

What Effects Have Adaptation and
Medium on the Original Story; A
Comparison of 3 versions of Stephen
King's *It*

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Introduction

Making an adaptation of a book comes with changes that have to be made to the original story in order to make it work for film. Literature has the possibility to make more use of time and space. This means that a text can be more detailed in setting up a world, characteristics and situations. Film has to make sure it only uses the main storyline to tell its story, otherwise it would not work with the timeframe of watching a film (Hutcheon, 35). There is a form of intertextuality that will always exist in adapting a book to film (Hutcheon, 8). I want to take a closer look at Stephen King's *It* and its adaptations to see what changes are made to make a story appropriate to view on screen in order to answer the question what effects have adaptation and medium on the original story. The violence of the book will be an important part of my research. The time of making the adaptation will also be taken into consideration for the reason behind changes, since over 30 years has passed between the book and the last adaptation.

For a basis, I will give a brief summary of the book and I will talk about the reasons we have for adapting an existing story. Then I will continue to discuss the different media and how external influences effect the contents we see. The next chapter will deal with freedom of speech for the book and as a starting point for film. I will continue talking about television and how the audience's age and television's history have had an influence on how stories are told. Then I am going to discuss the movie theatre film and how the shooting at Columbine High School influenced the medium. The next chapter talks mainly about how film leaves out parts of the book because it has to, but I will end the chapter on some conscious changes made by the director of the latest adaptation in particular. After discussing differences between the media, I will briefly mention some smaller details of King's writing that have made it in to the different adaptations. In the end, I will go over my findings one more time and summarize them.

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The book in a nutshell

King's *It* is about a supernatural kind of creature, which has been named 'It' for a lack of any other way to describe the shape-shifting brute. It is mostly seen in the shape of Pennywise, the dancing clown, but can change into any form most feared by the children it haunts. On top of scaring children with its outward appearance, It goes after the children, because he feeds on them. I also use the term 'he' since in the book and films It is projected like a male clown. Usually he succeeds in killing children, giving him enough food in order to go into hibernation before returning 27 years later. Our protagonists, however, who go by the name of the 'Loser Club', manage to fight him off. The Club realizes that much of the trouble their little town of Derry has, has come from It intervening. They do not completely put an end to It when they are children. Therefore, they decide to return to Derry when It has come back 27 years later and the Club members are all adults. Through the flashbacks of these adults, we learn the true story of what Pennywise is and what he has done when he has been around before. Even when It goes into its hibernation, Derry seems to contain a certain level of abnormality where parents hardly keep an eye out for their children and the town's bullies have all the possibilities to run rampant. We follow the story of Bill, Ben, Stan, Mike, Beverly, Ritchie and Eddie in the book. When I mention them further on in my paper, I will give a short description of each character if necessary to get my point across.

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Why do we adapt

When talking about a book and the two adaptations that have been made from the story, it is good to start with an understanding of why adaptations are made. What are the additional benefits to seeing the story over reading it. I will touch on the reason for making an adaptation to begin with and how later version could be additional to the existing versions. Then, I am going to compare the book to both films and talk about more specific advantages of film and the effects it can achieve by showing examples of the techniques film can use.

Reasons for adapting; advantages of film

The reason for making an adaptation of a story, is mainly an economical one. While the audience of a book might be small, reaching fans of a certain writer and people who love to read, a movie can be seen by millions (Hutcheon, 5). The increased crowd is benefactory for both the film industry and the writer and its publishing house, not just for the work being adapted. A well appreciated film will convince people to see or read products of the same makers again.

When the movie has been made, there is a reason for remaking the film years later as was done with *It*. Apart from a new director telling the story the way he wants to tell it, another reason is technological advancement (Hutcheon, 29). These advancements, along with extra funds for theatre movie productions, give the director more creative freedom. As Hutcheon mentions, there does not only have to be fidelity to reality, but technology has opened up the fidelity to the imagination (29). In the case of *It* this imagination becomes more prevalent when dealing with a clown that has the possibility to change into any creature the children fear or which might only be a figment of their imagination. I will discuss societal development more in a later stage, but we have, as a society, grown accustomed to seeing crueler scenes on our screens. Herein lies some of the difference between the two adaptations. Having improved technologically has helped to produce moments in the film which look realistic and gruesome, by means of computer generation or other special effect advancements.

Besides financial gain as a reason to adapt, film adds a new dimension to a story not possible in books. Linda Hutcheon discusses the ability for film to add noise and music as an extra

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feature to complete a scene (35). Nowadays, authors might like to give an insight in to the music they were listening to while writing, but the effect that timed noise, or in this case, sound has on a film cannot be matched.

Sounds and music as an example for film can elicit more immediate feelings from a viewer. An example of this is the jumpscare. The term has not officially been adopted in the film industry, but has become a way to describe certain film and videogame scenes. The idea behind a jumpscare-moment is to bring about a physical reaction in the viewer, making them want to jump out of their chairs when confronted with fear (Konow, 354). What happens during such a scene, is that tension is being built up through the use of music. At the point of the jumpscare, the music will momentarily stop, followed by a loud noise and an (un)expected visual change. The feeling created is a real scare, at times more pronounced by the tension built up by stopping the music and the audience knowing that means something will come to scare them, but not being sure what that something is and where it will come from.

When we take the scene of Georgie's death, one of the Loser Club's little brothers, we can see how music and noise can be used to create tension and how the latest adaptation increases this tension further. Both films show Georgie running down the street after a paper boat floating on rainwater flowing down the street until the boat disappears in to the sewage system. Georgie checks if he is able to get it back and this is where he meets It. In the 1990 version, we hear optimistic music when Georgie starts playing. The speed of the music picks up the closer the boat gets to the sewage drain and also the tone changes and becomes lower. When Georgie looks into the drain, the music has stopped and we hear Pennywise before we see him. The tension created by the music has dissipated when we hear It and we are made aware that we will see him soon after. The fact that he will be what we will see in the drain, comes as no surprise anymore.

Sound and physical reaction play a stronger part in the 2017 adaptation. The beginning of the scene is fairly similar, including the optimistic music, but it stops the moment Georgie hits his head on a road sign while running after his boat. The moment is relatable and causes the viewer to laugh at the situation. The music picks up after this moment at a quicker pace, also stopping the moment Georgie looks down the drain. However, this time we keep seeing the inside of the drain and when we see Pennywise,

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there is a harsh sound when he opens his yellow eyes and we realize he was already there, hiding in the shadows.

In both scenes, the build up is the same. However, music and mainly noise along with the visual moment of its eyes opening make a difference in the tone and create a reaction of the viewer. In a book the reader decides the pace in which they read and there is no way to influence it, film has a clear advantage when it comes to using sound to control and create its audience's reaction (Hutcheon, 41). For this reason too, the jumpscare is visual media based and cannot be achieved in written form.

Being able to add sound to a film is an advantage which can help tell the story in another way, but also indexical and iconic signs can help. This means that we see detailed persons and places, instead of the loosely described symbolic and conventional signs (Hutcheon, 43). The latest adaptation has made use of these specific scenes by adding more detail to its background. An example of this is seen in the library scene in which Ben, one of the Losers, is looking up information on Derry. In close-ups we see photos of horrific moments in time, mentioned in the book as having happened because of Pennywise. Sounds, again, create more tension along with visuals of terrible accidents. When the camera zooms out, the full library is in view and the spectator of the film would have a less tense feeling, if it was not for a library worker coming closer in each scene and smiling at us from the background.

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25:29 - 26:09 (*It*, 2017)

The scene shows how having to fill in all details that are left out in a book, can work to the advantage of the filmmaker by creating more tension through those visuals.

Changes film is able to make to the original

Hutcheon describes the modern novel as possibly having to owe some techniques to film, when it comes to fragmentation and discontinuity among others (51). It is interesting that she would mention these, because the book and first adaptation both use flashbacks to tell the story. The present, in which the Loser Club are all grownups is cut into parts and we keep going back to them as children, discovering along with the adults what has happened to them as children, something they themselves are not able to remember anymore. This technique of fragmentation has been less prevalent in the newest adaptation. The 2017 film is filmed in the present time in which the Loser Club are all children. Its 2019 follow-up is, again, mainly filmed in the present time, now with the Club as adults, with only a small amount of flashbacks, partly of scenes that were already shown in the 2017 film. The movie has had the ability to fully change the fragmented original to a linear tale. By doing so, however, it does take away some of the focus from the fact that the adults are not able to remember their past. That being said, the fact that It was an unknown entity for the reader,

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as well as the adults was creating part of the tension of the book as well as the first adaptation. The latest film substitutes this feeling with the physical fear the audience has for the clown through jumpscars. The difference of working with flashbacks or without them changes the information the audience receives of the titular character, the focalizer that gets to determine what the audience sees and therefore knows (Hutcheon, 55). In the book and first adaptation, the titular characters are the Loser Club, they have had experiences with It and know more about him than we do as spectator. The characters are having troubles with memory loss and slowly remembering dictates what the audience knows. Since the latest adaptation has shown us the children in present time and has followed all their experiences, we are given the same information as the Losers and so using them as titular characters plays a less important role.

While economic benefit can be a reason to adapt a book to film, film creates opportunities the book does not have. By additions in sound and detail and the ability to make changes to the existing story, a filmmaker can make the story in a new, original way, giving them a good reason to adapt a book.

The effect that media and changing times have on contents

Not only does making an adaptation have influence on the content and how it is shown, but the type of media helps dictate what we consume too. I will start by discussing freedom of speech and the effect it has on both book and film. Then I am going to talk more in detail about how television as a medium and age limits of the audience have played a role in the first adaptation. After that I will discuss the newest adaptation and how the fact that the content seems to push the limits of what the audience gets to see further, but also how this effects age restrictions and why these are important. The scene of Ben Hanscom being bullied will be used as an example of this change. The fact that over 30 years have passed, has had an effect on the contents too. I will finish off this section by talking about how we have become more tolerant of seeing some parts of the book in film, while other parts have been taken out completely since our views on them have changed.

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Freedom of speech

Amendment I

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances (First Amendment).

The basis of all the different versions of the original story of *It*, is that there is freedom of speech and therefore a freedom in what can be said and shown in the adaptations. Film adaptations have fallen under this same freedom of speech clause since the court has ruled it thus in the case of *Joseph Burstyn, Inc. v Wilson* in 1952 (*G is for Golden*, 8; Green). Any restrictions that have been put in place for the contents of film, have come from organizations working independently from the government.

This means that books can state what they want, but there is a way to censor a story when it is deemed necessary. In the United States, a book would have to be challenged for its content and a court will then rule on the need for any censoring. If a book is not challenged, it means it is free to be published (*Book censorship*). Reasons for censorship could differ from religious contexts to the book enticing people to act out in a way that is incongruent with law and order. In that case, keeping the peace among citizens will take a priority over the values of free speech (Warburton, 14). The tale I focus on, Stephen King's *It*, does not contain content that will provoke any hate or contain any storylines deemed unsuitable for its readership. In fact, King's painfully detailed description of the treatment of African-Americans in Derry, for example, oozes with disapproval from the characters in the story. The scene in the book about the burning down of a club for African-American military personal, The Black Spot, is told by one of the people that witnessed it, Mike's father, who himself is an African-American. Instead of advocating hate, the book therefore shines a light on how horrible these acts of racism are.

This being said, there is one part of the story which has been cause for discussion and it deals with the Loser Club's coming of age. The book includes a scene in which the children bond through a sexual experience, this scene has been omitted from the first adaptation and

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is only hinted at in the latest films. King has said about the scene that he: '[...] wasn't really thinking of the sexual aspect of it' (Shepherd). The scene has never led to any repercussions for the book, but scenes like these have been taken out of the adaptations. I will now discuss the television film and how the medium and its audience have affected the contents of the film.

Restrictions on television

The first adaptation has been approved for all ages and is shown on a medium where the age of the viewer cannot be checked. Since there is no control over the audience, television has to be more careful with the images it puts out. The idea is that when the youth is exposed to crude images, they will grow accustomed to certain scenes resulting in desensitization. Which will make them more likely to act out in a particular way or try what they have seen on their screens themselves (Funk, 23). It is therefore important to be aware of the images television broadcasts, but this is not the only reason why some scenes have been omitted from television. The success of television relies heavily on revenue earned from advertisements. Therefore, the subject matter of what we see on television is influenced by its advertisers as well as its audience. If the advertiser does not agree with the output of the station, it will not want to have the audience subconsciously link its product to the content in disrepute. Compromising between the original story and one that advertisers will agree with, gives cause to a change in storyline between the original story and the movie we see on television when the television network is producing a film (Brown, 156). From an economical perspective, this makes a movie for 'All Audiences' more desirable for television. Seeing that the first adaptation of *It* was initially broadcasted by the ABC (American Broadcasting Company), the channel had an influence on how much we see of any actual terrifying situations described in Stephen King's book (*It (TV Mini-Series 1990)*). I will come back to this point when I talk about the bullying scene and how it differs between the television film and the movie theatre version. Before I do so, I will discuss the fact that the 1990 adaptation does not modify the book's story as much as the 2017 film does. There is a reason why this difference exists between both films and this has to do with the history of the television adaptation.

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The history of television adaptations

The way in which people have started to adapt books on television has had an influence on how we still see them today. They started out by adapting classic stories for the small screen. The demand for fidelity towards these stories was higher, therefore the adaptations tried to stay as close to the source material as possible. Not only the need for fidelity to the source text, but also budget has made the television film simpler in its portrayal than a movie theatre film would be. A film is never able to show all the intricacies of the story like a book can, which means change is necessary at all times, but a smaller budget such as that in a television production, means further restrictions on the content of the film. In its history, television films would more often only use one stage to put on the story they wanted to relay, without changing locations. This caused scenes to be more static, less innovative (Cardwell, 181-193). This relates back to the importance of advertisers to the channel, as I have discussed in the previous section. With movie theatre budgets the way they are, more money would be available to change the original story and to use different locations and settings in which to film. This is because their budgets come from production companies and do not rely on external factors. Imagination could be brought to life more elaborately with a movie theatre budget. The television film through its history, and through external factors such as advertisers and audience, therefore differentiates from the freedom the movie theatre film has. The reasoning does not lay with the director not being creative enough to make the story his own (Hutcheon, 21). In fact, they can be creative in the way in which they take some of the writing style and turn it into fairly similar images on screen. I will come back to this point when talking about some of King's style of writing and how it is reflected in both films. First, I am going to talk about the 2017 adaptation and how the freedom the film has, affects the audience that gets to enjoy it.

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Restricting the audience

Since the movie theatre does not rely as much on its advertisers as television does, the content of the films that are displayed here are more open to be made the way the director wants it to be. However, the films are not suitable to be seen by everyone and therefore we have put systems in place to control the audience's age in order to make sure that viewers are not exposed to scenes they should not be exposed to at a younger age. Part of the reason why theatres have started restricting its audiences, is the shooting at Columbine High School. I will discuss the history of age restrictions and the events at the school next.

The Columbine shooting and its effect on media consumption

When movies were first released, the uncharted media had no supervision to govern its output. In 1922, the first board was elected that would govern movie releases, in order to stave off governmental involvement and with that, censorship. This would eventually evolve into the MPAA, the Motion Picture Association of America that to this day adds parental guidance ratings to movies (*G is for Golden*, 6). This does not mean an MPAA rating is compulsory for all upcoming films, but most movies will still go through its process (*G is for Golden*, 20). In the movie theatre, there is less reliance on advertising, ads that are played are specific to the theatre, not the movie. Theatres only play trailers of movies similar to the one the audience is about to see, falling into the same genre, causing the audience to be more likely to spend the money to watch those movies too. Along with this, the audience chooses to see the movie, instead of it playing on public television. The filmmakers are thereby not held back by economic reasons and keep their freedom. The MPAA ratings do serve a purpose in the theatre-going experience. Questions have come up over the years on whether or not videogames or movies have an effect on the actions of youths. This question has been around for a long time, as the director of *Halloween* (1978) said:

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This is a moan I've heard since I was a kid. I first heard about it in relation to comic books... Then in the late '50s it was the violence in foreign films – the neo-realists films with their non-Hollywood endings. We went through Elvis and rock 'n' roll music. And on and on and on it goes. It's a basic compulsion in human beings to censor. We've always had it. (Potter, 155)

One event that has made people question the images we let our children see in films, was the shooting at Columbine High School in Littleton, Colorado in 1999.

Two students walked into the high school and opened fire on their fellow students and teachers. Not being able to comprehend why students would do this, people started looking for answers in the music the students were listening to, or maybe their aggression came from the videogames they were playing. Perhaps the answer to their anger and actions lay in the type of movies the children had been subjected to (Moore). The shooting had a direct effect on the MPAA guidelines in an attempt to try to eliminate movies as being the reason for such behavior. From this point on, audience members had to start giving photo id evidence under new rules by NATO and president Clinton, showing they were old enough to watch the movies the MPAA had deemed R-rated (under 17, requires accompanying parent or adult guardian). From the year 2000, random checks were done to see if theatres abided by the new regulations (*G is for Golden*, 13). Although no real censorship has been put in place, the Columbine shooting has had the effect that the government started getting more involved in the entertainment-industry and started enforcing restrictions on its consumers. There are no particular bans put in place, but parents are now better advised and have a way of knowing more about the content of entertainment before their children are subjected to it. Similar age advice can now be seen on videogames too, in order to help parents decide if they want their children to play certain games. This means that although films can still be seen by most, only sometimes under parental guidance, they are not censored as much as the audience is being restricted. The guidelines the MPAA uses in order to rate the appropriateness for its audience, are not static, they change with the times just like we as a society do. The MPAA guidelines are set up by parents, for the parents. This helps the rules from becoming stagnant and keeps them from over time not applying anymore (*G is for Golden*, 16-7).

The first of these guidelines, were set up by William Hays and became known as the Hays Code (*G is for Golden*, 7). Some of the things that were not allowed in the '30s under

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this code we cannot imagine being frowned upon anymore nowadays, like the use of slang words or romantic partners that needed to have at least one foot on the floor when doing love scenes (*G is for Golden*, 9). If movies were judged by standardized rules from the company, it would be a lot harder to change along with the society around them. The change in tolerance for some scenes will be a point I discuss at the end of this section. Before I do so, I want to discuss the scene of Ben being bullied to show how an overall similar scene can show the decisions the 1990 director had to make and how the 2017 director had more freedom to show the full scene.

The book describes how Henry Bowers, the school bully, and his two friends are waiting for Ben when he comes out of the library. They grab Ben and corner him on the side of the road and this is where Henry decides to mutilate Ben with a knife. King continues to describe the scene vividly. The idea Henry has, is to carve his name into Ben's belly and he starts it off with the first line of the H, which cuts through the skin like a knife through butter. Blood starts flowing and after the second vertical line, the blood reaches Ben's trousers. After, the horizontal line follows and Ben feels the blood starts running down his thigh (King, 204-8).

The 1990 film clearly shows the knife and lets the viewer know about Henry's intentions with it. However, it does not go any further than Henry holding the knife to Ben's stomach before Ben gets away from the boys.

22:18 – 22:25 (*It*, 1990)

The scene links back to what I discussed before about the influence of the audience and advertisers on the film. Although the film has a high fidelity to the book, the scene was clearly found to be too graphic for a television film intended for all ages.

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The 2017 adaptation does follow the original text in this scene, including using the knife on Ben's belly.



29:38 - 29:43 (*It*, 2017)

The scene makes it clear that the violence is tolerated more for an older audience. That being said, the amount of blood King described and the time he took to tell the reader in detail how everyone responds to the cutting still differs. We hear the dialogue between Henry and his friends, but Ben's thoughts are left out on film. The reason for this difference is the time and space, which I mentioned in the introduction, a book has the ability to describe the scene more in depth.

The interpretations of the story show how society has become more tolerable towards showing some scenes, but some of King's writing has been taken out of the latest adaptation completely. This too comes from societal change and the main difference we see is in how Mike, an African-American is addressed and how Beverly, the only girl of the group, is now portrayed.

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Restricting the story and external influences

I want to start off by talking about the situation between Mike and the bullies in the book. Derogatory terms were used in the book to talk to the discriminated-against African-Americans. After equal rights movements, such as Black Lives Matter which started in 2013, we have become more aware of the effects of the use of such terms (*Herstory*). It has opened up the discussion to a worldwide audience and we now realize better the meaning of words used in derogatory ways and therefore what it does to the person being called them. Where the book from 1986 and the first adaptation of *It* in 1990 will have characters talk to Mike using a now derogatory term, the latest adaptation does not use such language. We see how society has changed throughout the years and how this change comes through in the movies. The difference in the way Mike is addressed in the latest film, reflects changes in the 30-year time period between versions of the same story. This shows us how important the passing of time is and how it has an effect on the portrayal of the same story.

Besides Mike, one other character that has gone through change because of a new generation watching the film, is Beverly. Her role has been expanded in the 2017 adaptation and she now comes across as a stronger person than she did in previous tellings of the tale. I base the idea of a new generation watching the film on a theory of Karl Mannheim that states that a new generation starts roughly every 30 years (Henry, 4). Beverly's change can be linked to feminism and how our perception of women is now different because of it. We are living in a period of time where we would say the third-wave of feminism is present (Henry, 3). The second-wave has been said to fall roughly between 1965 and 1990 (Buikema & Plate, 205). From this information, we can deduct that the book and first adaptation still fell in the period of this second-wave of feminism. The second-wave was largely concerned with sexual oppression and sexual freedom (Henry, 89). The sexuality of the children and especially Beverly that I have mentioned before when talking about a sex scene that Stephen King had written, fits in well with the time period. When it comes to the 2017 film and the third-wave of feminism, a term that has become more well-known during this period is intersectionality. It was an idea already present in the 1850s, but the term got coined by Kimberlé Crenshaw in 1989. It represents the fact that a person is multifaceted and that gender, race, economic status, etc. all have an influence on who we are as individuals (Buikema & Plate, 102).

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Beverly fitted in to the stereotype that society had of women in the first two versions of *It*. She had long hair, did not seem to be very strong physically or mentally and in general faded more in to the background of the story, only standing out because she was the object of Bill's affection. The 2017 film gave her a personality that is better suited to intersectionality. Beverly has a stronger presence in the film and the film shows more of who she is. She also decides to cut her hair short, the boyish hairstyle being in rebellion to her father, who we know abuses her. Her father lets her know he liked the long hair better, possibly referring back to the previous versions of the Beverly character who were generally more submissive and stereotypically female. The transformation of Beverly takes her from being a flat character in former versions to a round one, and a better role model for young girls watching the 2017 film.

We can see that not only the change of media has an effect on the contents, but that most differences over time have also come from external events having an effect on the way a film is portrayed, such as advertisers, Columbine and equal rights movements. They shape what is considered acceptable for the new audience to see.

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Similarities between written word and film; not all has to change

I have talked mostly about how adaptations have changed the original story and why some of the change was necessary. However, I think it is also important to touch on parts of King's writing that have made it into the films. The techniques King used in the book or uses in general have not been adapted literally, but the filmmakers have made them their own in order to still be able to get them across to the audience. The first point I want to touch on is a way of worldbuilding King uses to connect his books to each other, even if the stories themselves are so different from each other. He will make these connections in a more obscure way, like Hutcheon mentions a book will be vaguer in its representations, while film will show you a character and is more explicit for this reason (43). If King's characters talk about prison, they are likely to talk about Shawshank and a red 1958 Plymouth Fury car, which stars in his books as 'Christine', is also casually parked in a 1958 carpark in his book *11/22/63* or driven around in *It*. In the latest adaptation, it seems they wanted to make similar references to *It* and its first adaptation. In particular Tim Curry's performance as It is used to create this link. The way he was dressed for the film comes back in the latest adaptations and creates a link between the two interpretations.



2017



1990



2019

The use of the character from the previous film, is using a technique by which King invents references to his other works. Hutcheon mentions that in a book these links would be vague while the film is specific, but both King and the 2017 director Muschietti have found a way to subtly point to other works.

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Some of the style of writing by King in *It* has been used in the first film too, namely the transition between chapters. King will end some of the chapters in the middle of a sentence and then start the next chapter with the second half of a sentence. The halves do not make one full sentence, but the wording in both gives you a clue of how one sentence was supposed to end and how the other would have started. Wallace uses a similar transition in his 1990 film between past and present that are connected by the facial expressions of a character. The younger character will make a move and then the adult character does the same before they take over the scene. It is a way for the viewer to clearly note which child is supposed to be which adult, without having to introduce the characters twice.



Apart from the main story, there are more choices the director can make about what they want to take with them into the filming process. Although time and space create a need for the director to leave more particular parts out of their films, sometimes small details of the book can be used to give the film a similar spirit as the book.

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Conclusion

There are multiple reasons why a story needs to change in order to be able to be adapted to film. I have talked about the effects of simply turning the story in to something visible and how change has to occur because of it. Whether it is leaving scenes out given the time and space or adding to the story in terms of sound and detailing. Then I have shown that the medium on which a film is shown, whether it is television or the theatre, plays a big part in the way it is portrayed by using Ben's bully scene as an example. The book has the freedom of speech supporting its contents, film has the same freedom in theory, but changes through external factors. Influences come from society as a whole and the events that happen there, along with age restrictions to keep the content appropriate. We have seen how this can allow a more graphic content in the newer adaptation, where the lack of age restrictions and the need for advertisers has shaped the television film into a family friendly film. There are other reasons for changing the story from what it was in the book. I have showed this by discussing the difference in how Mike is addressed and how the character of Beverly has come more to the foreground. They have changed because of civil rights movements that have indirectly affected the media. Although film needs to leave out more of the details of the book, this does not mean that filmmakers do not put significant value on some of the detailing of the book and take these with them into the filming process.

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