferd?

Ikkje skønar vi det.
Endå eit hakk ned
i rotnande?

Det er her berre
på vår stig
og er vår gru som vi søker,
og endrar seg langsamt
i sin kalde brann,
med endå eit hakk ned,
endå litt verre
å ha vori borti.

Talar aldri om det.
Pussar skoene.
Pussar skoene i smog.

THE GLASS WALL

Between you and me
a soundless wind stands
like a glass wall:
It is a day for glass walls.

Each time I look at you
you open your mouth
and cry out,
but not one word gets through.

Your eyes widen
and read on my lips
that I too
cry in bitterness.

At moments like this
you press your face against the glass
like a fraught child,
contorting your features.
Swollen and disfigured with want
you lie close on the other side
and the silence is complete.

GLASVEGGEN

Mellom deg og meg
står ein ljodlaus vind
som ein glasvegg:
Det er glasveggens dag.

Kvar gong eg ser mot deg
opnar du munnen
og ropar,
men ikkje eit ord når gjennom.

Auga ditt vidar seg
og les på munnen min
at eg òg
ropar bittert.

Ja i slike stunder
pressar du andletet mot glaset
som eit vilt barn,
og blir vanskapt i draga av det.
Oppsvulna og forvrengd av ynske
ligg du mot på andre sida
og alt er stumt.

THIS WAS THE DREAM

-the beginning
is not here,
the end
is hidden,
no rest in this,
in the current,
the pull on the mind
of things that cannot be grasped,
cannot be grasped
like the fragrance soon to pass
of morning rain,
inexpressible
like the sight of spring snow
on white anemones,
weak
like a private desire
and bitter
like the words impossible
and too late,
and bitter
like the thought
that now you stretch yourself
before the mirror of
misspent suns
in your radiance
no one shall behold.

SLIK VAR DEN DRAUMEN

-byrjinga
er ikkje her,
slutten
er løynd,
ingen stans i dette,
i straumen,
draget i sinnet
ved ting som er ugripelege,
ugripeleg
som angen av forbi-fari
morgonregn,
useieleg
som synet av vårsnø
over kvitveis,
veikt
som ein hug i einrom
og bittert
som orda umogeleg
og for seint,
og bittert
som tanken på
at no strekker du deg
framfor spegelen av
unemneleg sol
i din glans
som ingen skal skode.

OUT OF NOW

You leave-
your dream of now
is left with me
like yes behind warm rocks.
Your longing to grow
out of now
-your great longing-
leaves too.

Imprint of a girl's foot
lightly in the ditch-
So nakedly
helpless.
A spoiled foot
a soiled body
on the way to bathe in sun.

A blazing sun,
that will find you
bathing by yourself
and drive you closer and closer
to what you seek.

UT AV NO

Du går-
din draum om no
er att hjå meg
som ja bak varme berg.
Di trå om vokster
ut av no
-di store trå-
går med.

Avtrykk av gjentefot
lett i diket-
Så nakent
hjelpelaust.
Ein sulka fot
ein sulka kropp
på veg mot bad og sol.

Logande sol,
som skal finne deg
einsam i badet
og drive deg nærare og nærare
det du søker.

BEYOND THE MOMENT

Beyond the moment,
beyond argument
beyond pain
beyond sorrow

isn't it *you*
I see?

And never were you more lovely
to me,
and more beautiful.

BORTANFOR STUNDA

Bortanfor stunda,
bortanfor trettinga
bortanfor pininga
bortanfor harmen

er det ikkje *deg*
er ser?

Og aldri var du finare
mot meg,
og vakrare.

THE ROAD

The road ends in the night,
but the night ends on the road.
The road slices like a knife
through life.
Separating good and evil.
The road is the road
to the last day.

VEGEN

Vegen endar i natta,
men natta endar på vegen.
Vegen skjer some it knivrisp
gjennom livet.
Skiljer god tog vondt.
Vegen er vegen
til den siste dag.