

THE COMPARISON OF INTERTEXTUALITY BETWEEN CRIME ORIGINAL NOVEL AND FILM BY AGATHA CHRISTIE, TO FIND GUIDELINES FOR PRODUCTION DESIGN

Pukkaporn Pimsarn*, Sun Tawalwongsri**, Wanasak Padungsestakit***

, **, * Department of Theatre Arts and Creative Entrepreneurship,
Faculty of Fine and Applied Arts, Suansunandha Rajabhat University, Bangkok, Thailand
E-mail : *Pukkaporn.pi@ssru.ac.th, **Sun.ta@ssru.ac.th, ***Wanasak.pa@ssru.ac.th*

ABSTRACT

Novel is another form of art that inspires and delights the reader. No less than media art in a media format like a TV series. Dramas in online media, or even movies. Many times, it can be found that the creation of those works is often adapted from originals such as novels. There are both presentations from different perspectives maybe there is a story line that has been rewritten to be different. The crime novel by British female writer Agatha Christie has also been called the Queen of British Crime, her work has been successful and recognized all over the world. This research is a qualitative research with content analysis. The objective is to study and compare intertextuality between Agatha Christie's novels and films, to find guidelines for production design. The scope of research is based on three Agatha Christie novels and films: And then there were none, Murder on the Orient Express, and Hallowe'en Party (film version: A Hunting in Venice). The results showed that the scope of the three studies was The difference between the original novel and the film adaptation is found in And then there were none and Murder on the Orient Express. Only the narrative is found in the parts of the story that have been truncated from the novel, but the main story line is kept very well in accordance with the original. Also, there are minor modifications to the character traits in the story. As for Hallowe'en Party, in the film version of A Hunting in Venice, the screenplay was rewritten to expand the story, adapt the storyline, add characters, and modify the character's characteristics. As a result, the approach to design and art is different in each form of presentation due to the limitations of the channel and the duration of the narrative of the presentation type.

Keywords: Intertextuality, Agatha Christie, Art Direction, Novel and Film

INTRODUCTION

Agatha Christie is a British writer known as Queen of Mystery with 66 novels and 14 short stories. The works have been published, adapted, and presented in various forms countless times, and have remained popular throughout the ages until now, with "film media" being one of the main channels for adapting Agatha Christie's novels into film formats that provide both sound and visual pleasure, leading to communication between the works and the audience.

If the writer were the first director and creator. Acting directors and art directors need to study the original works like the script well. To analyze the plot There are some characters, characters, and probabilities that the writer hides. This will lead to the effective directing of that piece. Have an interesting presentation concept or perspective, and respect the opus as much as possible. In particular, art direction is like creating a world for actors to get into their characters that are their other worlds. Therefore, analyzing and comparing both the original work with the preliminarily adapted work is a very important method for finding an approach to art direction design.

OBJECTIVES OF THE RESEARCH

1. To study and compare genetics Between Agatha Christie's novel and film.
2. To find guidelines for production design.

SCOPE OF RESEARCH

Study three of Agatha Christie's novels and film adaptations:

1. Novels and films : And then there were none
2. Novels and films : Murder on the Orient Express
3. Novels and films : A Hunting in Venice

CONCEPTUAL FRAMEWORK

From the study and comparison of related novels and films. This resulted in obtaining information and concepts that were used to develop a conceptual framework for research as follows:

1. Basic information about Agatha Christie's novels and films inspired or adapted from Agatha Christie's novels Christie.
2. The concept of intertextuality.
3. The concept of production design.
4. Related research is divided into:
 - 4.1. Research on the comparison of relationships between original and derivative works.
 - 4.2. Research on Agatha Christie's Compositions.

RESEARCH METHODOLOGY

This research is a qualitative research with a method of comparing and analyzing content. The research process is as follows:

1. Study relevant documents, including information about the novel and information about films inspired or adapted from Agatha Christie works, the concept of intertextuality production design concept.
2. Study original novels: And then there were none, Murder on the Orient Express, and Hallowe'en Party.
3. Study films inspired or adapted from the three novels to compare the intertextuality.
4. Analyze the comparison results to lead to the design concept of production design.
5. Summarize the findings and present them in a descriptive way.

RESULT

Studies and analysis have shown that novels and films are considered as channels to convey the theme between the communicator and the audience, i.e. the work and the reader or viewer. Pros and cons in different aspects. The researcher conducted the study through the original works of Agatha Christie novel. And then studied through films adapted or heavily inspired by Agatha Christie's work. Then analyze and compare the similarities and differences of the two types of media, which has a total scope of 3 studies.

Table 1: And then there were none

Elements of drama	The concept of intertextuality				
	Novel	Film			
		Original	Explanation	Abbreviation	Modification
1. Storyline	-10 people received an invitation letter to stay at a villa on a private island. - It was discovered that the sender of the invitation letter did not exist. -A murder mystery ensued. Gradually, one by one, they died. - The killer is 1 in 10 people. - All deaths	/			
2. Theme	A mind full of cruel cravings in the human subconscious. It leads to an end that is never beautiful.	/			
3. Scene	England Indian Islands	/			
4. Viewpoint	Third-person perspective	/			
5. Story Progression / Chronology of the Story	Describe the events through the time at the time of the incident and recount the past before the incident at the end.			/	/

Source: pukkaporn pimsarn, 2024.

Table 2: Murder on the Orient Express

Elements of drama	The concept of intertextuality				
	Novel	Film			
		Original	Explanation	Abbreviation	Modification
1. Storyline	- Poiro took The Orient Express to solve the case in London. - An avalanche brought the train to a halt.	/			

Elements of drama	The concept of intertextuality				
	Novel	Film			
		Original	Explanation	Abbreviation	Modification
	<ul style="list-style-type: none"> - Poirot initially denied the case, but eventually began an investigation. - The killer is one of the passengers. - The evidence found pointed to everyone in the convoy. - I found the letter "When Daisy Armstrong's blood stains your hands, you will die together," making it possible to link it to a case from two years ago. - Everyone is a murderer, and they are related to Daisy. - Release the killer to restore justice to the Arm Strong family. 				
2. Theme	Justice is not a fixed value, justice should be chosen to suit the occasion and the person.	/			
3. Scene	Turkey	/			
4. Viewpoint	Third-person perspective	/			
5. Story Progression / Chronology of the Story	Describe the events through the time at the time of the incident and recount the past before the incident at the end.		/		/

Source: pukkaporn pimsarn, 2024.

Table 3: Hallowe'en Party

Elements of drama	The concept of intertextuality				
	Novel	Film			
		Original	Explanation	Abbreviation	Modification
1. Storyline	<ul style="list-style-type: none"> - Mrs. Oliver went to help prepare for the Halloween party. - Joyce tells Mrs. Oliver to create a murder scene at the event so that everyone can find the killer together, and she has seen murders before, but no one believes them. - Joyce's body was found in a tub full of apples. - Poirot comes to investigate the case, and discovers Joyce's lies. It leads to the truth of another case. - The killer of the main case is the victim's father. 		/		/
2. Theme	A beautiful love that the shore is so tight that it is difficult to let go. Bring the phantoms to people's hearts.	/			
3. Scene	Singapore				/
4. Viewpoint	Third-person perspective	/			
5. Story Progression / Chronology of the Story	Describe the events through the time at the time of the incident and recount the past before the incident at the end.		/		/

Source: pukkaporn pimsarn, 2024.

From the summary table of the intertextuality of *And then there were none* and *Murder on the Orient Express*, it can be seen that most of them are almost identical to the novels. Only the style of storytelling and camera angle techniques are different. Since it was presented in cinematic form, it was necessary to change the sequence of images. So when the scripts of the two media are identical in this way. The approach to art direction design should be chosen to study and be based on the narration in the novel of the original writer. It is written in detail to depict the location and atmosphere in each scene of the story. Because it is more informative than a screenplay, it is more important to study story direction than to study information that is useful for production design.

Once detailed information is obtained from the original novel. The next direction designers should take is to adapt that information to the direction of cinematic storytelling. In terms of techniques, how to tell the story through those arts, such as the composition of props, how to make that element that is important to the story in the scene presented. It can be seen or observed through frames of limited size to the viewer, for example.

In the case of *Hallowe'en Party*, where relational information appears, the film form has been adapted and expanded rather than retained in the original novel. The key concept of design is: "Find common ground," i.e. make a comparison between the two mediums, see what is different from the novel, and change it to something instead, in case there is a common ground of references to the information that leads to the newly formulated design concept. For example, the novel's crime scene is a city in Singapore. But in the movie is Venice, Italy. What is different is the place and the country. But the film's art director and designer keep the interior details of the crime scene house very well in line with the novel. This gives the audience the atmosphere and feeling as if they were watching a film stripped from Agatha Christie's opus literally.

DISCUSS THE RESULTS

From the object of the research, Comparative results of novel and film intertextuality of Agatha Christie to find a way to design art direction. It shows that the two media have different points of connection and point. But what all remains true to the original is the core of the story, which is the essence of the whole story. No matter how much it has been altered or reinterpreted. The benefit of this is that it allows creators to connect the core theme of content across media. For reference, conceptual framework, or even design works. Consistent with research results of Nataporn Rattanachaiwong who said: "Agatha Christie has a detailed narration of the scene, unlike literature that only tells the reader where the story takes place. Without describing it by much detail of the place and atmosphere. It demonstrates Agatha Christie's understanding of scene communication. And can communicate with various aspects of the character at the same time. As the saying goes, "A picture is worth a thousand words."

However, one more important aspect is to stick to the principles of the original in recreating the work. To get a thorough background of that drama or story. This leads to interpretation. Create and design the work according to what the creator wants to convey to the audience. In the medium of cinema, it is very necessary in terms of visual composition for the art director to embody and control the conceptual framework of the designer. Director, Writer It is presented through the images that will take place in the film without distorting and losing the flavor of the story.

ACKNOWLEDGEMENTS

Thank you Suan Sunandha Rajabhat University, Faculty of Fine and Applied Arts, Suansunandha Rajabhat University and Department of Theatre Arts and Creative Entrepreneurship.

REFERENCE

- Chomphunut Leungsompon. (2018). *The Comparison of Narrative, Intertextuality and Context between Original Novel, Television and Film The Case Study of Siam Renaissance (Tawipob)* (Master of Communication Arts in Strategic Communications). Bangkok: Bangkok University.
- Nataporn Rattanachaiwong, (2023). Agatha Christie's techniques of adapting crime fiction into stage play. *Art Pritas Journal*, 6(Special Issue). 73-81.
- Tosak Kanjanasupak. (2006). *Dead Island Lifting: Agatha Christie. Translated from and then there were none*. Bangkok: Academic Grass Flower Ltd.,
- Thirin. (2022). *Agatha*. Retrieved January 10, 2024, from https://www.matichonweekly.com/column/article_528674