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From The Text into the Real Context

Women's Perception and Emotional Reaction to: Elizabeth Gilbert *Eat Pray Love* Novel and Ryan Murphy *Eat Pray Love* Film

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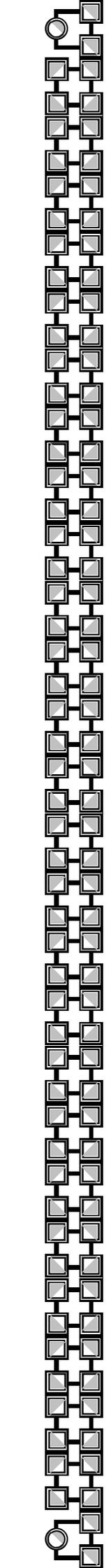
Dedication

To my parents Ferhat & Halima who through thick and thin, have been there for me

To my sister Razane

To my brothers Baha Eddine, Bilal & Rami

To my best friend Rima

Special thank to Sara and Meriem

To my beloved parents

To my sister Inaam

To all my brothers especially Nour eddine & Zoubir
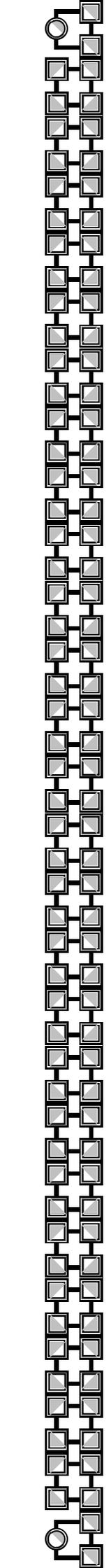
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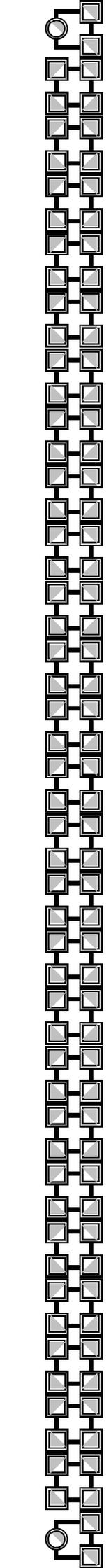
Abstract

In art, literature and cinema are considered as two artistic genres. Both the novel and the film are forms of representation; they are considered, respectively, as graphical and cinematographic representations of the real world. Adapting novel into film realistically is a problematic question raised by many.

The spectator knows: the film does not have only one interpretation which corresponds to what the filmmaker wanted to communicate to the world; the film as a recognized cinematographic work has –in reality- an infinity of meanings. The corpus of this study is elucidating feminine perspectives and reactions , to explore the way women readers/spectators helps to understand Elizabeth Gilbert's *Eat Pray Love* (2006) and its adapted film by Ryan Murphy with the same title *Eat Pray Love* (2010). The findings reveal that women do not react the same to both of the novel and the film, due to their perspectives the nature of two art genres handle a vast difference.

Keywords: Art Genres, Novel, Film, Adaptation, Feminine Perspectives & Reactions.

الملخص

في الفن، يعتبر الأدب والسينما نوعين فنيين. كل من الرواية والفيلم شكلان من أشكال التمثيل ؛ وهي تعتبر، على التوالي، تمثيلات رسومية وسينمائية للعالم الحقيقي. يعد تكييف الرواية مع الفيلم بشكل واقعي سؤالًا إشكاليًا أثاره الكثيرون.

يدرك المتفرج: الفيلم ليس له تفسير واحد فقط يتوافق مع ما أراد المخرج إيصاله إلى العالم ؛ الفيلم كعمل سينمائي معترف به له – في الواقع – ما لا نهاية من المعاني. توضح مجموعة هذه الدراسة وجهات النظر الأنثوية وردود الفعل، لاستكشاف الطريقة التي تساعد بها القارئات/المتفرجات على فهم إليزابيث جيلبرت (2006) Eat Pray Love وفيلمها المقتبس من ريان مورفي بنفس العنوان (2010) Eat Pray Love. تكشف النتائج أن النساء لا يتفاعلن بنفس الشيء مع كل من الرواية والفيلم، نظرًا لوجهات نظرهن، فإن طبيعة نوعين من الفن تتعامل مع اختلافات عديدة.

الكلمات المفتاحية: الأنواع الفنية، الرواية، الفيلم، التكييف، وجهات النظر الأنثوية وردود الفعل.

Résume

En art, la littérature et le cinéma sont considérés comme deux genres artistiques. Le roman et le film sont tous deux des formes de représentation ; ils sont considérés, respectivement, comme des représentations graphiques et cinématographiques du monde réel. L'adaptation réaliste d'un roman au cinéma est une question problématique soulevée par beaucoup.

Le spectateur le sait : le film n'a pas qu'une seule interprétation qui correspond à ce que le cinéaste a voulu communiquer au monde ; le film en tant qu'œuvre cinématographique reconnue a- en réalité - une infinité de significations. Le corpus de cette étude est d'élucider les perspectives et réactions féminines, d'explorer la façon dont les lectrices/spectatrices aident à comprendre *Eat Pray Love* (2006) d'Elizabeth Gilbert et son film adapté par Ryan Murphy avec le même titre *Eat Pray Love* (2010). Les résultats révèlent que les femmes ne réagissent pas de la même manière au roman et au film, en raison de leurs perspectives, la nature des deux genres artistiques étant très différente.

Mots-clés : Genres artistiques, roman, film, adaptation, perspectives et réactions féminines.

Contents

General Introduction

The aim of art is not to represent the outward appearance of things,
but their Inward significance

- Aristotle

Art has long been a debatable term to be identified by both philosophers and artists, as it has been in perpetual change over time. According to Aristotle, art is an imitation in a sense of re-presentation though (1929); it was not mere -just- copying. Moreover, Emmanuel Kant identified art as "a kind of representation that is purposive in it and, though without an end, nevertheless promote the cultivation of the mental powers for sociable communication" (Guyer translation, 2007 section 44, 46).Tolstoy, on the other hand, argues in his essay *what is art?* that "Art **[...]** is not pleasure but it is a means of union among men, joining them together in the same feelings and indispensable for the life and progress toward well-being of individuals and of humanity"(1896). In reality, all the forms of art, which are sculpture, architecture, music, theater, literature and cinema, do enhance the union among human beings. Among these forms, literature and cinema have gained some supporters and opponents for being art forms.

Montgomery, et al, show that "in the 20th century there are two culturally dominant ways of experiencing fiction available to us: the visual forms of the film and prose forms of novel" (1992, p.191). Literature and cinema are different art forms, but they do have similarities that tie them together in order to create a tremendous artistic work dedicated toward readers/spectators. Thus filmmakers tend to adapt novels realistically, to transform certain literary works into a real life actions. In the same way, Ryan Murphy adapted *Eat Pray Love* novel, with pressure if it would gain that high acceptable level.

Both literature and cinema are considered as two forms of art that build and grow together. Likewise, the novelists who expect from their readers an emotional reaction which is, in fact, the result of the readers' discovery of their

fictitious world, the film makers act in a given way to attract the attention of the audience to appeal, entertain and, eventually, reach the ultimate truth of the real life. In this sense, one would underline that, both the novel and the film are forms of representation; they are considered, respectively, as graphical and cinematographic representations of the real world.

It is very important, in this sense, to account for the link between the novel and the film. Filmmakers adapt novels that gained numerous fans. Directors intended to capture events with a highly combination level of sound, images, music, lighting, and dialogue to impress the reality in the sake of making the audience closer. There are several movies based on novels such as: the well-known *Pride And Prejudice* by Jane Austen (1813) was adapted by Joe Wright (2005),*The Great Gatsby* by Francis Scott (1925) has had four film adaptations, with two especially big-budget:(1974) version by Jack Clayton and (2013) version by Baz Luhrmann. *Eat Pray Love* by Elizabeth Gilbert (2006) was adapted by Ryan Murphy (2010); *The Fault in our Stars* by John Green (2012) was adapted by Josh Boone (2014). In this sense, it would be necessary to know whether the reader's reaction to the novel and the audience's reaction to the film are the same.

This problematic situation urges one to raise certain questions like the one related to the realistic embodiment of the novel in the film, and about the sense and extent to which these two genres, the novel and the film, shape women's reaction vis-à-vis other women, and most importantly affect them emotionally.

We intend to, elucidate the faithfulness of the real context to the original text. In addition to, examine women's perception and reaction toward the novel and its film.

To provide an appropriate account for the raised question, it was necessary to select two different artistic genres which are *Eat Pray Love* by Elizabeth Gilbert (2006), and its adaptation (film) *Eat Pray Love* by Ryan Murphy (2010). In fact, the objective from dealing with this topic is to

underline the very nexus between the novel and the film, but most importantly, to see the way how women readers react to both graphical story and its film adaptation. To talk about the reaction, it is necessary to talk about the perception of the two genres which are based on Elizabeth Gilbert's real life situations. Actually, she said that she has written a memoir tackling her journey as a divorced woman who traveled to three different countries to explore and learn different things. Gilbert (2006) stressed that she "wanted to explore the art of pleasure in Italy, the art of devotion in India, in Indonesia, the art of balancing the two. It was only later, after admitting this dream, that I noticed the happy coincidence that all these countries begin with the letter I. a fairly auspicious sign, it seemed, on a voyage of self-discovery". *(P.30)*

Italy was about pleasure; India was about devotion, Indonesia about trying to figure out how you create a life that incorporates pleasure and devotion in equal measure. Therefore, numerous life factors helped the author to discover herself as food and Italian language, learning how to pray and be closer to god, experiencing true love and inner peace. Elizabeth Gilbert's character was played by the actress Julia Roberts, her nickname Liz.

To answer the questions which are mentioned before and provide a different view based, it is necessarily to adopt theoretical framework required due to the nature of this research. These theories are invited by both art genres. To start with, adaptation theory is a reinterpretation of work, in this case a literary work adaptation into film, which allows analyzing the film and accounting for the differences to the source. Post-Feminist theory, both of *Eat Pray Love* novel and film stands on the idea that the narrator who is the protagonist of the story is feminist, with this theory we seek to analyze female reader's/spectator's view, based on their gender, of the two works. Psychologist theory by Sigmund Freud, which in literary texts helps to understand the author's inner unconscious desires and anxieties. The same with films is made up to examine the mystery underlying ideas and unconscious activities in the human mind.

Concerning structure, this dissertation is divided into three chapters. Chapter one, Genre in Graphical and Cinematographic Studies i.e. novel and film, is in an attempt to present terms related to this study: genre in literary studies, with the word graphical we meant novels, and cinematographic all what film concerns. Moreover, in this chapter the definition of novel and film as genres is explored, and we discussed how these selected terms are interrelated to this study. So, we accounted for their common grounds. Chapter two, Adapting Fiction to Film: Ryan Murphy's Filmic Production of Elizabeth Gilbert's *Eat Pray Love,* in this chapter the focus will be on adaptation theory which is the corpus of the whole study. To add, we intended to compare if the real context, work on the screen, is faithfully adapted from the text with the use of some scenes occurred in the film. In chapter three, entitled Post-Feminist & Psychologist Reading to *Eat Pray Love*: Female Reader/Spectator, we intended to have a close post feminist reading , through women lenses, by marking our reaction to both of the novel and its film version. In addition to examining the protagonist –main character-psychologically.

CHAPTER-I. Genre in Graphical and Cinematographic Studies: Novel and Film

Introduction

Literature has always been the most important form of art expression that has a great repercussion on society during the 19th and 20thcentury. Likewise, literature cinema has changed people's opinions and shaped their cultural attitude. Literature has a great impact on cinema, in that it has influenced many film makers, and has become their very source of inspiration. In reality, considering the film and the novel on equal footing as genres seems reasonable in that the two deal with the behavior of individuals in society and their relations to one another. One would consider in this case that both the novelist and the filmmaker contribute to the understanding of the individual's mind, his experience "vécu" and his objective in life. The focus on the common ground between the two genres, in this chapter, is therefore capital. This is undoubtedly it is legitimate to underline the clarification of the term genre, in addition to novel and film genre categorization, and account for both novel and film common grounds.

I.1. What *is* Genre?

The term 'genre' has long been used in literary studies to refer to different types of literary text, and has been widely used with a similar meaning in related fields such as film studies. The linguist John Swales (1990) indicates that, this term is used to refer to "a distinctive category of discourse of any type, spoken or written, with or without literary aspiration" (p.33). In other words, genre is a category of artistic, musical, or literary composition. The origin of the word genre is traced back to the French word 'kind' or 'class'. Furthermore, it is widely used in rhetoric, literary theory, media theory, and more recently linguistics, to refer to a distinctive type of text. That is to say, it has taken as its principal task the division of the world of literature into types and the naming of those type by Allen are "much as the botanist divides the realm of flora into varieties of plants" (p.44). As will be seen, in literature the broadest division is between poetry, prose and drama, within which there are

further divisions, such as fiction and non-fiction within the category of prose which is considered as literary genre. To some extent, prose is the most common form of writing. It is not restricted by rhythm or dialogue, and it most closely resembles everyday speech. It is usually straightforward, and may utilize figurative language, dialogue, characters, and imagery. Prose also divided into two primary categories fiction which is writing that originates from the author's imagination, it is designed to entertain, but it can also inspire, inform or persuade. Non-fiction is writing that is based on true event, people, places, and facts. It is designed to inform, and sometimes to entertain. Each category contains primary sub-genres the ones we need are the novel from fiction, in addition to non-fiction's autofiction, autobiography, and memoir sub-genres.

I.1.1.Autofiction

The narrative identity in Gilbert' narration, as it has been demonstrated in the beginning of this study, is very clear in that the name of the author Elizabeth Gilbert is identical to the name of the female narrator and to the name of the heroine Liz. One would consider Gilber's *Eat Pray Love* as an autofiction for Genett (1989) states that **"**Une autofiction est une œuvre littéraire par laquelle un écrivain s'invente une personnalité et une existence tout en conservant son identité (son véritable nom)''. Yet, this formula cannot stop an author from telling a fictional story, be it in a heterodiegetic[1] or homodiegetic[2] relation.

> What I said to God through my gasping sobs was something like
> this: Hello, God. How are you? I'm Liz. It's nice to meet you. (p.15)

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[1] The author-narrator is not present as a character in the story.
[2] The author-narrator is a character of the story be it witness, confident or protagonist.

Dobrovsky (1977) stresses about his novel *Fils* that it is not considered as an autobiographical non-fiction's genre but fictional one which contains fictional events with real facts. He said that:

> Autobiographie? Non. (…) Fiction d'événement et de faits strictement réels ; si l'on veut, autofiction, d'avoir confié le langage 'une aventure à l'aventure du langage, hors sagesse et hors syntaxe du roman, traditionnel ou nouveau

Many debates have been held on the kind of sub-genre *Eat Pray Love,* but as far as Dobrovsky's opinion is concerned and with reference to his novel *Fils*, Gilbert's *Eat Pray Love* could be read as fictionalized literary work.

I.1.2. Novel Genre

In fact, the novel as a piece of narrative provides a real picture of the world or of the individual and the world he lives. It is in fact about man and his experience in life. De Palma in Abbot (2001) states that "People don't see the world before their eyes until it's put in a narrative mode" (p.6). To define the novel as a genre, one comes to the very idea that truth novel resists exact definition. Diachronically speaking, historians argued that the novel *per se* could be a separate argument itself. Different definitions of the novel include: an imaginative re-creation of reality, a history, a scary conveyor of truth that demanded scrutiny, a biography, a harmless amusement, a travel narrative, a romance, a tale of spiritual journey. Despite the contradictions that exist within these varying perspectives on the 18th century novel, several key features among them can be picked out as components of the novel as a new textual medium.

Likewise, Frye in *Anatomy of criticism* (1957) asserted that the "novel-centered view of prose fiction is a Ptolemaic perspective, which is now too complicated to be any longer workable, and some more relative Copernican view must take its place." Frye Used the term Ptolemaic which is geo centered

to refer to certain universal genres and modes as the key to organizing the entire literary corpus which he presented.

I.1.3. Film as Genre

Traditionally, genres (literary genres mainly) tended to be regarded as fixed forms, but contemporary theory emphasizes that both their forms and functions are dynamic. Buckingham (1993) argues that "genre is not… simply 'given' by the culture: rather, it is in constant process of negotiating and change" (p.137). Nowadays, films are routinely classified for instance,(e.g. in television listings magazines) as 'thrillers' , 'westerns' and so on genres with which every adult in modern society is familiar.

As Miller (1984) suggests that "the number of genres in any society… depends on the complexity and diversity of society

Another film theorist, Stam (2000), also refers to common ways of categorizing films:

> As contrary to what was said before, some genres are based on story content (the war film), other are borrowed from literature (comedy, melodrama) or from other media (the musical). Some are performer- based (the Astaire-Rogers films) or budget-based (blockbusters), while others are based on artistic status (the art film), racial identity (Black cinema), location (the Western) or sexual orientation (Queer cinema). (p.14)

In this sense, the target of defining particular genres in terms of necessary and sufficient textual properties is sometimes seen as theoretically attractive but it poses many difficulties. For instance, in this case of films, some seem to be aligned with one genre in content and another genre in form. Stam (2000) also add that "subject matter is the weakest criterion for generic grouping because it fails to take into account *how* the subject is treated" (p.14). Outlining a fundamental problem of genre identification in relation to films, Tudor argued that genre is "what we collectively believe to be" (though this begs the question about who' we' are) (Cited in Gledhill, 1985, p.59).For that matter, some genres are defined only retrospectively, being unrecognized as

such by the original producers and audiences. Genres need to be studied as historical phenomena; a popular focus in film studies, for instance, has been the evolution of conventions within a genre.

What should be important to note, film genres are also used for promotion, criticism, and consumption. That's why it's very important for screenwriters to know how transcend genres, in order to give their eventual audience some sense of originality and surprise. That said, film is a literary genre, since it based narrative elements and drawing heavily from the theories of literary-genre criticism. Film genres are usually delineated by "conventions, iconography, setting, narratives, characters and actors". As such klarer(2004) states that "film is made up by literary techniques, conversely, literary practice, developed particular features under the impact of film"(p.53). Which means that the film is a piece of work consisting of literary aspect and aspect of performed. Although film has its own specific characteristics and terminology, it is possible to analyze film by drawing on methods of literary criticism, as film criticism is closely related to the traditional approaches of textual studies.

I.2.Novel & Film Common Grounds

To express the bound between novel and film, one should account for their common grounds as a literary genre, they have obvious similarities. For instance, both of them present stories and introduce characters. Yet, they take us to a world created by the writer that is fascinating and new. According to Brito (2006):

> In the era of interdisciplinary, nothing is healthier than trying to see
> the literature's variability from the perspective of cinema and the
> movie iconicity from the perspective of literature. (p.131)

In this sense we will stick solely to the similarities between the two artistic expressions mentioned. A comparative study intending to examine the

relationship between a novel and a movie is possible because there are points of contact between them and are in this close proximity that we will focus. In order not to dwell on too many, we prioritized only two similarities, which we believe to most significant for the study that we intend to accomplish here. Namely *the narrative structure* (the entire film is in essence, narrative, beyond the fact that before it come on screen it was a script) and *the impression of reality*, whose techniques used by the narrator are equivalent to the ones adopted by the director, always in accordance with their goals and ideology.

I.2.1.The Narrative Structure

Robert Richardson demonstrates that literature, oddly enough, is a visual art and lists a number of common points between the literary and film works: the dissolution of one image into another, the accumulation of images of things and places without the human presence ; targeting progressive centripetal and too large for the very small, the multiple point of view about a particular episode or character; the speed of the narrative, the work established with images, the ellipse deleting the superfluous ,the characterization process of the protagonist, the soundtrack can find equivalents in certain prosodic procedures.

Indeed, the narrative structure is presented as the main link between both arts. Thus, the theme of the book, in both literature and cinema is one action and its fundamental, and Bastos (1967) "certain details and accessories, apparently free form, when used intelligently, a unifying action" (p.172)

In the fact, the entire narrative is based in the alternation of good and bad sequences, or in the development of the topics it treats.

But the chain from end to end of these contrary phases only gets a start of order when instead of being succeed in a contingency that does not mean anything, not even his own absurdity, they require and are explain one by another (Bremond 1973.85).

This linkage also occurs in the thematic organization, whose purpose is to ensure that the narrative sequence is meaningful to the reader / viewer. Considering that Santo (1973) "the content of a movie presents itself in reality as a set of themes combined, more or less integrated into the overall message of the film" (p.59), they require only awaken interest and rapport when give rise to reflection, when put Bremond 1973 "on the boil, the collective representation of the group, a focus of intellectual excitement, emotional, imaginary linked to unsatisfied desires, to the unresolved conflicts of individuals" (p.82)

To Espirito Santo (1976), the feature length motion picture is almost always a story, a complex message a series of situation, events and action set in a unit history (p. 49). Yet, Bremond (1973) said the feature length motion picture is always a narrative, i.e. "a complex message presenting a series of situations, events and actions set in a unit of a history" (p.49). However, for Brito (2008) the cinema "preferred to follow the model of the novel from previous century, telling a story with a beginning, middle and end, and assumed to be three things simultaneously: fictional narrative and representational"

That's why in a narrative, the narrator moral responsibility is committed to the value judgments which he attributes (or refusal to grant) to the events he narrates. While in the cinema, these judgments are presented, explicitly, but indirectly, by the mouth of a character permitted, for example, or indirectly, but implied by the adoption of a *tone of narration* .It's that tone that marks a kind of offshoot of the message that communicates on the one hand, a particular story, the other, a judgment on this story. By the tone, the narrator commits himself to the contents that he shows (Espirito Santo, 1973, p.69).

This *tone of narration,* combined with many other elements, also ensures the impression of reality captured on screen, the subject of the next sub-item.

I.2.2.The impression of reality

Another similarity between the two artistic works the visual and the verbal one is the impression of reality. According to Bernardet (1985), this allusion of truth has probably been the basis for the enormous success of the cinema, because, in fact, this kind of artistic expression gives us an impression of life being expressed on the screen. For the critic, "not only the cinema would be the reproduction of reality, but also it would be the reproduction of man's own vision" (p.17).

Furthermore, in film everything is fiction, each element presented went through a selection process, and the whole thing is the film maker's creations contradicting certainties. In these creations reality imposes itself in an awfully strong way. However, Diniz (1999) argues that the success of the cinema "does not lie in the degree of realism that it can get, but in the exploitation of cinematographic recourses and in the use of it to create the context for fiction" (p.31).

I.2.2.1.Context

Simply, context means circumstances forming a background of an event, idea or statement, in such a way as to enable readers to understand the narrative or a literary piece. It is necessary in writing to provide information, new concepts, and words to develop thoughts. In literature and film, context is the relevant information that helps the reader understands meaning of a text. In other words, context gives meaning and significance to an action or statement. To be more precise, Context in film refers to the setting and period in which a film takes place; this helps create a mood, so the audience knows what to expect while watching it.

It is interesting to consider that the context of the action is carefully planned, following a mind-set idea; it has clear objectives and reveals certain ideology. The techniques chosen by the director and his formal strategies such as assembly, the distance of the camera, close-up, for example, are some of the

ways found to break up with the real world and to build a meaning that no pre-exists the representation. Thinking about it, Ismail Xavier (1984) notes that:

> If in front of the cinematic image, occurs the famous *impression of reality*, this is   because it reproduces the codes that define *the visual objectivity* according to the dominant culture in our society, which means the photographic reproduction is objective just because it is the result an apparatus built to confirm our visual ideological notion of visual objectivity (p.128).

In the novel, there are also these types of techniques and are used by the narrator: the filmmaker is replaced by the writer who creates a voice to represent him. The idea of reality, known as verisimilitude, is also given through language, the ability of work to make sense (cohesion and coherence), the position taken by the driver of the presentation and characterization of the characters and a series of elements chosen by author able to convey us the feeling that every event happens to someone we know, in familiar surroundings and at the moment we live. The truth is that one perceives a rhythm which fluency leads the viewer, who gets "the impression of watching continuous stream and not aware of seeing a succession of plans that do not last longer than few seconds" (Bernardet, 1985, p.42).

In cinematographic works (most of them at least actors pretend to be people who are not previously experienced). According to Caughie (2000), to pretend they learn through practice and observation of an individual vocabulary of signs that are recognizable and reproduced.

> Actors also enact (en-act) and incorporate (in-body) feeling as they were real in a way that they become real for them and for us. For (…) incorporate feelings, the actors learn relaxation techniques, risk games and believe to minimize the gap between feeling and its expression: the expression of a truth that is maintained –as if miraculously, despite all pretensions – always inside the actor (p.119)

In this sense, the ability to pretend may explain why, when watching a film, we forget our own reality and dive into a constructed world, where

everything is symbolic. Immediately we are transported to a fictional reality and previously planned that not only moves with our feelings and emotions, but makes us rethink our life course and question our surroundings from the serving of particular value judgments. Identification with scene, the narrator, with the protagonist or another character, with the atmosphere or else to the storyline explains why we are kept within the narrative. Just the identification with what the actor does when he represent, what one character suffers may also explains our smiles and tears.

This situation, Caughie (2000) asserts that the act of watching a movie or reading a book, suggests that we engage a new world, and because of this, we have different experiences every time we get in contact with the work. In other words, while identification with the camera explains how we kept within the narrative, identification with what the actor is doing when he represents can sometimes explain the lump in the throat or the emptiness in the stomach, which suggests that you having an experience (p.120)

According to Metz (1972), a cinematography reproduction[3] well compelling triggers in spectator a phenomena of participation at the same time affective perceptual, which help to strengthen the impression of reality. According to the critic, is the movement that gives the impression of reality. It means that the cinema has "an additional level of reality (since the shows of real-life are mobile), it also brings much more than that (…): movement gives objects an *embodiment* and an *autonomy[4]*" (p.20).

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[4] Autonomy is person's self-legitimacy, the idea of this concept is that the person's have the right to make his or her decision.

Conclusion

The study's point of departure is genre and its categorizations. Therefore, It draws mainly on both novel and film genres. The latter have been always taken as a similar kind since both narrate a story. Therefore, it was necessary to state their common grounds which are the narrative structure and the impression of reality, while the differences are obvious between them. Literature narrates using traditional and arbitrary signs, however, film is developed using the same material used daily to grasp our reality. Readers or spectators can mark that the first step of cinema is literature. So, it was easy to detect the relation between novel and film in term of genre.

CHAPTER-II Adapting Fiction to Film: Ryan Murphy's Filmic Production of Elizabeth Gilbert's *Eat Pray Love*

Introduction

A literary text is an artistic identity composed of two dialogically interrelated elements: the intrinsic[5] and the extrinsic[6]. These two parameters manifest whenever a text is about to be comforted. So, the meaning of the text is negotiated on the basis of these two parameters. The contextual signification is related to the intention of the reader, who looks at it and tries to conceptualize its meaning through his own lens. On the contrary, the film product is different. It is mostly based on the image (visual-non verbal) and the aural (audio-non verbal). Its intrinsic is rather the image making and the dialogue orchestrated around it; its intrinsic is the production and its relation with the environment, the producer and his intensions. In this chapter, it was necessary to elucidate adaptation theory, how the text is embodied to the screen, deconstruction and reconstruction terms, in addition to discussing Eat Pray Love novel to film.

II.1.Film adaptation theory

A film adaptation is a type of derivative work, describing the transposition of a play, novel, or other literary source to film. A cinematic transfer is the most common practice of literary adaptation. The connection between narrative fiction and film has always been very attractive to filmmakers. The main reason according to Timothy Corrigan (1999) is that novel affords two crucial features for cinema _ plot and diversity of narrative points of view (p.37). Nevertheless, as culture changes and technology develops, the possibility of adaptation is in fact limitless. Likewise, Ryan Murphy

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[5]The intrinsic is frequently related to the internals of the text: its prosody, figures of speech and figures of sound

[6]The external is essentially associated with the externals of the text: its structural composition.

II.1.2.From book to screen

The approach to an adaptation is essential for its success among viewers. The proponents of keeping an original text evaluate adapted work according to its fidelity and faithfulness. The film maker is well aware of the quality of the original work but also seeks for appreciation of his adaptation.

In reality, novel transfer to film has long been an area of research in the mode of actualization the fictional into the visual. There are some land mark contributors in this field, who tried to theorize the transformation of the written into visual, i.e., from book to screen, among them George Blue

Stone (1957), Brain McFarlane (1996), Deborah Cartmell (1999, 2007), Barton Palmer (2007), Christian Metz (1975), David Bordwell (1985).

Adapting a novel into a film is transferring a text and a context to another artistic design, which is rooted in the former, yet, it is not: it is autonomous and has its own specificities and independence. The cinema critic Rick Wallach evinces that:

> It's common place for avid cinema goers to avoid reading the book to avoid cluttering their perceptions of the film, and even more commonly, lovers of the novel avoid seeing the film because they don't think that the cinema version will do justice to the book… . Nevern theless, if you've read the novel without having seen the film, or seen the film without having read the book, what additional dimensions of meaning remain unexplored in either one, or, to put it in another way, what interpretive opportunities have we missed? (p. xi)

Adaptation is a kind of violation of the unity of the text. Whatever the film producer/ screenwriter is doing, it is no more than a deconstruction and a reconstruction of the text enveloped within the canons and techniques of this new type of artistic creation: it is, almost, a creation because it holds its maker. Though the author manifests himself here and there through the screen, he is devoiced and his identity is fragmented through the making of the scenes and images and the point of view of the film-maker. The latter appropriates the

text through the use of the selected filmic techniques to make his production possible and imposing. In the words of Charles Bane: "adaptations cannot be filmic representations of the novelist's intentions. Such a feat would be impossible because it implies a personal relationship with a possibly dead author" (p.48).

In the same vein, Diane Lake claims that adaptations can in no way be the book itself. The adaptor is not constrained to follow the original: the text. She says:

> One might say, 'But what if the story is all internal - a series of internal monologues if you will – how can film do that justice?' But my response is a question: *Who said the job of film is to do justice to the book?* To even ask if film can do justice to the book is to fail to understand that the book, the film its own entity and, even though the film may be based on the book, the film is its own entity as well. The book cannot be a film on its own. Even if I put someone on screen reading the book word for word, the very act of having someone read the book to the viewer would change the nature of the book. (p.408)

However, there is a clear difference between reading a book and watching a film. Both have different strategies and moments of been. Sophia Nicoleishvili puts it well when she compares between these two moments: "While reading a book we picture the episodes, and imagine what the characters look like. A reader's imagination is free, even within the limits set by the descriptions of an author. A film, on the author hand, 'imposes' the visual images on the viewer" (p.24). There are, then, two standing pointes and positions: one is to interpret, re-imagine and conceptualize; the other is to see, hear and follow the movement of the camera and the intentions of the producer. In other words, for the book, more than the film, you have enough time to read, apprehend and reinterpret. Time duration is open to you and time of decision is more flexible all long your reading since the book is between your hands and at your disposition. That is to say, the reader can accelerate and/or decelerate his reading. On the contrary, for the film, person is guided,

transported hand- fastened and trapped by the image, the second, the visual effects, the music…ect. No time is never open to you to reinterpret because time of narration is short or substituted and contracted by a foreground or a background. Whish make you watch and enjoy your sightseeing giving no moment for you to stop looking and start thinking about the scene(s): there is no time flexibility.

So, adaptation is diachronically related to what the producer wants to actualize through the screen, and what he has understood through the text. That is to say, frequency of scenes and images are imposed by some artistic devise, as matching the verbal with the non-verbal. Frequency is restricted by the portion and proportion of time, which is tied up to the duration of the film and its sequence. In this case, if the spectator quits, he will lose the whole story, whereas in the text the reader can continue his reading. Even if the spectator could re-watch the film, the moment becomes different from the first and, thus, breaks the unity of effect the producer wants to evoke and the intentions he wants to produce.

So, adaptation is of a novel into a film. However, this translation is from a different category of art. Adaptation is deliberate and subject to intensions and ideological conceptualization. It can distort the nature of the text's translation into film. It can say more or less, than what the novel intends to say. The writer and screenwriter Robin Swicord (2008) claims that:

> Not everything in the film represents an interpretive artistic choice, including what ends up in the script … I interrogate the book: 'what are the intensions of the author? ' This road map ends up being a close reading of the narrative and the thematic elements of the book. With this in hand, I can translate the novel into its dramatic elements, begin to map the film's narrative, and see the shape of the movie. (p.12)

II.1.2.1.Deconstruction and reconstruction

Reconstructing the storyline of film after fictional deconstructions is paving a way to a new creation, where authority and paternity are of the

filmmakers. Cobb believed that the adaptation is received "as the artistic products of their film authors. This transfer of ownership, gained by recording of adaptation into a productive activity, becomes a signifier of authority and originality–two signs central to the image of the author" (p.108).

Film reflects more than what language of fiction represents. Everything in films is on the move, action, and activity. Film construction is made up on the basis of affection and perception. Seymour Chatman claims that: "Many filmmakers believe so, but most critics and audience members stuck on the belief 'the book' believes not" (p.16).

Aspects of fiction/novel and aspects of cinema/film are different, and so, the matter of fidelity is put on doubt. Chatman maintains that: "The original text lays out the story-line to follow the ensure fan satisfaction. How can the screenwriters formulate characters or create scenes to recreate a feeling that readers had when reading the books? In this sense, fidelity is good tool as a diving board to get into the creative process of fleshing out the story" (p.17).

Being different in construction, fiction and film are not supposed to be the same. Nonetheless, they can represent the same thing but through different manners. In other words, what fiction tells through words and narrative mode, film could tell through images and actions. Before becoming a film, fiction must be rewritten for the screen; subsequently, it is open to addition, omission and reshuffling. Film cannot be the book itself, but similar to it. Lake writes:

> So it's important to understand that the most literal screen interpretation of a book that one could imagine still wouldn't be the book itself. The book tells a story, the film based on that book tells a story. Yes, it's the job of the screenwriter to bring the book to life on the screen, but the very act of telling the story of the book on film will change the book (p.409)

II.2.Elizabeth Gilbert *Eat Pray Love* into Film

The transfer of fiction into film has, all along, been an obstacle for producers and filmmakers. The problem is the nature of the fictional image, which is constructed with words, thus, opens the way to many interpretations. Likewise, the interpretation of Ryan Murphy to *Eat Pray Love* novel, the latter got an interest from the filmmaker for a reason which is films in Hollywood that have women, the core part is they come home and find her husband in their bad cheating with another women or he hits them, and then they leave. The filmmaker found it fascinating to do a film where people fall out of love, also how both hard and grave it is.

Elizabeth Gilbert's novel *Eat Pray Love* seems to be very illustrative for fiction adaptation into film. The novel consists of 325 pages; while the film is almost 2h: 4mins, for the first impression on this adaptation the duration of the film cannot cover all the pages written by the author. Its difficulty, due to the different locations Gilbert went to, has made the filmmaker Ryan Murphy in a big obstacle certainly when he thought that it was the first time a film had ever been in Bali i.e. shot there. The other thing Murphy thought that it was difficult but amazing is whenever Ms. Roberts goes are these screaming throngs of paparazzi. The filmmaker choice to work closely to Gilbert was very important, and the key for him to make the film as realization scenes the main character of the novel passed through. She read every script draft and had notes for each. Murphy in an interview with Popsugar stressed that: "a lot of the great things that are in the movie aren't in the book". To continue with the same idea, the filmmaker rearrange, omit and add to restructure it into filmic realization. For the spectator, who has not read the novel, the film seems to be the reflection of *Eat Pray Love* and Murphy excelled in its adaptation. But reading the novel then after, s/he will, undoubtedly, be shocked by the disparity existing between the source and the adaptation. Its unfilmability'is

due to the fragmentation of thoughts and interiority, besides its plotlessness and flat incidentals, which do not happen in actions.

In an interview with popsuager, Murphy said that when he was showing film drafts to Gilbert, she pointed out that there was a missing act happened however she did not mentioned it in the book, the reason why she fell in love with Felipe is whenever his son going to school he cries. When Murphy knew about it he said let's do it and make it a scene.

Felipe crying scenes *Eat Pray Love (2010)*

Conclusion

The process of turning a literary piece into a cinematographic work is described in a number of terminologies, in which is known by adaptation. Through findings, adapting a novel does not mean transferring the whole work to the screen *per se*. In other words, filmmakers tend to create images which are more direct and immediate in the film than to what is conveyed in the novel. Murphy's adaptation *to Eat Pray Love* (2006) novel passed through various challenges, in terms of been faithful to the original source and reflecting the same message the novel conveys.

CHAPTER-III Post-Feminist & Psychologist Reading to *Eat Pray Love*: female reader/spectator

Introduction

According to history the term feminism originated from the French word "feminisme", coined by the utopian socialist Charles Fourier, and was first used in English in the 1890s, in the association with the movement for political and legal rights for women. Feminism comprises a number of social, cultural and political movements', theories and moral philosophies concerned with gender inequalities and equal rights of women. It takes a number of forms in a variety of disciplines such as feminist geography, history and literary criticism. feminist activities have been concerned with issues such as individual autonomy, political rights social freedom, economic independence, abortion and reproductive rights, divorce, workplace rights and education; in addition to that it puts an end to domestic violence, gender stereotypes, discrimination, sexism and objectification. In this chapter will be dealing with the literary theoretical background of feminism and its contradictory post-feminism, post-feminism and spiritual consumerism, we will end-up with self reliance and derivative logic.

III.1.Post Feminism as Sequel to Feminism

Feminism is considered as a collection of movements and ideologies, first seen by Marry Wollstonecraft due to her 1792 book *A Vindication of the Rights of Women,* in which she argues for women's education also against the stereotyping of women in domestic roles, the filature to regard women as individuals in their own rights. It conventionally split into three times periods, or what is known "waves", each with slightly different aims based on prior progress.

The first-wave feminism was revealed in 1792 until 1960 in the United Kingdom and the United States. In the sense of what was mentioned earlier by Wollstonecraft, feminism used originally to focus on equal legal rights of contract and property. It also seen as an opposition to chattel marriage and ownership of married women by husband.

The second-wave feminism began in the early 1960s and lasted through the late 1980s.It was a continuation of the earlier phase of feminism which sought legal and political rights also in the United Kingdom and the United States. It has existed continuously since then, and coexists with what is termed third-wave feminism. Second-wave feminism saw cultural and political inequalities as inextricably linked. The movement encouraged women to understand aspects of their own personal lives as deeply politicized, and reflective of a gender-based structure of power. While first-wave feminism focused upon absolute rights such as suffrage, second-wave feminism was largely concerned with other issues of equality, such as the end to gender discrimination in society, in education and in workplace. Carol Hanisch wrote an essay titled by *The Personal is Political* became a slogan synonymous with second wave feminism and the women's liberation movement[7], in addition to the previous catalyst the feminine mystique[8] term renowned in the same wave.

III.1.1.Post-Feminism and Third-Wave Feminism

The third-wave feminism exposed in 1980 up to nowadays, it is well-known as post feminism. Since, it appears as the result of different criticism of feminism universalism in the second wave.

Concerning this wave, Halimi (2014)[9] asserts that third wave feminism first appeared in 1992 in an essay by Rebecca Walker in *Ms.* Magazine, and was used to describe a new kind of feminism that was born out of the second wave but also adapted to the needs of a new generation of feminists. Yet third wave feminism is not conceived as distinct entity or wave, for they are using

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[7]Women's liberation this was first used in 1964, and first appeared in print in 1966. It was used to refer to women's movement in USA.

[8] The assumption that women would be fulfilled from their housework, marriage, and children.

[9] Halimi, Mohammed Seghir is an associated professor in the university Kasdi Merbah, Ouargla, Algeria. .

consciousness-raising in similar and different ways to how rhetorical scholars
have defined consciousness-raising (p.61)

III.2. Gender in *Eat Pray Love*

The concept gender must be clarified, in order to address terms such as
femininity and masculinity. Gender is the way in which male and female
behavior is categorized. For instance, body language, symbols and certain
behavior are ways to communicate to others, that we identify as particular
gender. However, these gestures, symbols and behavior are also expected of
us, when born in male or female body. There are different ways to look at
gender, and to analyze gender as something we are or we perform. Butler
(1990), for instance, believes that gender is pure performativity. These
performances of gender create the allusion of a gendered identity, but it is
something we perform and not something we possess. This is to say, gendered
acts are not performed by gendered individuals.

This Butlerian approach to gender is one that has been critiqued by, for
instance, West and Zimmerman who argue that gender is a process of
interaction. They make a distinction between sex, sex category and gender. Sex
is determined biologically, you are born male or female. Back to West and
Zimmerman sex category is obtained by "socially required identifactory
displays" that assert one's masculinity or femininity. Lastly, they define
gender as a reaction and result of an action in certain situations, which are
determined by conventional and normative expectations regarding one's place
within a certain sex category. What they mean by this categorization is rather
ambiguous, it is not a well-define set of criteria, but more, if you can be seen
as a member of a relevant category, you will be categorized that way, i.e, if
you appears to be a woman, you will be categorized as such (p.127).

Gilbert seems to rely solely on conventional gender roles in *Eat Pray
Love.* Her approach to gender and gender stereotyping is post-feminist, rather
than feminist, as she perpetually reiterates traditional gender roles. To provide

an example from *Eat Pray Love* Gilbert expresses her frustration with the fact
that, according to her "when that patriarch system was (rightfully)
dismantled, it was not necessarily replaced by another form of protection,"
(p.286), meaning that she had to pick her own "gentle man suitor (ibid).
Instead of rejecting authority over women's decisions all together, Gilbert opts
for an alternative solution, in which "she needs to not only became 'her' own
husband, but 'she' need's' to became' her' own father, too" (ibid). Gilbert's
anxieties about equality and societal expectations of women's roles within
marriage have a different outcome than most other women can offer; Gilbert
uses this social pressure as the ultimate reason to escape, to start traveling.

III.3.Third Wave and Spiritual Consumerism

The spiritual journey made by Gilbert has been compared to methods
offered in self–help literature, as a tool for becoming a self-governing
individual. Gilbert's representation of her own spirituality and journey to
acquire autonomy show no signs of cultural awareness or awareness of
appropriation. She treats spiritualism as something that can be consumed
instantaneously, rather than treating it as something that require gradual
development.

In this sense, there are different examples in *Eat, Pray, Love* to support
the claim that Gilbert promotes consumerism, whilst labeling it as
spiritualism. Through Gilbert's spiritual journey has been one of many
contradictions. For instance, through the lens of Williams, Gilbert's rejection
of marriage can be read as "direct rebellions against patriarchal social norms
that encourage women cultivate a personality of selfness" (p.618).

Gilbert (2006) stated that societal expectations pressure her to the point
where she no longer wants "I don't want to be married anymore" (p.10). She
than starts praying to God, who she refers to as 'Him', "I generally refer to
God as 'Him', which doesn't bother me because, to my mind, it's just a
convenient personalizing pronoun"(p.13). In her search for answers, begs:

"please tell me what to do" (p.15). After a long and a medative pause she finds her first answer: Italy. Before Gilbert starts the actual planning of this journey, she has addictive and deeply passionate relationships with young and handsome David, "a rebel poet - Yogi. "It doesn't take long before she begins to show signs of detrimental behavior, loving David too "desperately" and becoming " addicted to David," which then leads to the destruction of their relationship though going through that break-up is "like multi-vehicle accident," being away from David makes her feel like she is becoming " a self-governing individual"(p.18).

III.3.1.Femininity *in Eat Pray Love*

Gilbert in *Eat Pray Love* states in the beginning of her narrative that women should not feel socially pressured into marriage and having babies, which laid a foundation for her anxieties concerning her own marriage and ultimately functioned as grounds for divorce. Though, throughout the text, it is Gilbert, and only Gilbert, who repeatedly equates women's self-worth with their marital status. For example, when her sister visits Gilbert in Italy, she concludes: "in comparison to my sister's existence, to her home and to her good marriage and to her children _ I'm looking pretty unstable these days" (p.95). She goes on to list a number of reasons as to why she looks unstable, which include her not having an address and having her belonging stored somewhere else. Given this, it is not without significance that girls in *Eat, Pray, Love* are often described as pretty, innocent, "fluttery little butterflies," while boys are strong, independent and "serious little autocrats," reiterating long established portrayals of gender roles (p.131).

Gilbert does not seem to be bothered with her consistent gender stereotyping as she delineates the apparent differences" between her Guru and the Guru's master, the Guru being depicted as "feminine," someone "you could take home to meet mom and dad", whereas the master is" such a wild card," whose photograph impressed her so much that she states "I'm just

going to stay clear of this character, he's too big. He makes me nervous"(p.175). Furthermore, Gilbert's fight for autonomy does not exclude the influence of masculine authorities, and, in fact the two things seem to be intrinsically connected. In addition, she gives many examples in her text; make it seem evident that Gilbert's idea of gender roles seems to be similar to the definition offered by historians.

In fact, Gilbert's desire for a divorce stems from her need to find herself. That is why, she traveled to Italy to understand food, learn about cuisine, and gain a new language. Then, she went to India to find her inner self, to improve better communicative skill, to find out how to express herself better, and as a last position Liz found herself in Indonesia. Importantly, all of this soul-searching newfound passion for food are the advice and the focus of self-help book during 1950s and1970s. By the end of her narrative, once she is in relationship with Felipe, she concludes that deep down inside, she has always wanted a man to take care of her.

For Gilbert, before one embarks on a journey to find one's inner self in Ashram in India, one must be rested:

> And when I think of the mental anguish I was going through right after I left my marriage, I have no doubt that I would have been a great drain on everyone at this Ashram had I come here at that moment. Far better to have rested first in Italy, gotten my strength and health back, and then showed up (p.128).

This passage conveys the message to her readers that, if one truly desires spirituality, one has to be rested first, and according to Gilbert, this cannot be done at home. Gilbert's unspoken words are loud and clear; empowerment and consumption are intrinsically connected and one can only be empowered by consuming one's way to enlightenment, Spirituality becomes a product, and the spiritual subject its consumer.

Gilbert's spiritual consumerist behavior, in some ways, also function as her justification for cultural appropriation, which goes hand in hand with her

white privileged sense of superiority over locals. One example of this is when
Gilbert is talking to an Indian girl who tells her that "everybody in India
almost has a Guru," and Gilbert goes on to explain to the reader that what the
girl meant. But Gilbert refers to her own "intellectual heritage" as that of a
"good New Englander." Qualities ascribed to these "skepticism and
pragmatism":

> I just can't seem to admit it because, as a good New Englander,
> skepticism and pragmatism are my intellectual heritage. Anyhow,
> it's not like I consciously went shopping for a Guru. She just arrived.
> And the first time I saw her, it was as though she looked at me
> through her photograph_ those dark eyes smoldering with
> intelligent compassion_ and she said, "You called for me and now
> I'm here". (p.125)

So, it was hard for her to admit for not having a Guru yet,
Gilbert's acceptance of Indian culture is not done gracefully, nor
humbly, as she continuous "anyhow, it's not like I consciously went
shopping for a Guru," however, she required one and the Guru "just
arrived" and said "you called for me and I'm here".

At the end, Gilbert's text employs this spiritual consumerism through
numerous ways. Although she admits traveling to three different countries is
a bit radical, she also expresses that is necessary if you really desire spiritual
growth. On this journey, she seems to consume her way through spiritualism,
eating away in Italy, instantly demanding enlightenment from her Guru, her
need for "pretty power… like a meditating Barbie" and exhibits a lack of
cultural awareness and denial of local culture (p.252).

III.4.Women's Perception and Reaction to *Eat Pray Love*

In fact, as female readers/spectators to both of *Eat Pray Love* novel by
Gilbert and its adaptation *Eat Pray Love* film by Murphy which, respectively,
gain numerous fans especially women–female gender- have read and watched
the film. Different female perspectives have been raised on the problematic of

if the film is a real copy of the novel. Obviously, films have less scope to embody a moment detected in the book. While, in novels the writer can use thousands of words to represent a moment. Finding the core of the story within the book and transferring it into the plot framework of the screenplay is the filmmaker's concern.

Women's first remark, since the typical film script is 100 to 110 pages long and the novel contains more than 300 pages. We could assert that the film will never be a mere –real- copy to the novel. Female readers have leaped to *Eat Pray Love* film defense. However, others believe that the film's message is harmful and damage women. We are pretty certain that the narrator Gilbert sees no irony in the fact that all the countries she has chosen to visit begin with the letter *I*. However, the letter seems appropriate and fitting to us .Her scarcely concealed self-absorption much of *Eat Pray Love*. Apart from the fact that she was typically striving for her own personal fulfillment and no one else, we could never quite comprehend her rationale for feeling so dejected. Exploring one's dream spirituality is beneficial when done with fewer selfish reasons. Hence, real life Elizabeth is rarely unselfish person; unlike what the filmmaker Murphy want us to believe through his screenplay.

III.5.Psychoanalytic Reading to Liz in *Eat Pray Love*

For Gilbert the place that has changed her completely in the way she study about life is in Italy, but in India has changed her character dramatically in the way to understand more about God and their perspective. Also is the place where she transformed to be a better person, the big lesson for Liz was in India when she have learned about Meditation, not only how to do it but how to really focus on it. She realized by forgiving the past and letting it go is the best way to live her life easier. The spiritual journey over here somehow made her become more religious and believed with the presence of God. From this text we can tell, the way she sees her spiritual side and her new belief.

The main character in this novel is Gilbert, a woman in her thirties whose marriage had collapsed after which she established a short relationship with a younger man. She traveled to Italy, India and Indonesia to find a way to search for a missing piece of her life. She would like to search for the magnificent of God and teaching herself about spiritual knowledge. Based on her hopes to experiences with other cultures and meeting with new people, Gilbert embarked herself into a new chapter of life. That trip, free of romantic entanglement and full of spirituality as well as many interesting local encounters, allowed her to achieve the balance between the internal and external forces, which thought her different lessons unveiling new perspectives in every place that she visited.

Concerning Liz's id, readers can detect the fact that she passed through different ones the corpus here was the film. The first one, is her desire to have a baby, because of the idea that without a baby life is never complete. That desire rose when she went home from Dalia's baby daughter party. Liz asked Delia's about having a baby:

Liz: how did you know you wanted a baby? Was there an actual moment when it kicked in for you?

Delia: I can't remember-I mean I've had the box since before we got married.

Liz: what box?

Delia: I've been filling it with baby clothes for years waiting till   Andy was ready to be a father.

Liz refused Felipe's demand for going to a romantic island and having a talk about their relationship for the future. However, she regretted after refusing his plan.

Liz's refusal to Felipe's idea scene

Moreover, Liz's Ego was when her id says that she admires to have a baby; however, her husband never wants to have a kid so Liz felt anxious. Because of her anxiety, she tells her problem to God and asks for help. Finally, her ego decides to divorce.

> Stephen: you don't like kids.
> Liz   :   I don't want to be married.

Her id says that she should refresh her life from her desperate for twelve months. Ketut Liyer, the medicine man in Bali, ever says to Liz that she will come back to Bali a perfect place for holiday and refreshes her life. To add, Liz went to Bali, before her visit to Italy and India.

> Ketut Liyar: you will come back to Bali and live here for three or four months and teach me English and I will teach you everything I know.

Ketut Liyar and Liz scene

Conclusion

This analysis of the reader/spectator relationship plays a significant role when considering gendered reading experience. Feminism is perceived as self-indulgence or a kind of self-discovery by various readers. Female reader or spectator perspectives and their emotional reaction to both works came out through the case of fidelity of the film to the source, the duration between reading the book and watching the film. Before women's reading process slight differences are marked, which made readers convinced of the dissimilarity of the two works. Through reading they are in no doubt sure of their first remarks.

General Conclusion

Eat Pray Love (2006) novel and *Eat Pray Love* (2010) film, represent a real initiation into reading and spectating at the same time. The process of turning a literary piece into a cinematographic work is described in a number of terminologies. To transfer from one type of art to another is problematical raised question, because it will in no way represent the original; yet, it completes it.

Adapting a novel into a film is controversial since it causes the problem of fidelity. To have a clear vision to this issue, one is supposed to know the manner the film is related to the novel and tries to delve deeper on what is missing in the filmic production.

The filmmaker Ryan Murphy tried possibly to reproduce the original *Eat Pray Love* in his film. Though Murphy have captured some innovative modernist elements in Gilbert's *Eat Pray Love*, the film holds its own originality but not the source novel originality. Murphy has omitted some elements were in the novel, readapted its dialogues for the sake of scene duration and synchronization.

The complexity of the subject matter which deals with women's perception and emotional reaction to both of the novel and the film, demands a balanced female reading. The consideration of the theme of adapting a novel realistically into film also having women across two works put this study in the frame of comparative literature. If the female spectator of the film is also the reader of the novel, she could notice the disparity between the two arts. She will know certainly that the book and the film are different; hence, they treat similar cases.

As far as our research is concerned, this study is limited to the way a text is transferred into the real context. Since, cinema is working side to side with literature paves the way to filmmakers innovate literary pieces and mark their touch, also a feminine reading of the text and the film and psychologist reading to the protagonist. In addition, to have clear findings with post

feminist point of view encourage us read between the lines, since we are dealing with Elizabeth Gilbert's writings who are a feminist author.

Eat pray love novel/film clearly represented psychosocial crisis. Gilbert's problems make her developed growing into who was not adaptive and flexible. She became a impulsive and carless woman.

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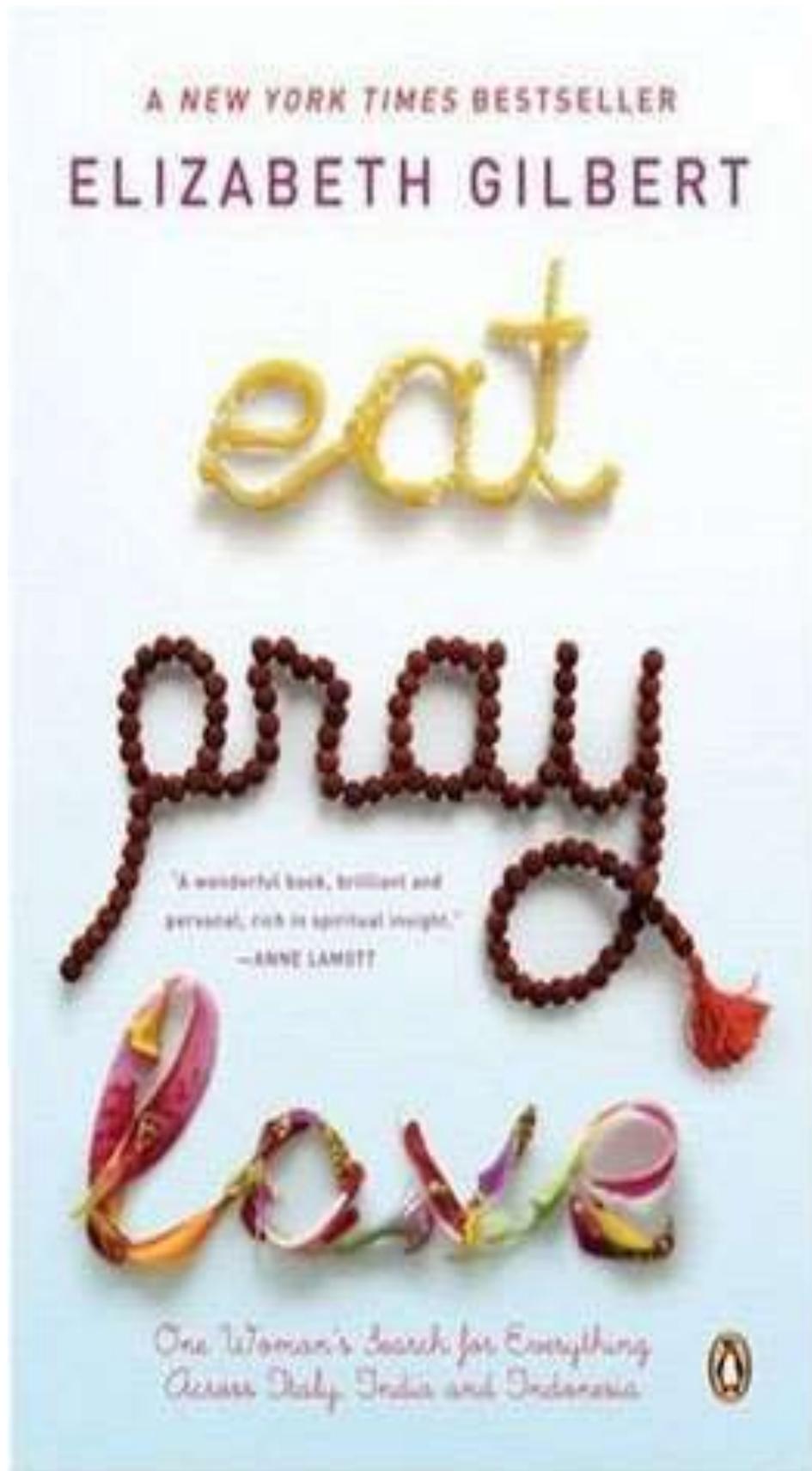
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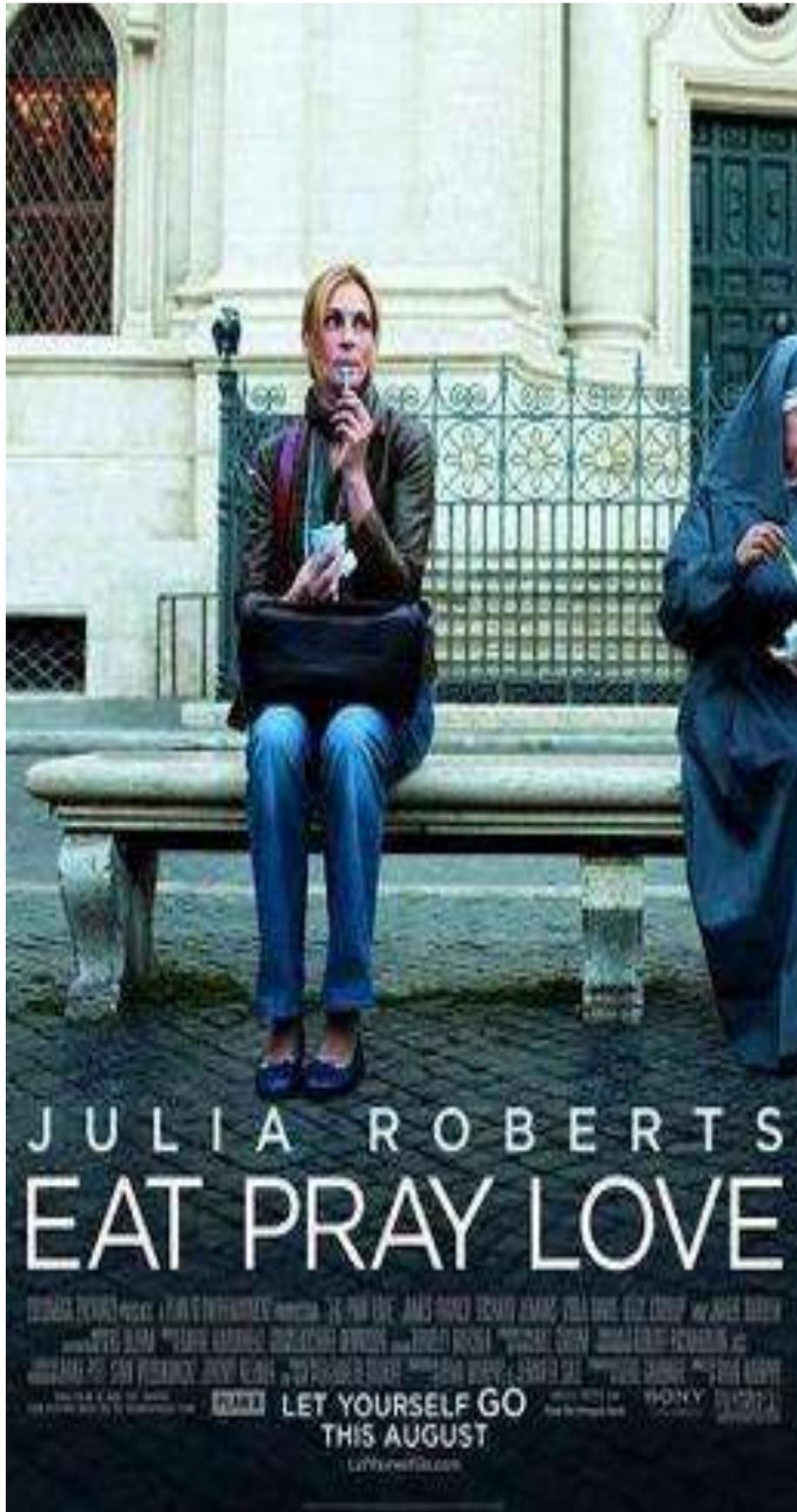
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