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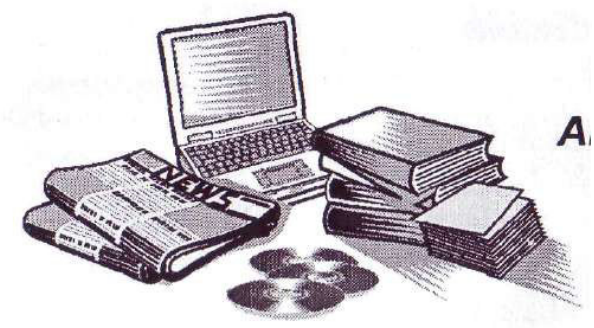


*Media Culture*

# Book-centered films – a social doping for the reading

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**Abstract.** The study undertakes the problem of the social, political and the theoretically applied potential of the film representation of the characters of the book and the reading in the programs for the stimulation of reading. The zone of problematic is outlined – publishers do not know well the market of the films, film producers do not know the market of the books, investigators of the book do not know the landscape of the „audiovisual reading", while the younger generation emancipated its attitude towards films and books – absorbs them through all media platforms; makes the connection between them; criticizes, shares, encourages, has permanent expectations. The thesis, which is defended is that the symbolic and metaphorical use of the motif of the book, the reading, the publishing, the bookstore or the library in screen arts continues to resonate with the themes of knowledge and power and in the digital age, and this can be used as „social doping" for the apathetic and the erratic readers. In this article, the expression „social doping" is used to describe positive licit stimulant. The aim of the study is to explain and argue the book-centered films as multimodal tool for improving of the education in reading and the policies of reading worldwide, especially in communities with a high illiteracy rate. An empirical research on movies for the period 1898-2014 is summarized, accomplished by filmographic analytical and synthetic approach. The results are aimed at expanding the conceptual scope of policies to promote reading and creative approaches of the book production, to promote competition and collaboration between the publishing and the movie companies. Proving book-centered films as a serious and prestigious social instrument is expected to raise the awareness and the exactingness of the readers to the publishing programs and to insist on investing in business models with multiplatform representations, cross-media and transmedia of the artistic content.

**Keywords:** studies of reading, film studies, filmography, transmedia**,** erratic readers, unmotivated readers, education in reading, policies of reading

## *Introduction*

Book as the oldest medium is present as an ingredient in any new media. There are movies, series, theater performances, theatrical and musical works, works of art based entirely on a book. There are such that pursue their basic idea and somehow in the script, as if between the lines, appears the phenomenon of „book as a media". The image of the book which gives fundamental information that teaches, directs defeats, enthrones, kills or immortalizes.

Filming of books and literary works is a strategy for profitable cinema that could not be surrounded, but the artist and the researcher rarely focus on the book as an image on the screen, the book as a character, a nature, a subject-matter, a situation, an interior or stage-property. Although not always to make a great impression, the book is present in all forms and roles in hundreds of films and cartoons, TV series, etc., also when the book theme is „blurred" in the subject-matter. In this study we present artistic films and series where the idea of the book is either brightly defined or delicately suggested.

The study of the book-centered films is implemented in the context of the latest research on the factors „cross-media" and „transmedia" to create sustaining, attractive and involving environment for reading. Audiovisual media, because of its radius of influence, surpassing that of the book, and because of its inimitable ability to mobilize due to the adhesion between the spoken word and moving image can help separate books to achieve extraordinary success in the sales. Therefore in the development of the most proactive publishing houses in the world, „cross-media strategies for recovery", audiovision (the film, the video artwork, the video application), steadily occupies a central place.

In addition, non-written (audiovisual) objects are still with untapped potential for the social and educational policies for reading. Taken together, these are the traditional representative forms of written works such as filming, staging, drama, comics, book-game, theater and radio theater and the radio play, gramophone recording or audiotape (as talking books), the audio book, the TV series, movie and TV film, the video, the television, video and computer games, paintings, photographs, performances, photo shoots, fashion collections (created „in relation to", „inspired by", „on the theme"), etc.

*Methodology.* The scientific problem of the present study is the applied scientific potential of the screen-art reception of the book and the reading and the options of the films as unexplored reflexive field of the book as a media – the landscape of „audiovisual reading."

The study is based on the theoretical formulation that the artistic audiovisual work is a fundamentally new complex of optical, acoustic and kinetic sensations and in the conditions of transmedia, constantly improving the poetics and its expression potential and broadens its perimeter of receptive-media impact.

The thesis that uphold here, is that the strongest energy for effective action in increasing the profile of reading contains the screen adaptation of the book or the literary work. We mean the mediums of the audiovisual culture in their evolutionary line: the cinema film as „synthetic sound-visible reading", the film adaptation – as a continuation of the novel, the videos – as continuation of the cinema film and as a result of internal individualization of the media with the desire to „reiterate the personal contact with the book" (professor V. Mihaylov), the film on videotape and CD – as a mobile continuation of the static audiovisual forms (theater, cinema, television). In early 90s of XX century, the Bulgarian literary professor Ognyan Saparev called it „television literature", which according to him has an aid-illustrative character in terms of art [Saparev, 1978, p. 188] and in the late 90s, screen adaptation has been defined as „literature mobile", which reject its secondary character and confirm the mechanism of media transmutation of the literary work in audiovisual [Tsvetkova, 1999, p. 148].

The working process is moved also by the following hypothesis: The screen interpretation of classic images „book" and „reading" is activated in a paradoxical manner under the conditions of the technogenic and tehno-centered society. The interest of filmmakers, producers, writers, directors to the symbols of knowledge and intelligence – a book, a written speech, reading and writing and their derivatives author, writer, reader, publisher, bookstore, library, etc., does not decrease over the time, but increases. The symbolic and metaphorical use of the book, the reading, the publishing, the bookstore or the library in the films and other audiovisual arts continues to resonate with the themes of knowledge and power, and in the digital age this can be used as „*social doping*" for the apathetic and the erratic readers. In this article will be used the expression „social doping" to describe the positive stimulant.

*The purpose* of this study is to explain and argue the films based on the reading motive or the book as a multimodal tool for the improving of the policies and the education in reading.

*Tasks of the study.* In view of the more concentrated rationalization of the future of the book, the book content and the status of reading in the conditions of intensive growing content industry and transmedia were formulated also the tasks of the study:

1) To explore the world filmography and synthesize the film works, whose storyline presents the characters of the book and the written media, the reading and the reader, the author and the writer, the publishing company and the publisher, the bookstore and the bookseller, the library and the librarian.

2) To present the results of the empirical survey on the world filmography for the period 1898 – 2014.

3) To establish a new research field for reading in the paradigm of the visual communications and audiovisual transmedia.

4) To lay on integrative, interdisciplinary bases the scientific redefinition of the relations „reading – watching", „book – film", „writing – audiovisual literacy", „writing – audiovisual content."

5) To integrate the conceptual innovation „transmedia" and „audiovisual transmedia" with the research tools of the traditional educational and research paradigms for reading.

6) To prove that artistic screen image of books and reading is not only an instrument of the popular culture and is not intended only for the mass audience. The presence of the motives for the book and the reading in the subject-matter also of the latest movies encourages the interdisciplinary researches and the scientific interest in them.

7) To argue the filming as a full object of social and educational policies for reading.

8) To provide a territory for interaction of the film industry with the new methods in the human and social sciences as the methods of visual anthropology, visual sociology and others.

9) To raise the awareness of the creative interpretations of the motives for the book and the reading in the worldwide filmmaking.

10) To promote mediatization, cross-mediatization and transmediatization of the motives for the book and the reading, as well as to the media of reading themselves.

The applied research tasks require very important clarification. Visual culture can neither outstrip nor do without the experience of written culture. This is the position of the Bulgarian writer P. Vezhinov, expressed by his role of screenwriter of movies: „Television can watch every person, of every profession, at any age. Not every man can read a book, a huge part of the civilized humanity before the coming of the television has also never read books. In this sense, cinema and television are more important and more powerful educational tools than the literature. But not deeper and stronger. For the present there is no better food than the good book for the human soul. This is because among other things, the cinema, and the television are perceived by the viewer passively. The image on the screen directly affects the viewer, while the image of the book is only a symbol of letters that is formed in the human spirit with his active participation. The reader is himself a creator of images, it activates his spirituality. The book brings in it the depth of the thoughts and the feelings that are unattainable for the film and the television." [Vezhinov, 2014, p. 57]. „The library is a path to the videotheque, and not vice versa," said the French philosopher and founder of "mediology" Regis Debray [Debray 1995]. A plane picture may not mean anything to the one who does not know even a little for the landscape. If we do not teach our children to read, we will not learn them to see. If we put the currentness of images over the formation of the human mind, we „harnessing the cart before the horse." One training in visual culture will only be successful if it has as an object a *qualified reader* as a carrier of stable cognitive culture.

We are led by the ambition to expand the ideological field for the research policies and for the promoting of creative book creation and the cultural practice „reading", to encourage the competition and the creativity among the publishing organizations and teams, and among readers – to raise awareness and their exactingness to the new publishing projects and models of multiplatform representations cross-media and transmeda of the artistic content.

*Theoretical review*

*Actuality of interdisciplinary interactions.* The study on the function of the book-centered films to stimulate the mass reading starts in the conditions of the overbuilding of the stage of mediatization with transmediatization. It's a fact that we live in a media-centered society filled with diverse affective code systems. Transmedia is a challenge for everyone, because, participating in the capacity of consumers and producers of media content, they participate in the transmedia reality.

This study is directly related to the problem of mediatization of education and supports the collaboration between the book studies, the media studies and film studies as an educational necessity. Academic researchers and educators interested in transmedia necessarily associate it with the semiotics and explain it in the perspective of media literacy of the visual and critical literacy.

Today, the most cited author on the question of the importance of the intermediate and transmedia competence of the learners is L. Shlain (1937-2009), author of the book „The Alphabet versus the Goddess: The Conflict Between Word and Image" [Shlain, 1998]. His statement reads: „Digital information is available in several forms, and young people need to learn to tell stories not only with words and numbers but also through pictures, graphics, color, sound, music and dance. There is a grammar and literacy for each of these forms of communication. Regularly bombarded with multiple images, pupils and students need accurate skills for visual interpretation to be able to interact with the media analytically. Each form of communication has its own rules and grammar and it should be taught in such a way as to encourage young people to be more focused, specific and concise in communication." (Shlain 2005).

At the end of the 20th century, the Bulgarian media theorist V. Mihaylov was the first insisted on a balance between reading and viewing competence: „How long school will provide lists of recommended books? There must be shown movies in order to prepare children for the new civilization of the image", he said.

In 2013, Professor P. Kirova from the Bulgarian National academy for theatre and film arts has published also her thesis on the need for film competence in learning and self-dependent, cognitive, critical and creative activity of students and researchers. Films, according to her, are mandatory experiential and didactic resource because they allow „developing the visual culture of young people, to increase their taste and their exactingness, their aesthetic choices in terms of commercial aggression, the ability for self-interpretation and evaluation of movies." The reason is that cinema, as syncretic art „use the means of expression of all the other arts that existed before it, and this makes it suitable for visualization of their abilities in teaching, for analysis of their specifics to illustrate their history and development", P. Kirova wrote. The need of teachers in cinema, of teachers in film art for all levels of education, she argued by a unjustified privilege of literature, and „the cinema that is today perhaps the most preferred by young art form, having a huge impact on their structuring, is completely ignored by the education. Ignored despite its enormous role in the shaping of the attitudes and the valuable system of the modern man, the modern European and Bulgarian. It is just difficult to be explained why after we are convinced that every school-leaver should read *Tartuffe* or *Bay Ganyo* we do not think its necessary to watch *The Great Dictator* of Charlie Chaplin, for example. As it's important for the modern school-leaver to read foundational works of the world and Bulgarian literature, it is important to know films of world, European and Bulgarian cinema." [Kirova 2013].

This study is directly related secondly to the problem of mediatization of the creative sphere. Today it faces challenges of the unknown before verification as the intermedia, the transmedia, hypermedia, metamedia, omnimedia. We have to consider that globally the total process of the transforming mediatization in the field of literature is just at the beginning of his study. Only recently in the current academic discourse, the interaction of each sphere of the intellectual activity in the media sector began to be discussed with the concept „mediatization"[1].

And the changes in culture and in particular in the literary sphere began to be explained and provided with the „media logic". But all this happened too late. Again, we made the practice to anticipate the science. Because 20 years ago with the comprehensive application of the computer and Internet it became clear that a whole range of niches in which literature and book are not able to preserve their exclusivity and monopoly will migrate to the new media. And since then the cross-platform models of interaction of old and new generation – book-adaptation, book series, book-reality format, book audiovisual remake, book-media remix are waiting for their reconsideration and proactive interdisciplinary researches.

Technogenic recording media – cinematography, electronic and digital media created added value of the literary work. This added value has three dimensions. First, open the possibility of imitation and reminiscences – and these opportunities have created new communication worlds: of speech, of movement, of image-visible auditory playback. Second, the electronic digital media submitted to the semantics of literature something fundamentally new: the ability to combine text abstract images with image-demonstrations. The language of the audiovision and mulitimedia not only extended the literary text (by screen extensions), and enriched the architecture of the literary communication with polyglottic symbolic space. Third, technogenic media allowed "simulacre"[2] also to be useful.

If in the political sphere simulacra is considered as cognitive disaster, in the artistic sphere "simulacre" film is not a substitute, but meta-work which compensates the initial deficits of the word as no alternative linguistic medium of communication. From this perspective, this study supports the claim that the image and then the audiovisual work has the ability to express the unspoken and the impossible to be describe in words content. Expressions of the written text – the letter is an abstract sign. Font as complementary mean of expression in the written text is an emanation of efforts to offset the expressive impotence of the letters. Printed on paper image is motionless and silent. And our dictionary has no words for all shades of colors, tastes, flavors, sensations, etc. „The written language is undoubtedly more low-channeled and mediating compared with oral", writes the literary theorist, critic and academic N. Georgiev [Georgiev, 2010]. Not surprisingly the phrase of Pindar saying „the word is weak and distant echo of thought" became winged.

*The book and the film – media content for the content industry.* The leading criterion for the consumer media choice today is the content. More often as a synonymous of the Bulgarian term „subject-matter" is applied the English term „content" – a term derived from the terminology of the new media. The content in the media industry is defined as text, sound, symbols, visual messages or set of multimedia data represented in analog or digital format on a variety of media such as paper, microfilm, magnetic or optical storage devices. Essentially all media, engaged in the production of content can transmit or convert their product in

various formats and media – books, movies, newspapers, magazines, audio, video, multimedia, and in different genres. This is the principle of the content industry.

The analysis of the structure of the new-grown up industries of content shows that the former distinct segments of the creative industries (media and entertainment), thanks to a single technology platform – digital, formed a community of content industries. The base of this new group remains the traditional media of the two sectors:

- print publishing sector – books, magazines, newspapers, corporate publications;
- audiovisual sector – broadcasting, terrestrial, satellite and cable TV, production companies, film industry, record companies, producers of video and audio media, disks and applications for mobile technologies.

Along with the old media, content industry actively develops also the electronic publishing sector (electronic publication) – databases, real-time, video and audiotext services based on the use of CDs, video games, online and cloud services, online materials and services (e-books, computer games, digital education platforms).

With the introduction of the term „content" it became possible to find similarities and point of contact in the activities of various technological media. Since the end product is the content in a digital form, it is logical that different sectors – the publishing, and also film studio and also the marketing agency and also the advertising agency to intertwine and merge their activities through a single approach. As a result are opened opportunities for the production of media hybrids and media transmutations. The classic and well-known product of this approach to the media „book" and „film" is the film adaptation or video-literature.

*Media transmutations: film adaptation or video-literature.* Before to talk about media transmutation we presume to remind that in the term „media" we impart the mediologic interpretation of the philosophical term „environment for communications clutch" (Nikolov 1993): formatted artificial environment of mediated interaction with messages; also an agent (mediator), which provides the necessary conditions for „dissolution" and „deployment" of communication [Tsvetkova, 2012, pp. 47].

The transmutation[3] from a book into a film is a process of moving of the subject-matter (content) of one media environment to another, of conversion of the media body to another. It is possible because of the equal origin of the meanings – the book and the movie by nature and by anatomy are social media. Both meet the communication formula[4] for the media as a communication trinity:

*media content (text) + media code (language) + media form (carrier)*

The common generic term for the filming is an adaptation. In 2012, the Oxford researcher of film adaptations Deborah Cartmell offer a new and comprehensive definition of the term „adaptation". She put six actual characteristics in it. First, the adaptations are extremely cinematic and include films based on novels, plays and short stories. Secondly, they include transfer of the narrative elements from one medium to another. Third, adaptation is the opposite of *ekphrasis*, i.e. express words through images. Fourthly, adaptation is a kind of translation of the original text. Fifth, the adaptation is transtextual and unlimited. Sixth, her status depends on the adopted by the audience invitationto be interpreted precisely as adaptation [Cartmell, 2012, p. 88]. Our addition on this occasion is that to adaptation belongs only the content (subject-matter, text, literature), i.e. one-third of the anatomy of the book as a medium, and not the book as a communication integrity.

Screen adaptation (the adaptation of the contents of a book into a movie) is a media incarnation or *transmutation of texts* – from written to audiovisual text. The term „text" here is consistent with the understanding of the text as a communicative tool (a tool for information exchange) in an area, targeted formatted for communication. This feature of the text is named on O.F. Nechay "spatial incarnation". It spatial properties are statics and dynamics. Static-spatial behavior has the iconic text – photography and painting in the art that frozen the moment or the continuous process of the creativity. Dynamism has the linear letter text as a complete creative act or verbal translating text as process passing simultaneously with the perception. Another feature of the text is its temporal expression determined by the act of perception. Text time correlates to the time of its creation, but during the process of its transfer to the recipient it can be synchronic (at a TV text) or asynchronously (at the written text and the cinema) with the time of perception. In the terminology of O.F. Nechay called the audiovisual media a communication tool for spreading of „fixator technogenic texts" [Nechay, 1990, pp. 59-61, 83]. This theory of the text confirms the point of view of the screen adaptation as a media transmutation of a written in audiovisual text.

The media transmutation of a book into a movie can be explained as a *„movement" of the original to the screen space.* Many drama plays, classic novels and documentary works are translated into a film language. Increasingly, a book became a bestseller just because it is

filmed. But onscreen literature continues to adhere to its ingredients – written text and its inherent signs of the reading (graphic tags, subtitles, text frame in the movie itself, dictionary definitions in the introduction of the film). As the film affects the visual and the auditory senses, and his paintings are saturated with details, the spectator often stays silent and watching with an open-mouth the screen, which makes him a copy of the silent reader. When the author of books starts writing in the manner of the film scenarios, the existence of written history, of detailed description by the story becomes questionable, because just here the film successfully compete with the book.

Illustrating the film adaptation as the most serious media transmutation in the being of the book would be successful by superimposing the pattern of Marshall McLuhan for the media „Written Word" consistently over the scheme for the media „TV" and on the schemes for the media „Visual Space – 1" and „Visual Space – 2" [McLuhan, 1988, pp. 154-155, 158-159, 204, 205]. The result of the film adaptation of a literary work – the new artistic mediamorphosis product can be called in two ways: „Television Literature" (Fig. 1) and „Video Literature" (Fig. 2 and 3).

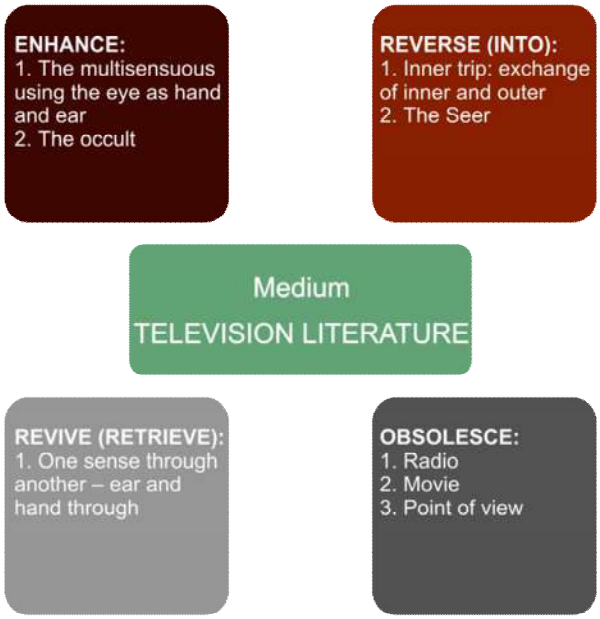


*Fig. 1. Mediamorphosis „Television Literature"*

*Fig. 2. Mediamorphosis „Video Literature" (first variation)*

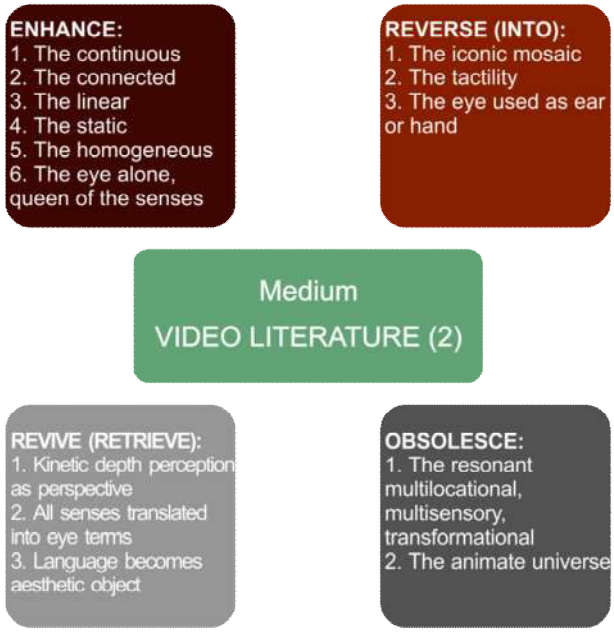


*Fig. 3. Mediamorphosis „Video Literature" (second variation)*

The film as a multi-channel and multi-sensor work won great success both for itself and for the origin of the scientific and empirical knowledge – written researches. The interpretation of the grounds forthe books and the reading in the film may be a consequence of their popularity in popular culture, but could be a standalone process of unique „reader's" (of the writer and the director) resonance and a prerequisite for the emergence of new media derivatives and mediaform.

The presumption of research objectivity requires to rethink the traditional dichotomous opposite couples „book – film", „reader – spectator" and to acknowledge the advantages of the

transmitting of the art semantic information through its *„audio-visual-kinetic" transmutation*. We summarize these advantages as follows:

1) a unique opportunity to broadcast content through ante-written expressions – image, motion and sound, making it friendly for illiterate;

2) a unique opportunity to use different language modalities for the expressing of emotions – speech, intonation, facial expression and gesture;

3) the combination of word and image, able to transfer for a time unit the highest number of easy decoding signs;

4) the multidimensional kinetically pictorial message deployed in spatial coordinates, illustrated with strong interconnections between the elements of the image, with a considerable stock of identification supports, independent of distortion in reception, i.e. high noise immunity, and overall – impresses the type of universal patterns of thinking formed in the three-dimensional world of sensory perception reality;

5) the test of the recipient (viewer) subconscious sense of authenticity to „see with my own eyes."

Having in consideration this complex of advantages, we can assume that each individual (potential addressee), who is able to perceive and analyze visual moving objects from the world around him, is a priori prepared to recognize, understand and digest the „cultural texts" of the foreign culture and the foreign language encoded with non-verbal mnemonic system.

Screen adaptation as a kind of conversion of the content of a conventional printed book in „lively book without letters" in an audiovisual work or in a cultural text for acoustic-iconic perception also has a serious advantage over the original. Screen adaptation meets the „universally accessible media" because of the characteristics inherent in the iconic communication: immediacy of the contact (visualization); information fullness (saturation), assuming the background extra-lingual elements and metatextual effects; figurativeness that serves the visual (photographic) memory, forms a lasting notion, the image and the plastic reveal the object, the phenomenon or the process in their certainty, uniformity, singularity, uniqueness; condensation (the message is in the form of „data package" or „semantic beam"); conceptualization as it transfers the „fingerprints" of the complex reality (views, scenes, landscapes), shows the object or process along with the context and the details (light contrasts, geometric proportions, volume ratios, perspectives, color saturation and nuance); paralanguage (shows verbally also the inexpressible, indescribable); educatedness with its potential to inspire aesthetic and stylistic codes (archetypal traces); all-around accessibility (figures or iconic codes are freely accepted by each sighted); recognition as the meaning is not hidden behind the image, and is in itself as an organized visual matter, unfolds in the composition. in a stage performance, in related episodes; an allusion to the „static film" (Abraham Moles) as „game to master our surrounding environment or its mastery of us"; liberal because it does not require technical skills or special type of training neither unnatural (human induced) adjustment of the eye; in the absence of literacy and availability of sight, the audiovisualization is the most powerful tool to retain attention.

The invisible for the surface analysis axiom is that, despite the advantages of the screen reception, the book is unsurrounded output media for audiovisual, cross-media or multiplatform projects with a carefully prepared plan for the issuance and promotion, independently whether a computer game based on the book will be played, whether a play on it will be made, whether it will be filmed or just the opposite – it will be a secondary product.

***Materials and methods***

For the examination of the thesis is used the bibliopsychological method. Still in the beginning of XXth century N. Rubakin demonstrates the rules of the possible acquaintance, prognosis and management of the reader's choice through his theory for the symmetry between

the reader and the book. He proposed an biblio-statistical method for the recognition of the favorite books and the favorite authors through detection of the mental proportionality of the book and the reader and warned that all these conditionally called „caprices" have a huge influence on the choice of the books, and on the power of the book influence [Rubakin, 1906, pp. 134-136].

The contemporary media literacy education is interested in every changed situation of reading, including the modern „reading" of audiovisual texts and films [Fedorov, 2005; Fedorov, 2015, pp. 7, 161]. But so far nor the science of the communications, neither the media pedagogy, have succeed to develop the productivity of the bibliopsychological approach of study of the relationship "reader – book-centered films" and "reading – reader-centered films".

The empirical study uses the filmographic analytical and synthetic approach. It went through a review and description of an array of audiovisual works, analytical and synthetic processing of their content and summarizing of the results. Main empirical resource of the study is the filmography for the period 1898–2014. In the process of work were corroborated evidences for the leading theory that the use of the motive for reading or writing, the reader or the writer, the book or the places the book in the film art (as ingredient, subject-matter, background, interior, dummy participant or factor of action) not only not fading but still resonates with the themes of knowledge, creativity and strength of mind. In its chronological format filmography is necessary and sufficient condition for confirming the prediction that in the digital era images of the book, the writing and the reading will mark grading presence in the successful films in the 21st century.

The tasks of the filmographic analytical and synthetic approach have been:

1. Development of methodological tools for selection, annotation and composing of subject annotated filmography. The methodological tools covered the following techniques and operations:

a) monitoring of fiction films with the motive for the book and the reading;

b) analytic-synthetic processing of fiction films interpreting the images of the book, the reader, the reading, the library and the librarian;

c) making filmography – list of film works whose storyline presents the motif of the book, the reading, the reader, the library and the librarian;

d) annotation on the basis of meaningful analysis of the films, acquaintance with formal annotations, with the public resonance and translation of scenarios;

e) systematization of thematic groups and indexing the content.

2. Content classification of filmography. The instructive analysis focuses on the following topics:

a) films about the writing, the publishing, the book reading and other written media;

b) films about the book as a media, as background or props;

c) films for the arch-book – ancient book, the book before the paper book, pre-Gutenberg book;

d) films for dangerous, harmful, banned and censored books;

e) movies with the motives for the aesthetics of the book, the erotic of the reading, the book as a body and the body as a book;

f) screen adaptations of works of art and independent films on the theme of Future Studies of the book – with the motive for the book after the paper book, the book hologram, the nano book, the non-physical library and others.

g) screen adaptations of works of art „dystopia" and of independent films concerning the topics for the not-reading man and manipulative influence of television, computers and other high-tech means of communication;

h) film adaptation of the art and independent films with the motive for the reading man and the reading society.

3. Analyzes and drawing conclusions from the screen presence of the objects „book” and „reading”.

*Principles of selection*

*Instructive range*. Covers movies that include the motive for the book, the written media, the writing and the reading in any of the manifestations and forms from the past, present or future; motives for the issuance, sale and service of books, the places of the books and the reading – the bookstore, the library, the publishing, the editing; the images of the author, the reader, the publisher, the editor, the translator, the bookseller, the librarian, etc.

*Foreshortening of the review and the analysis*. The selected foreshortening in the review is consistent with the information needs of education, researchers, methodologists and experts on the policies of the reading. In synthetic form is explained how the way of the participation of the motives for the book, the written word, the reader and the reading in the story of the film: what their function is described and unfolded, what regularity of the media proves; is there a compositional, subject, prop, conceptual, symbolic or metaphorical role of the book and the places of the book and the reading in the movies; in what role is involved the author, the publisher, the editor in the plot of the movie, what are the stereotypes of the professions in the field of books, reading and writing and what ideas can be used for renovation of these professions and innovative business projects; what problems the reader and the reading are placed; what specific film can enhance our knowledge for the scientific categories „book” and „reading”. The main goal of the analytical annotation of all films was to show that it is not necessarily the book or the reading to play a major or compositional role in the plot or the characters. It’s enough to be shown at a crucial time and to cause receptive effect.

*Categories and genres.* There were mentioned only works in the art audiovisual generations film and television series from which it is found that almost half of them are filmed. There were included all types of artistic films – dumb films, short films, feature films, television, serial (series), animation, music, etc. The documentaries and documentary films were excluded. The genre of the artistic film is without limits – historic, romantic, satirical, drama, comedy, horror, fantasy, science fiction, etc. In the series, the approach is the following: if the whole scenario is on the theme of the filmography the whole story is annotated; but if only one or a few episodes are on the theme only those episodes are annotated. The film has no national restrictions and is not necessarily to have Bulgarian translation. The film is an empirical fact for research, regardless in how many languages is available.

*The Bulgarian aspect*. The searching in the funds and databases shows that among Bulgarian fiction films the theme of the books and the reading is not leading. But this proposition is true only if you stick to the traditional idea of the appearance of a book or reader on the screen. If we cross beyond the standard, we will see that to the reading and writing, to the written media, to the book as a media, as background or props in the Bulgarian movies is assigned significant meaningful or compositional role.

*Results*

The filmographic analytical and synthetic approach to the films with the motive for the book and the reading for the period 1898 – 2014 has allowed summaries of the wide range of images and motifs, symbols and metaphors, independent whether we find a marked book-centered films and series or episodic appearances of the book and the reading on the screen.

Here we will present in aggregated form the most representative motives with a view to their forthcoming utilization and problematization into effective policies, research or educational projects in publishing, media studies, film studies, literature, secondary and higher education, and other interdisciplinary areas.

1) Topos of the book, the reading and the writing in the films: home, publishing, editing, bookstore, antiquarian bookstore, Book Fair, book club, reading room, scriptorium, public

library, school library, private library, home library, monastery library, jail library, secret library, treasury, secret hiding places, etc.

2) The motive for the publishing, the image of the publisher and the relations between author and publisher (88 films): *Martin Eden (1914), Theodora Goes Wild (1936), Citizen Kane (1941), Blind Spot (1947), The Private Affairs of Bel Ami (1947), Bel Ami (1955), The Twilight Zone: The Printer's Devil, season 4, episode 9 (1963), Le Magnifique (1973), Columbo, season 3, episode 5 (1974), Romancing the Stone (1984), Murder, She Wrote (1984–1996), The X Files: Musings of a Cigarette Smoking Man, season 4, episode 7 (1996), Once in a Lifetime (1994), The Paper (1994), Wolf (1994), In the Mouth of Madness (1995), Everybody Loves Raymond: The Author, season 5, episode 6 (2000), Shakespeare in Love (1998), Sex and the City, season 5, episodes 2, 4, 5 (2002), Lijmen / Het been (2000), Wonder Boys (2000), Deliberate Intent (2000), Bridget Jones's Diary (2001), Harry Potter and the Philosopher's Stone (2001), Down With Love (2003), Duplex (2003), One Tree Hill (2003–2012), Mensonges et trahisons et plus si affinites (2004), Shortcut to Happiness (2004), Sideways (2004), Midsomer Murders: Sins of Commission, season 7, episode 4 (2004), Casanova (2005), The Keeper: The Legend of Omar Khayyam (2005), Vengo a prenderti (2005), The Chatterley Affair (2006), Miss Potter (2006), The Hoax (2006), Mon amour (2006), Stranger Than Fiction (2006), Infamous (2006), A Perfect Day (2006), South Park, season 10, episode 5 (2006), season 14, episode 2 (2010), Martian Child (2007), Suburban Girl (2007), Purple Violets (2007), Sakvoyazh so svetlim budushtim / Carpetbag with a bright future (2007), Californication (2007-2014), Le scaphandre et le papillon (2007), How to Lose Friends and Alienate People (2008), Bones: The Crank in the Shaft, season 4, episode 5 (2008), Junjou Romantica, season 1, episode 6 (2008), You Belong to Me (2008), Voroniny (2009–2014), Being Erica (2009-2011), Enid (2009), The Proposal (2009), Post Grad (2009), The Answer Man (2009), Lila, Lila (2009), The Ghost Writer (2010), Tridtsat sedmoy roman / The 37th Novel (2010), La peau de chagrin (2010), Arthur (2011), Derrière les murs (2011), Trading Christmas (2011), Dream House (2011), Young adults (2011), Sekai-Ichi Hatsukoi: Onodera Ritsu no Baai (2011), Scream 4 (2011), Doomsday Prophecy (2011), The Simpsons: The Book Job, season 23, episode 6 (2011), The Help (2011), Being Flynn (2012), The Words (2012), Nae-ga sal-in-beom-i-da (2012), Kon-Tiki (2012), Cloud Atlas (2012), Ruby Sparks (2012), Rasskazy / Short Stories (2012), A Thousand Words (2012), Big Sur (2013), The Best Man Holiday (2013), Not Another Happy Ending (2013), The Right Kind of Wrong (2013), A Case of You (2013), Third Person (2013), Her (2013), Perfect on Paper (2014).*

3) The motive for the fictitious author or the dummy „author for face" (14 films). It is interpreted by variations „anonymous author", „hired author," „hired writer," „hired feather", „writer in shadow", „dummy writer", „literary slave" and other like this in the following films: *Delta of Venus (1995), Albert est méchant (2004), Mensonges et trahisons et plus si affinities (2004), Midsomer Murders: Sins of Commission (2004), Casanova (2005), L'Autre Dumas (2010), The Ghost Writer (2010), Stalker (2010), Anonymous (2011), Young Aadults (2011), The Words (2012), A Case of You (2013), Les yeux jaunes des crocodiles (2014).*

4) The motive for the creative crisis and the creative blocking of the author (18 films): *Paris – When It Sizzles (1964), The Shining (1980), Communion (1989), Wonder Boys (2000), Secret Window (2004), Vengo a prenderti (2005), Purple Violets (2007), Stalker (2010), Тридцать седьмой роман (2010), The Decoy Bride (2011), Derrière les murs (2011), Trading Christmas (2011), Young adults (2011), La grande bellezza (2013), Not Another Happy Ending (2013), A Case of You (2013), A Novel Romance (2014).*

5) The motive for the relation book-time-space (48 films). In science fiction and fantasy films convincing mechanisms to influence the timing and occurrence through books or written word are described. „Who drives past, he manages future," reads the maxim of the novel „1984" of George Orwell, which suggests that the vector of time can be redirected in the opposite direction – through a book or written document is possible to change not only the future, but the past too. Reflections on this motive are the films: *Somewhere in Time (1980), Anime oyako gekijô (1981-1982), The NeverEnding Story (1984), Back to the Future (1985), Back to the Future II (1989), The Neverending Story II: The Next Chapter (1990), Army of Darkness (1992), In The Mouth of Madness (1994), Nostradamus (1994), The Neverending Story III (1994), Jumanji (1995), The NeverEnding Story (1995–1996), Memento (2000), Donnie Darko (2001), Tales from the Neverending Story (2001–2002), The Infinite Worlds of H.G. Wells (2001), Time Changer (2002), The Hours (2002), Bulletproof Monk (2003), Book of Days (2003), Timeline (2003), The Butterfly Effect (2004), 2046 (2004), Neverwas (2005), Time Warp Trio (2005–2006), The Fountain (2006), The Kovak Box (2006), The Lake House (2006), Stranger Than Fiction (2006), P.S. I Love You (2007), The Number 23 (2007), Lost in Austen (2008), Inkheart (2008), Bedtime Stories (2008), Knowing (2009), Tatakau Shisho: The Book of Bantorra (2009–2010), Going Postal (2010), The Adjustment Bureau (2011), Mirai Nikki (2011-2012), My Future Boyfriend (2011), Midnight in Paris (2011), Superbook (2011–), Cloud Atlas (2012), Da Vinci's Demons,*

*season 1, episode 2 (2013), Doctor Who: Journey to the Centre of the TARDIS, season 7, episode 11 (2013), Interstellar (2014), Na Granitsata: episode 1 (2014), Saphirblau (2014).*

6) The motive for the dangerous book (25 films). This motive is the most actively developed by the image of the dangerous book „Necronomicon", first popularized in the works of H. P. Lovecraft. From 1968 till now, it is a part of the plot of the following films: *Succubus / Necronomicon – Geträumte Sünden (1968), The Dunwich Horror (1970), The Evil Dead: Book of the Dead (1981, 1983, 1993), The Unnamable (1988, 1993), Return of the Living Dead (1985-1993), Cast a Deadly Spell (1991), H.P. Lovecraft's Necronomicon (1993), Necronomicon: Book of Dead (1993), Witch Hunt (1994), Hercules: The Legendary Journeys: City of the Dead, season 6, episode 6 (1999), Mystery of the Necronomicon: Book of the Dead (1999), Onmyoji – The Yin-Yang Master (2001), Malefique (2002), The Simpsons, season 13, episode 7 (2002), Hallow's End (2003), Cadaver Bay / Hellbound: Book of the Dead (2003), Masters of Horror: Dreams in the Witch House, 1 season, episode 2 (2005), The Book of the Dead (2005), Dreams in the Witch Housed (2005), The Dunwich Horror (2009), House M.D., season 6, episode 17 (2010), The Valdemar Legacy (2010-2011), The Scorpion King 3: Battle for Redemption (2012), South Park, season 14, episodes 11, 12 (2010), Evil Dead (2013).*

7) The motive for the books and the reading in the prison (36 films). The theme of transformative impact of books in prison is interpreted on the screen parallel to the screen image of the prison library – a zone of security and trust, „Safe Island" in an unstable and often violent environment. For the period 1927 – 2014 we have found the following films with this motive: *Napoléon vu par Abel Gance (1927), You Can't Get Away with Murder (1939), Mutiny in the Big House (1939), Smashing the Money Ring (1939), The Steel Jungle (1956), Cape Fear (1962), I'm Going to Get You... Elliot Boy (Caged Men Plus One Woman, 1971), Escape from Alcatraz (1979), Okhota na lis / Fox Hunting (1980), Gideon's Trumpet (1980), Six Against the Rock (1987), Cape Fear (1991), The Shawshank Redemption (1994), The Keeper (1995), The Young Poisoner's Handbook (1995), Oz (1997-2003), Henry Fool (1997), The Hurricane (1999), Greenfingers (2000), The Australian Job (2002), Maléfique (2002), The Wendell Baker Story (2003), The United States of Leland (2003), Capote (2005), Prison Break (2005-2006), I Love You Phillip Morris (2008), The Escapist (2008), Big Stan (2008), Devochka (2008), Dzift (2008), The Reader (2008), Un prophète (2009), Fairy tail (2009–), Orange is the new black (2013–),The Wolf of Wall Street (2013), Trash (2014).*

8) The motive for the risks of the reading in the prison (10 films). The theme of the transformative impact of books in prison has a negative aspect when reading from the therapist becomes an accessory to new crimes. Such motive have the films: *Cape Fear (1962), Escape from Alcatraz (1979), Six Against the Rock (1987), Cape Fear (1991), The Young Poisoner's Handbook (1995), The Australian Job (2002), Maléfique (2002), I Love You Phillip Morris (2008), The Escapist (2008), Un prophète (2009).*

9) The motive of the alternative reading (21 films). This theme is represented on the screen in the context of blindness or as a demonstration of techniques of unconventional reading – reading without eye tactile reading, hypersensory reading and similar: *The Twilight Zone: Time Enough at Last (1959), Johnny Got His Gun (1971), My stepmother is an alien (1988), Blind Fury (1989), Scent of a Woman (1992), La Belle verte (1996), The Sentinel (1996-1999), The Outer Limits: Stream of Consciousness (1997), Pequeños Milagros (1997), Daredevil (2003), It's All Gone Pete Tong (2004), In Her Shoes (2005), Blind dating (2006), Connor's War (2006), El laberinto del fauno (2006), Le scaphandre et le papillon (2007), Blindness (2008), Clash of the titans (2010), The Book of Eli (2010), Planet of Snail (Dalpaengee eui byeol, 2011), Touch (2012-2013).*

11) The motive for the body as a book, the body as a medium of the written words (10 films): *The Cook, The Thief, His Wife And Her Lover (1989), Prospero's Books (1991), The Pillow Book (1996), Ancient Secrets of the Kama Sutra (1997), Quills (2000), Memento (2000), Bulletproof monk (2003), Prison Break (2005-2006), The Fountain (2006), Book of Blood (2009).*

***Discussion***

*Transmutation of the media „book" in the media „film"*

After studying the adaptation in the period 1898 – 2014 we can distinguish five trends:

I. Indisputable film masterpieces shot on irrefutable literary books – when the quality text becomes a quality cinema. For example, *Gone with the Wind* (1939), *Lolita* (1960), *Breakfast at Tiffany's* (1961), *Zorba the Greek* (1964), *A Clockwork Orange* (1971), *The Great Gatsby* (1974), *Die Blechtrommel* or *The Tin Drum* 1979), *The Shawshank Redemption* (1994), *Pride and Prejudice* (1995), etc.

II. Absence of successful adaptation of works with deep subtext, for example *The Little Prince* and *Winnie-the-Pooh.*

III. Unsuccessful adaptation of deep psychological text – for example *The Silence of the Lambs* (1991), or works of the world classics. For some of the most unsuccessful screen adaptations are considered *Legend of Earthsea* (2004) on the novel *A Wizard of Earthsea* by Ursula K. Le Guin, and *Battlefield Earth* (2000) on the novel by L. Ron Hubbard, and also *The Scarlet Letter* (1995), *Lolita* (1997), *Beowulf* (1999), *A Sound of Thunder* (2005), *Love in the Time of Cholera* (2007), *Trudno byt bogom* or *Es ist nicht leicht ein Gott zu sein* (1989) and *Obitaemyy ostrov* or *Dark Planet* (2008) by the Strugatsky brothers, etc. The popular axiom of Stephen King, for example, states that he is the most popular writer with the most unsuccessful screen adaptations. The failure with the screen adaptation is obtained most frequently in books that originally are not succumbed to audiovisual adaptation, because, as Alfred Hitchcock said, have too many words and every word means something.

IV. Successful adaptation of weak literary work. Such are the tops in the direct suggestions by color and visual metaphors in black and white film *Schindler's List* – red coat and yellow roses, and *Sin City* – the red dress and the blue eyes. An example of adaptation, which exceeded the expressiveness of the written original is also *Ne touchez pas la hache* (2007) on the novel by Balzac *La duchesse de Langeais* (1834), which was assessed as a screen adaptation bearing a high added value of the literary original because of adherence to the authentic dialogues and removal of extensive descriptions and historical contextualization[5]. If the work is poetic, like the poem *Rostam and Sohrab* from *Shahnameh* by Ferdousi, or folk tale or other shorter history as the fable *The Fox and the Grapes* by Aesop, it can happen just that „adding a value“ – the film to expand the concept of writing, and to build it on.

V. The filmography „Books and reading in the movies: Filmography (1898 – 2014)” provides many evidence of another trend – screen adaptations with the most exploited artistic content based on the book. Such is the case with the recapitulation of the movies with the motive for the reading and the books on the works of Jane Austen (10 films for the 1940-2013): *Pride and Prejudice (1940), Jane Austen in Manhattan (1980), Northanger Abbey (1987), Pride and Prejudice (1995), Pride and Prejudice (2005), Northanger Abbey (2007), Becoming Jane (2007), The Jane Austen Book Club (2007), Lost in Austen (2008), Austenland (2013).*

Its in hand to be discovered the multiplatform charge of the oldest media content (artistic content) – the story (the folktale). It is a fact the amplified interest of the producers to the classic fairy tale „Snow White” of the Grimm Brothers, which only for the period 2007-2012 reported audiovisual interpretations in 13 feature films and serials: Snow White: *A Tale of Terror (1997), The Fairest (2009), Grimm Reality (2010), The Fairy Tales (2010), Snow White and the Juniper Tree, episode of the series „Scary Tales” (2011), Malcolm in the Middle Earth,* episode of the series *Mad (2011), Once Upon a Time (2011), Mirror Mirror (2012), Snow White and the Huntsman (2012), Grimm's Snow White (2012), Snow White (2012), Blancanieves (2012), Celeste and Jesse Forever (2012).*

*Back conversion: book on movie*

Many books have been written after the text has already been a screenplay and the script played in a play or movie. This feedback practice – „production” of books on blockbuster movies and TV series, is defined by prof. Ognyan Saparev as „literary narration” on a broadcasted film [Saparev, 1994, p. 66].

The filmographic analysis offered many examples of the kind transmedia conversion „books on film” and also encourages interdisciplinary contrastive analysis on the counterpoint of the film adaptation: the attitude „film – book.”

The object of analysis in this type of books will be the transition from one to another media channel and the effect of converting of the content from one to another media format (media transmutation). The important methodological refinement is that it should be used a mediological

(communication) approach rather than literary. Subject of comparison will be the starting and derivative media: (1) the film as a mediator of audio-visual culture, and (2) the written text as a mediator of written culture (and the book as a media). The levels of reconciliation will follow the communication formula schematizing anatomy of each media in its three components: *media content (text) + media code (language) + a media carrier (body).*

Considering that the content (media content) is the same (usually narrative story), the focus of comparative analysis between baseline and derivative media will be their character (expression code) specificity, the type of media (written, iconic, audiovisual ) and the effect of the impact (media reception).

As examples of transmedia transition from film to paper can be pointed *Fortunata y Jacinta, Love story, Escrava Isaura, Twin Peaks, Indiana Jones: The Temple of Doom, The Terminator, Inglourious Basterds*, etc. Interesting transmedia examples are *Masha i Medved (Masha and the Bear)* – a popular Russian folk tale adapted into animation, back converted into nearly fifty educational, entertaining, drawing and picture books, for example *First Meeting (Pervaya vstrecha), One, two, three! Tree, shine (Raz, dva, tri! Elochka, gori!)* and *By the spring not wake me up! (Ne budit do vesny!)*. Also *A Million Ways to Die in the West* – a feature film of Seth Macfarlane, converted into novel. Media converted are also Bulgarian books on current films and TV series: the book *TILT. Nachaloto (TILT. The start)* of Luben Dilov-junior on the movie *TILT* (2011), the book *Stapki v pyasaka (Footsteps in the Sand)* of Antoaneta Baeva on the eponymous film directed by Ivaylo Hristov (2011), the book *Stuklen dom (Glass Home)* of Vanya Shtereva the eponymous series of bTV (2010), the book *Sedem chasa razlika (Seven Hours Difference*) in the eponymous series of bTV (2011-2014), the book *Stolichani v poveche (Sofia Residents in Excess*) at the homonymous series of bTV (2011–).

Transmedia potential for multidimensional publication

Transmedia[6] is a new form of publication in regime „one content for multiple platforms."

"Architects of experience" – in this way are called the teams of a content industry working with the transmedia tools. Of all the types of content the told stories has always been at the core of the perfect media, independent if it is a book adaptation, TV show, documentary or online game. The approach *Transmedia storytelling* is friendly to all expressions and involve more than one media platform. In the transmedia, the elements of a story are dispersed systematically across multiple media, where everyone does their own unique contribution to the whole. Each medium does what it does best – the comic can provide back story, the game can afford to investigate a series of books and the television series proposes to enact episodes. Different media are like musical instruments – when unite them you have a nice symphony: the convergence of technology and media today requires being holistic, comprehensive in our thinking. Companies mastered the alchemy of the transmedia, build skills „to tell" while the other companies manage their franchise, thinking solely from the perspective of the business.

The transmedia is *the new style of influence by a book,* with unprecedented till now opportunities also for the authors and the publishers. This is a new form of life of the content that allows reaching the total audience. The viewer, for example, can find the content on the Internet; to keep in touch with it, producers every day distribute new content for mobile phones and once a week show on TV the main content. By using interactive media and innovative technologies the entertainment industry promotes the involvement and the commitment of offline and online audience.

The transmedia *violates the traditional ways of storytelling*, as the newly created content is convertible in all known formats and the tools used are from across the media spectrum – linear and nonlinear, network and retail, personal and mass media, both offline and online.

The transmedia has the potential to create unique content. Using this technology, each project is transformed into an entertainment franchise: heroes or „universe" of the history coexist in books, movies, television series, computer, video and role-playing games, comics, music,

etc. Moreover appears and the user-generated content – blogs, fan fiction, videos and compilations, books and movies get their sequels or derivatives as sequel, prequel, triquel, quadriquel, midquel, interquel, spin-off, crossover, etc. This is done by different media (Internet, publishing, television, radio, mobile phones, tablets, etc.) which, according to its specificity and the ability to use the technology, provide new point of view on the character or the world in an environment of complementary supplemented content. All-operated media should be logically associated with each other, but along with this to remain autonomous. [Golick, 2010].

Constant at the transmedia are only the primary and the dependent on its founder products located in the „universe of stories" – main story, the future of story, story of the main character, products for fans, content generated by users, everything behind the scenes, myths and rumors, true stories, music, background. The transmedia enriches this universe by going out of the area of „protected" media platforms, opening the content of the story for modifications and collects dividends from added value of the content.

Transmedia telling rapidly becomes the new standard of communication in the XXI century. It creates techniques with which to be enriched one narrative, and together with this outlines the mechanisms for the winning of the audience. Uses the instruments of the narrator – emotion, commitment, universal themes, and personal touch feasibility, necessary for the creation of experience in the communications environment, instead of a message. The reason is that the telling of a story penetrates to all brain levels. Stories are how the brain organizes information to raise it above the informational noise. Through stories Information is „packaged" engaging all brain resources: intuition, emotions, mind and senses.

According to experts the transmedia gives *new chance for creativity* within the new boundaries of the digital age: „Give a child toys or a box of crayons and it will play for hours absorbed in an imaginary world. Children create imaginary characters and fantastic stories, many writers in Hollywood would envy them for it. Ask the same child to fabricate a story on a blank notebook or empty word-processing document and you will be captivated by the depth and breadth of his imagination – the game inspires and supports the creative process." [Russell, 2011].

The transmedia won the attention of the consumers in various ways by moving the traditional story in a more complex and multi-dimensional universe. Stories can exist and develop outside its original environment (outside the time in which they were created), and this unification allows users to have fun at different levels. Having read the book and watch the movie, recipients can interact with the characters through websites, to participate in simulator games to monitor Twitter, as well as participate in other ways on different platforms. Transmedia comprises different groups of audience into a whole – in one story world [Vitter, 2011].

The transmedia *develops the relationship between author and reader*. Examples of this are amazing innovative projects that test the expectations of the audience. These are the transmedia novels of Jeff Norton. He tests the limits of IP (Internet Protocol) for the books across different platforms and expanding brands like Enid Blyton creates transmedia worlds through movies, TV and books. His new novel *MetaWars* (Orchard Books, 2012) invites readers in a transmedia immersive experience that is based on worlds created in the book. Jeff experimenting also with a new process to build a narration with *Alienated* (RandomHouse, 2016), a transmedia novel with inclusion of „beta-readers" in the process of writing and repeating of the story based on feedback.

Transmedia project is also the world of Harry Potter, multiplied by books, movies, video and online games, Internet portals, fashion lines for clothing, household goods, etc. This approach is defined as „*multidimensional publishing*", a new model of issue, synchronizing in it the commercial interest, the fun, the race, the reading, the learning and the knowledge.

*Media remix as a practice for the reader*

At the beginning of 21st century in the cinema is seen a massive return to the traditional and familiar to all classic fairy tale, classic novel, etc. But we see a different kind of interpretations of these stories shown in the form of remake techniques from the „remix culture". There came *The Brothers Grimm* (2005), *The Princess and the Frog* (2009), a modern retelling of *Pride and Prejudice – The Lizzie Bennet Diaries* (2012–), *Hansel and Gretel Witch Hunters* (2013), *Oz: The Great and Powerful* (2013), *Pride and Prejudice and Zombies* (2016), etc. The series is based on palimpsest: starts from the basics of something already known, but changing over time. This is for example the series *Once Upon A Time* (2011–).

The media remixing is a process where on the basis of already existing content is created a new meaning, ideas, story, new sound or vision [Reilly, 2013]. It gives meaning to the old work in a new context. Remix culture encourages the secondary works derived from combining and editing of existing materials to create new content [Ferguson, 2010]. Remixing as a reproduction practice in Internet is allowed in the Attribution-NonCommercial 4.0 International (CC BY-NC 4.0) license for use. Which means that all the material can be freely (a) shared, copied and distributed on any media and any format, and (b) adapted – remixed, transformed and elaborated in derivatives or completely new works for any purpose, including commercial. An interesting remix practice before the digitization was „cutup", popularized by the writer William Burroughs. It consists in cutting a sheet with printed one or several words and mixing of the pieces to produce a new text.

Remix culture is not new. Rather originality is a new concept. Homer's stories are with mythological characters, and William Shakespeare takes characters from foreign plays. Many famous names in the world and in the Bulgarian literature have made remixes. They have occupied themes and stories by other authors, but telling them with new language techniques in an original and fresh way for readers [Reading, 2013, p. 75].Writers are readers first, have readers experience and there is no other way but to affect their work.

An additional argument for the primacy of remixing to originality is the very nature of literature. According to Mikhail Bakhtin, writers struggle with the source, to form their new ideas through it, but since it is not possible to hide its tracks, the resulting „authentic" text should not claim to be original. There is no completely original storyline. Readers experience affects not only the style but also the creativity of the artist. The biggest writers learn from their favorite writing authors and their first attempts in the literature are based on precious for them works [Hetcher, 2009, pp. 1896-1899]. Similar is the statement of Andrzej Sapkowski in the preface to his story *Tandaradei!:* „And if any writer claims that do not draw most of his ideas from reading I would call him a liar. For clarity, I will add that to the reading I assign not only the newspapers, but also film and television." [Sapkowski, 2011, p. 114]. "Reading foreign books is a food necessary for the creation of their own," said Jennifer Egan, an American writer, winner of the Pulitzer Prize. We can add also the popular statement of Thomas Jefferson: „If nature has created something that at least everything can be exclusive property, it is the action of the thinking power called an idea that man can possess exclusively since he keeps it in himself; but at the moment when it was made public, it becomes available to all, and who has received it once, can no longer be deprived of it. Its peculiarity is also that everyone has not only some part of it but possessed it completely. And the one who has adopted my idea gets knowledge without reducing mine; who lights a candle from mine, receives light without overshadowing me. Writing his „project for writers and publishers" Gotthold Ephraim Lessing, (who incidentally was also a librarian), insists that „just at the beginning to distinguish the ownership from the using of the ownership. I could list hundreds of things as my property as long as I manage to prove that without me they would either not exist or at least would have them in their present form; but can we conclude of this that I reserved the exclusive right to dispose of them?" [Lessing, 1940, p. 23].

This is the credo of an artist and librarian, looking from the entrance and from the exit of the system of the book. In an interview with the magazine *Les Inrockuptibles* during the Cannes Film Festival, the 80-year-old world-renowned filmmaker Jean-Luc Godard says something even more revolutionary: „Intellectual property – such a thing does not exist. The author has no rights. I have no rights. I have only duties[7]. [see: Godard 2010a; Godard 2010b]. The Intellectual maturity requires admitting that there is no authentic and unique author – everyone has read, heard, drew ideas, copied, imitated or stolen from others. As Mark Twain reminds, only Biblical Adam was lucky, because he knew that everything he says, he says it first.

Media Remix is a practice of the reader. Today we recognize several *readers' practices of participation* – notes, annotating, illustrating, writing fan fiction and remixing. Readers who do remixes actually meet the media content that surrounds them editing it, duplicate and reconstructed to show his critical opinion and show their relevance to the modern context. Reader remix overbuilds creative and offers a new interpretation of the original. Reading is developed as a comparison between expectations acquired by the read works and the new work – it is also the starting point of the creativity of the reader. At the beginning, the reader should fully understand the meaning of the content and how it impacts the culture that created it. After that new ideas need to be set in the original, but to be revealed by opposition to the imported concepts. Media remix is not a solitary activity. Young people read and write in collaboration, have fun and learn from each other. They explore their favorite series or series of hit books, create their own version by making a new interpretation by remixing of media content and quickly share it to gain feedback. Often readers who deal with remixing not only transformed the literary elements (characters, plot, genre), but also transform the content to another media type (shape and form). Remix culture puts the book in paradigm where it is adapted and remixed in thousands of different forms of media – comics, music, film, video, etc. [Reilly, 2013].

Perhaps the strongest effect of the media remixing is its acting as a social or political activism, as critical correlate of power. Andrew Slack, creator of the *Harry Potter Alliance,* calls this phenomenon cultural acupuncture. In this case Harry Potter is a type of cultural currency that is associated with the emotional investment of fans. The fictional world of J.K. Rowling is a medium for messages for organization to the outside world. In this way the cultural acupuncture inspires user involvement by offering fictional incarnations in he reality [Slack, 2011].

***Conclusions***

Filmographic approach to the operation of on-screen images of the book and the reading led to the following conclusions:

Since 2007, it is spoken more about integration with the content by transmedia narration and in the future will be spoken about transmedia translation. Transmedia translation assumes creation of stories that are broken down into several different components that are transmitted through many and different media resources while keeping the purpose and the meaning of the source story.

Technological resources actually exist, but the publishing industry has not done much to unite the cross-media and the omni-media and to produce compelling transmedia products.

Book publishers do not know well the market of films and film makers do not know the book market – it is hard to explain those peculiarities that make a book as *Harry Potter* and a film as *Tomb Raider* successful.

Still, as innovation is considered the implicit cross-media coexistence of books, cinema and films on one „showcase". There is nothing surprising in the premiere of the Indian movie portal theosianama.com on the Frankfurt Book Fair in 2013. There, the Osiana auction house is selling artifacts from the advertising production related to the cult movies of Bollywood and

Hollywood, and along with the posters, leaflets and the photos are available also the screenplays and the filmed books.

The time today is of the publishing „products of experiences" – the ideas, facts, characters from books moved in films, video and online streaming are becoming more accessible, understandable and compelling. A content that „works" well in all media platforms is created. Visual substitutes of the book are produced – in large format (book-cinema), in small format (book-booktrailer), in a serial format (book-series), in game format (book- computer game), in three-dimensional format (book-hologram).

It is experimenting with the book as a center of attraction or intersection point through the mechanisms of media synergy, poly-channel and multidimensionality – with added reality and interactive applications to the books; with digital 3D or 4D effects in movies; high quality graphics in video games; by psychology of the cool technogenic platforms for social reading.

Transmedia book is another proof of the absence of *media cannibalism*: computers do not „reject" or „kill" other media. The most successful transmedia book is the one that overcomes the limits artificially maintained by stiffness or elitism of the communication habits of previous media eras. Each participant in the transmedia process is doing what he does best, so that the story of the book to become a movie, a television product, from a film to be recreated in a book, comic or game; each part of the process must be sufficiently autonomous to be able to exist also for itself (each product is a separate unit, which is becoming part of the whole franchise).

The young generation emancipates its attitude towards films and books – the same storyline and characters are everywhere, across all media platforms; makes connection between them; criticizes shares, encourages, claims, warrants with expectations. However, also in the united reality if transmedia the main filtering out of attention from literature is in the direction of the audiovisual formats. Namely „The sighs of Gutenberg" in the competition for the attention of the recipient of the 70's of twentieth century (at the height of the television medium) remain in force also in „the Zuckerberg era".

Of all the innovative methods films themselves are leading multimodal tool for the improving of the educational policies for reading. They have the potential to perform a range of functions: cognitive (enlarge the notion of the knowledge of the book and the reading); leisure (stimulate emotional intelligence and hedonist comfort); recreation (support mental well-being and active rest); learning (used for learning or teaching of subjects as additional didactic material); career-oriented: exactly in the process of familiarization process, study and expectation of movies for books, the viewer interest may grow into a professional passion and in a source of inspiration for original creative and business projects. But the training in film literacy, the film education and film culture will only be successful if they are aimed at a *qualified reader*.

Films display the modalities of the reading as well the professions of the book, dilemmas and collisions in the process of the writing of the book. The publicity and the visibility of the invisible (usually) „open" relationship between author, writer, literary agent, translator, editor, proofreader, artist, designer and printer is emancipated. Book-centered films can form and manipulate the reputation of the book seller, the librarian, the archivist, the lawyer on the copyright and publishing rights, the teacher, the lecturer at the university and any researcher as author or reader. Films form the artistic image of the book, which is easily perceived not only by the specialists – the book as object, the book as a system, the book as a profession, the book as a philosophy, the book as a liability and the book as a blessing. In a broader sense, films with the motive for the book and the reading can be conceptualized as an addition to the history of books and reading in the era of audiovision.

The filmography approach contributes also to a meaningful consolidation of two new terms, peculiar literary subgenres or categories in the science of the book: „biblionomatopoeia", which means books about books, and „bibliomemoir" – a label for widespread family of works

that explicitly consider reading as a fundamental aspect of life, or that explore life which led to the publication of a significant book or explaining unexpected life changes arising after the issuance or the reading of a book.

We hope the users of the results of the held study to be: first – the interested persons of the system of the primary, secondary and higher education; second – artists and executives in the publishing industry, producers in the creative and content industries, experts in the field of educational policies, editorial policies, public communications, IT sectors, book studies, media studies, library science, muzeum stadies, archive studies, documentary studies, journalism, etc. But the users of the book, the bookstore, the library are not only the professionals but any literate citizen.

The results of the study will provide a new ideological space for creative initiatives for the promotion of the interest in the books and reading – national campaigns, competitions, educational projects, new school subjects.

The application results can get realization in innovative projects of the media industry and in particular – in the publishing and advertising business, in the media design and online publishing, in literary, marketing and advertising agencies, in the book trading, etc.

In the argumentation of the book-centered films as social doping for the reading is set also an invitation for more creativity in the Bulgarian writers and directors. We refer to a specific example. The final of the last episode of the Bulgarian TV series *Familiata* (2013-2014), showing the death of the author shot with his own book in hand, would be far more powerful and polysemantic if the creative team was conscious of the requisite participation of the book on he screen, if there was knowledge about the functions of the vision of the book on the perception and the imagination of the viewer.

We expect the filmographic approach in the approving of the policies for the stimulation of reading to have a constructive effect also on those writers who are blocked by prejudice towards the technical representation of their works, who refuse contracts for filming.

The study of the book-centered films proves that film adaptations and screen adaptations are not in conflict with the source literary text, but are its logical and necessary media extension. It is axiomatic conclusion corresponding with the conversation between the author of an infective horror literature and his publisher of the film *In the Mouth of Madness* (1995): „lt's Cane's story will spread with each new reader. That's how it gets its power. – What about the people who don't read? – his publisher demanded. – There's a movie.”

The survey of the filmography of the book-centered films from the period 1898 – 2014, from its part, has established itself as a necessary and sufficient condition for confirming of the thesis that in the digital era the images of the book, the writing and the reading are preferred motive and are expected to attend constructively in the successful films of the coming decades.

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**Notes**

1. In one of the recent scientific reports mediatization is defined as a shared framework for research with common cross point – the reaching implications of media and communications for the everyday life, for the cultural, political and social space [Couldry, 2013, p. 192]. Only in the last 4-5 years is reported general interest to the mediatization as transformative process among scientists from different disciplines, including literature, film studies, musicology, art, sociology, religion, pedagogy, ethnology, anthropology and others.

2. Simulacre is the term for an artificial event of the French postmodernists (especially Jean Baudrillard), which indicates a new media environment, fictitious and completely shadowed immediate reality.
3. The term „transmutation" (Lathin *transmutatio* – changing, moving) marks the conversion of one object to another; also the conversion of energy or a chemical element in other.
4. This formula is derived by the Russian bibliographer Prof. Alexander Grechihin and is completed in the monograph „The book as media" [Tsvetkova, 2012, pp. 42]. See more in: Grechihin 2001.
5. Evaluation of the film *Non toccate la scure* (France, directed by Jacques Rivette, 2007) in the Bulgarian journal LIK, 2007, № 5, p. 67.
6. The transmedia is mentioned for the first time in 2002 when Henry Jenkins, a Professor in the Massachusetts Institute of Technology, read a lecture on the electronic arts. During his flight back he wrote an essay „Transmedia Storytelling" [Jenkins, 2003]. He made popular the concept of the transmedia in 2006 in his work „Convergence Culture", where he examines the triad „convergence – technology – content". One of the pioneers who used the transmedia in a great scale is the producer Jeffrey Jacob Abrams. He did this by the TV series *The Lost* and the game *The Lost Experience,* created between the seasons in 2006. This transmedia content allows the fans of the series to wait for the new season by revealing them interesting facts different than the original scenario (fictional Oceanic Airlines website, puzzles, advertisements, fake websites, books, web video). Originally intended for television media, the content exported in Internet becomes interactive, the special cuttings provide a new perspective of the history and the social networks and channels for feedback, provoke any user to become a co-author.
7. The title of the interview in French in *Les Inrockuptibles* dated 18th May 2010 is „Le droit d'auteur? Un auteur n'a que des devoirs".

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